

ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОГО ЯЗЫКА

1 курс

Под редакцией **В.Д. АРАКИНА**

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В.Д.Аракин, Л.И.Селянина, К.П.Гинтовт,
М.А.Соколова, Г.А.Шабадаш, Н.И.Крылова,
И.С.Тихонова, В.С.Денисова

Рецензент:

кафедра английского языка Самарского
государственного педагогического института
(зав. кафедрой доц. Г.И.Чернышева)

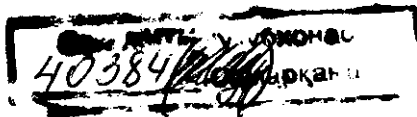
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Серия учебников предназначена для студентов педагогических вузов и предполагает преемственность в изучении английского языка с I по V курс. Цель учебника – обучение устной речи на основе автоматизированных речевых навыков.

В пятом издании (четвертое – 1997 г.) переработан ряд реалей в соответствии с теми изменениями, которые имели место в учебном процессе английского языка за последние годы.

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АРАКИН Владимир Дмитриевич — профессор, доктор филологических наук МПГУ им. В. И. Ленина — родился в 1903 г. Свыше 50 лет трудился В. Д. Аракин в высших учебных заведениях страны, плодотворно сочетая педагогическую деятельность с широкой научной работой в области как западных, так и восточных языков.

Общий объем печатных трудов (111 работ) В. Д. Аракина — полнота редчайшего дарования — составляет 700 п.л., включая 450 п.л. монографий и словарей.

Блестяще владея искусством лектора, В. Д. Аракин неустанно работал с аспирантами и создал научную школу, включающую 100 учеников, успешно защитивших диссертации на материале разнообразнейших языков.

Ученым-филологам В. Д. Аракин хорошо известен как крупный специалист в области истории английского и скандинавского языков. Так, например, ему принадлежит 1-й полный норвежско-русский словарь объемом 140 п.л.

Типологические воззрения В. Д. Аракина изложены в книге «Сравнительная типология английского и русского языков», а также в крупных монографиях: «Типология скандинавских языков», «Введение в тюркологию» и других.

В. Д. Аракин руководил кафедрой иностранных языков и позднее кафедрой английского языка в нашем университете (в прошлом МГПИ им. В. И. Ленина) с 1958 г. до 1983 г.

Помимо чисто деловых организаторских качеств, сочетавшихся с высокой принципиальностью, работники кафедры высоко ценили великодушие и доброту этого необыкновенного человека, всегда создававшего вокруг себя атмосферу теплоты и сердечности.

Пятитомный учебник английского языка, предлагаемый студентам, основан на научном подходе В. Д. Аракина к вычленению лингвистического содержания в обучении иностранному языку.

Авторский коллектив (профессора и доценты нашего университета — люди с огромным педагогическим стажем) много раз проверили в работе данный учебник и с чувством глубокой благодарности посвящают его памяти одного из крупнейших лингвистов нашего времени.

ПРЕДИСЛОВИЕ

Данный учебник предназначен для студентов 1 курса факультетов и отделений английского языка педагогических вузов. Он начинает серию учебников, обеспечивающих практический курс английского языка для всех пяти лет обучения.

Основная цель учебника — обучение устной речи на основе развития необходимых автоматизированных речевых навыков, развитие техники чтения и умения понимать английский текст, содержащий усвоенную ранее лексику и грамматику, а также развитие навыков письменной речи в пределах программы для 1 курса.

Учебник состоит из четырех частей: 1. Коррективный курс (уроки 1—11); 2. Основной курс (уроки 12—20); 3. Раздел упражнений по интонации; 4. Раздел упражнений по грамматике.

Коррективный курс включает уроки, в которых постановка произношения сочетается с работой по развитию речевых навыков при постепенном усложнении структуры речи. Здесь же даны основные сведения по английской орфографии, правилам чтения.

Уроки Основного курса содержат по два текста, один из которых описательного характера, другой — диалогического.

В начале каждого урока с целью тренировки речевых образцов даны подстановочные таблицы. Перед текстами помещены грамматические упражнения, построенные на лексическом материале предыдущих уроков и имеющие целью первичное закрепление грамматических явлений, встречающихся в тексте.

После текстов даются: лексический и фонетический комментарии и упражнения, способствующие развитию навыков устной речи на основе овладения фонетическими, лексическими и грамматическими явлениями текста.

В большинстве уроков помимо поурочного словаря дается тематический список слов и словосочетаний (Topical Vocabulary) для использования в упражнениях по теме урока, а также разговорные фразы, употребительные в разговорной речи, которые частично заимствованы из книги L. Jones. *Functions of English*. L., 1982.

После каждого урока приведен перечень заданий, которые должны быть выполнены студентами самостоятельно и с использованием магнитофонной записи и звукозаписывающей аппаратуры.

Разделы упражнений по интонации и грамматике имеют целью дальнейшее и более прочное закрепление интонационных и грамматических структур изучаемых на 1 курсе.

Раздел упражнений по интонации состоит из серии обучающих, контролируемых и творческих упражнений, предназначенных для выработки автоматизированных навыков воспроизведения и употребления изучаемых на 1 курсе интонационных структур. Работа над интонационной структурой начинается с прослушивания и повторения за диктором односоставного предложения и на определенном этапе завершается употреблением этой структуры в спонтанной речи. Обучающие упражнения предназначены в основном для лабораторной работы (в лаборатории устной речи), контролируемые и творческие — для работы в аудитории. Специальных упражнений на транскрибирование, интонирование и изображение интонации в этом разделе нет, но такое задание может быть дано по усмотрению преподавателя к любому упражнению. В конце раздела предлагаются тексты, предназначенные для аудирования. В разделе упражнений по интонации использованы упражнения и тексты из книг известного английского фонетиста Дж. О'Коннора.

Работу над данными упражнениями целесообразно начинать одновременно с уроком 8 Коррективного курса. В дальнейшем предполагается параллельная работа над материалом урока и соответствующим подразделом (Section) упражнений по интонации.

Раздел упражнений по грамматике содержит тренировочный материал по изучаемым грамматическим темам. Материал для упражнений заимствован из произведений современных английских авторов. Упражнения составлены порочно с использованием лексики учебника.

Методические указания

Работая над Коррективным курсом, рекомендуется начинать каждое занятие с гимнастики органов речи, которая включает немые двигательные упражнения на выработку активной энергичной артикуляции, упражнения для языка, губ и другие. Начиная с 6—7 уроков можно подключить голос и проводить фонетическую зарядку на словах, составленных из пройденных гласных и согласных звуков.

Из разнообразия упражнений артикуляционной гимнастики приводим лишь несколько наиболее типичных и необходимых для английского уклада речи:

I. 1. Широко раскройте рот. Нижняя челюсть максимально опущена. 2. Закройте рот.

II. 1. Подуоткройте рот. 2. Откройте рот шире. Нижняя челюсть максимально опущена. 3. Закройте рот.

III. 1. Растяните губы как при улыбке. 2. Сомкните губы (нейтральное положение губ).

IV. 1. Обнажите верхние и нижние зубы (упражнение — так называемый «оскал»). Губы не прикрывают зубы. 2. Сомкните губы (губы принимают нейтральное положение).

V. 1. Раскройте рот. Поднимите кончик языка к альвеолам (кончик языка касается альвеол). 2. Опустите язык. Кончик языка лежит плоско во рту.

VI. 1. Широко раскройте рот, оттяните весь язык назад. Задняя спинка языка поднимается к мягкому нёбу. 2. Опустите язык и продвиньте его вперед. Кончик языка касается нижних зубов. Не закрывайте рот.

Все упражнения выполняются по несколько раз перед зеркалом.

Порядок работы над фонетическими упражнениями:

1. Прослушивание упражнения с пленки (или в чтении преподавателя).
2. Объяснение артикуляции корректируемого звука.
3. Показ артикуляции звука преподавателем, подкрепленный наглядными пособиями (схемами, таблицами).
4. Воспроизведение артикуляции звука студентами перед зеркалом под контролем преподавателя.
5. Произнесение звука студентами хором и индивидуально.
6. Прослушивание пленки и повторение каждого слова за диктором хором.

7. Индивидуальное чтение упражнения студентами перед зеркалом под контролем преподавателя.

8. Первое тренировочное чтение упражнения отдельными студентами при одновременном прослушивании упражнения всеми остальными студентами через наушники.

9. Второе чтение тренировочного упражнения при участии всех студентов в исправлении ошибок.

10. Контрольное чтение упражнения.

Можно предложить следующую последовательность видов работы над уроками Основного курса (работа над каждым уроком занимает 36—38 часов (две недели):

I. Прослушивание текста в записи на магнитную ленту и интонационная разметка текста. Этот вид работы проводится самостоятельно в лаборатории, реже — в аудитории с участием преподавателя.

II. Речевая тренировка с подстановочными таблицами и выполнение грамматических упражнений (часто проводится параллельно с последующим видом работы).

III. Объяснительное тренировочное чтение с объяснением всех новых и трудных лексических и грамматических явлений в тексте, интонационный анализ и проверка интонационной разметки текста, перевод на русский язык отдельных предложений.

IV. Контрольное чтение текста. Контроль орфографии, знания активной лексики и фразеологии. Тренировка вопросо-ответных речевых единиц.

V. Активизация лексики и грамматического материала текста в различного рода речевых тренировочных упражнениях.

VI. Пересказ текста (беседа по тексту) и контроль выполнения части тренировочных лабораторных работ.

VII. Дальнейшая тренировочная речевая работа. Упражнения более сложного творческого характера: описание картинок, составление ситуаций, диалогов, иллюстрация пословиц. Работа над фильмом¹.

VIII. Беседа на тему урока. Тренировка вопросо-ответных речевых единиц, сообщения по теме, диалоги на тему, описание картин, речевое сопровождение диафильмов, контроль выполнения тренировочных лабораторных работ.

IX. Письменная контрольная работа.

После проведения контрольного чтения первого текста урока начинается работа над вторым текстом — диалогом с той же последовательностью обработки: 1. слушание и интонационная разметка текста; 2. тренировочное чтение; 3. контрольное чтение; 4. речевая тренировка на основе усвоенного лексического и грамматического материала урока, перефразировка отдельных предложений и пересказ диалога в косвенной речи; воспроизведение диалога наизусть по ролям.

Такая последовательность изучения материалов урока варьируется в зависимости от характера текста, степени подготовленности студентов и других условий. Помимо указанных основных видов работы над текстом предполагается работа по контролю домашнего чтения, развитию письменных навыков, а также выполнение дополнительных грамматических и фонетических тренировочных упражнений (групповых или индивидуальных), работа по картинкам, диафильмам, устные и письменные изложения на дополнительном материале, подбираемом преподавателем.

Работа по подготовке пятого издания проводилась коллективом авторов и распределилась следующим образом: Коррективный и Основной курсы — доц. А.И.Селянина, доц. К.П.Гинтовт, проф. М.А.Соколова, доц. Г.А.Шабадаш. Раздел упражнений по интонации — проф. М.А.Соколова, доц. К.П.Гинтовт, проф. Н.И.Крылова, проф. И.С.Тихонова, доц. Г.А.Шабадаш. Раздел упражнений по грамматике — проф. В.С.Денисова.

Авторы

¹ На киностудии «Леннаучфильм» по заказу Министерства просвещения РСФСР снят учебный фильм на английском языке «Визит в Лондон» (автор сценария Л.Л.Борщевская, научный консультант Е.П.Кириллова, режиссер А.А.Штаден). Л., 1973.

Фильм создан на лексическом и грамматическом материале настоящего учебника и предназначен для работы по развитию навыков устной речи на I курсе.

В упражнениях внесены детализированные задания по использованию кинофильма в учебном процессе. Подробно см.: Е.П.Кириллова. Методические рекомендации к учебному фильму «Визит в Лондон». М., 1974.

КОРРЕКТИВНЫЙ КУРС

ВВЕДЕНИЕ

Фонетический строй английского языка очень своеобразен, и его изучение представляет значительные трудности для русских как в собственно звуковом, так и в интонационном отношении. Овладеть произносительными нормами иностранного языка значит научиться правильно произносить звуки данного языка как изолированно, так и в потоке речи, правильно интонационно оформлять предложения.

В основе звукового строя всякого языка лежит система фонем. Фонема может быть определена как мельчайшая звуковая единица языка. Это звук или группа звуков, которые, будучи противопоставлены другим звукам в одинаковом фонетическом контексте, различают слова и грамматические формы слов. Например: *грач* — *врач*, *мел* — *мель*.

Каждая фонема имеет свое собственное графическое изображение соответственно системе фонетической транскрипции. Знаки фонетической транскрипции обычно заключаются в квадратные скобки: [].

Количество звуков-фонем, составляющих слово, не всегда совпадает с количеством входящих в его состав букв, что составляет основную трудность овладения английской орфографией. Так, например, слово *daughter* ['dɔ:tə] дочь содержит восемь букв, но четыре звука-фонемы. 26 букв английского алфавита передают 44 гласные и согласные фонемы. Подобное расхождение между орфографией и произношением обусловлено исторически. Английская орфография на протяжении веков не подвергалась сколько-нибудь значительным изменениям и в своем современном виде отражает произношение, существовавшее в языке несколько веков тому назад.

Обучение английскому произношению производится на базе произносительной нормы лондонского диалекта, лежащего в основе литературного произношения современного английского языка.

Чтобы овладеть правильным английским произношением, необходимо познакомиться с устройством и работой нашего артикуляционного аппарата.

ОРГАНЫ РЕЧИ И ИХ РАБОТА

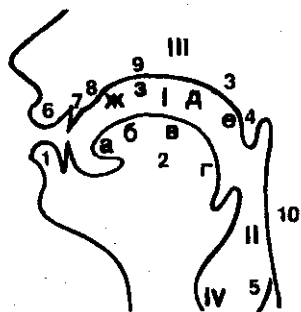
Выдыхаемая струя воздуха из легких проходит бронхи и попадает в дыхательное горло (см. рис. на с. 9). Верхняя часть дыхательного горла называется гортанью. В гортани расположены две мускульные эластичные подвижные складки — голосовые связки; пространство между ними называется голосовой щелью. При произнесении глухих согласных голосовые связки не напряжены и раздвинуты. Когда голосовые связки напряжены и сближены, а поток воздуха заставляет их вибрировать, возникает голос, который мы слышим при произнесении гласных, сонантов или звонких согласных звуков. Полость, расположенная выше гортани, называется зевом, или глоткой.

В полости рта расположены следующие органы речи: язык, нёбо, отделяющее полость рта от носовой полости, зубы и губы. Для удобства описания артикуляции звуков язык условно разделяется на следующие части: переднюю часть с кончиком языка, среднюю и заднюю с корнем языка. Нёбо включает альвеолы (небольшие бугорки за верхними зубами), твердое нёбо и мягкое нёбо с маленьким язычком.

В состоянии покоя передняя часть языка находится против десен и альвеол, средняя часть расположена против твердого нёба, задняя — против мягкого нёба. При поднятом положении подвижной части мягкого нёба проход для струи воздуха в носовую полость закрыт, а при опущенном ее положении воздушный поток проходит через нос.

Органы речи принято подразделять на активные и пассивные. К активным органам речи относятся голосовые связки, задняя стенка зева, мягкое нёбо с маленьким язычком, губы, язык. Они подвижны и в процессе образования звуков занимают то или иное положение по отношению к пассивным органам речи: зубам, альвеолам, твердому нёбу, являющимся неподвижными.

I — полость рта; II — глотка; III — полость носа; IV — гортань; 1 — нижняя губа; 2 — язык: а — передняя часть, б — средняя часть, в — задняя часть, г — корень языка; 3 — мягкое небо: д — передняя часть, е — задняя часть; 4 — маленький язычок; 5 — голосовые связки; 6 — верхняя губа; 7 — верхние передние зубы; 8 — альвеолы; 9 — твердое небо: ж — передняя часть, з — средняя часть; 10 — задняя стенка зева.



ГЛАСНЫЕ И СОГЛАСНЫЕ

Звуки речи подразделяются на гласные и согласные. Выдыхаемая струя воздуха, встретив на своем пути напряженные и сближенные голосовые связки, приводит их в состояние периодического колебания, результатом чего является, как было отмечено выше, голос, или музыкальный тон. Если струя воздуха не встречает на своем пути шумообразующей преграды, произносятся звуки, называемые гласными. Характерный тембр гласного определяется объемом и формой ротовой и носовой полостей, служащих резонаторами.

В отличие от гласных согласные характеризуются наличием шума, образуемого при преодолении преграды. При произнесении глухих согласных слышится только шум, при произнесении звонких — шум и голос. Если шум превалирует над голосом, согласный называется шумным, например: русские [г], [д], [с], [з], английские [t], [d], [s], [z]; если же голос превалирует над шумом, согласный называется сонантом, например: русские [м], [н], [й], английское [m], [n], [j].

ОСНОВНЫЕ ПРИНЦИПЫ КЛАССИФИКАЦИИ СОГЛАСНЫХ

Английские согласные классифицируются по следующим принципам:

I. по способу образования преграды.

II. по работе активного органа речи и месту образования преграды.

III. по участию голосовых связок.

I. По способу образования преграды согласные подразделяются на четыре большие группы: смычные, щелевые, аффрикаты и дрожащие.

Образование смычных согласных достигается полным смыканием артикулирующих органов речи, т. е. образованием в полости рта полной преграды для потока воздуха. Если при размыкании преграды струя воздуха производит сильный, подобно взрыву, звук, согласный носит название взрывного, например: русские [к], [г], [п], [б], английские [k], [g], [p], [b]. При произнесении смычных сонантов проход для воздуха через ротовую полость закрыт, так как мягкое нёбо опущено. Струя воздуха направляется через носовую полость. Произнесенные таким способом смычные сонанты [м], [н], [м], [н], [ŋ] называются носовыми.

При произнесении щелевых согласных достигается лишь некоторое сближение артикулирующих органов речи. Если образованная подобным образом щель не слишком широка, в произнесении согласных преобладает шум трения. Такие согласные носят название фрикативных, например: русские [ф], [в], английские [f], [v], [h]. При произнесении щелевых сонантов проход для воздушной струи несколько шире. Воздух направляется либо вдоль всей плоскости языка, как в случае согласного [й], либо по бокам языка, как в случае [л], [ʎ]. Поэтому такие согласные, как [й], [j], [w], [r], называются срединными сонантами, а согласные [л], [ʎ] относятся к боковым, или латеральным, сонантам.

При произнесении аффрикат [ч], [ц], [тʃ], [dʒ] полная преграда постепенно переходит в неполную.

Дрожащий русский сонант [р] артикулируется вибрирующим кончиком языка.

II. По работе активного органа речи и месту образования преграды согласные подразделяются на следующие группы:

1. Губно-губные согласные, при произнесении которых преграда образуется смыканием или сближением верхней и нижней губ. К этой группе относятся согласные [п], [б], [м], [р], [в], [м], [w].

2. Губно-зубные согласные, при произнесении которых преграда образуется путем сближения верхних зубов и нижней губы, как в случае [ф], [в], [ф], [v].

3. Переднеязычные согласные, при произнесении которых в образовании преграды принимает участие передняя часть языка. Среди переднеязычных согласных следует различать дорсальные, при произнесении которых кончик языка пассивен и несколько опущен, например [т], [н], а пикальные, при произнесении которых активным является самый кончик языка, как, например, в случае [л], [п], [з], [θ], и, наконец, как уминальные, когда кончик языка слегка загнут назад, как это имеет место при произнесении [р], [г].

Переднеязычные согласные, артикулируемые у внутренней поверхности верхних зубов, называются зубными, например: [н], [с]. Переднеязычные согласные, артикулируемые у альвеол, называются альвеолярными, например: [ж], [ш], [т] [д], [п].

4. Среднеязычные согласные артикулируются средней спинкой языка, поднятой к твердому нёбу. Поэтому по месту образования преграды они называются палатальными: [й], [й].

5. Заднеязычные согласные артикулируются задней спинкой языка, поднятой к мягкому нёбу. Поэтому они называются задненёбными, или веллярными: [к], [г], [х], [к], [г], [п].

III. По участию голосовых связок в произнесении согласных последние подразделяются на звонкие и глухие.

При произнесении звонких согласных, как, например, в случае [б], [г], [г], [в], [п] и других, а также сонантов, голосовые связки вибрируют. Произнесение глухих согласных связано с отсутствием вибрации голосовых связок, а следовательно, и с отсутствием в их произнесении голоса, например: [п], [х], [ф], [ц], [р], [ф], [θ].

Следует отметить сильную артикуляцию конечных глухих согласных и значительное ослабление артикуляции и частичное оглушение конечных звонких согласных в английском языке.

ОСНОВНЫЕ ПРИНЦИПЫ КЛАССИФИКАЦИИ ГЛАСНЫХ

Качество гласного определяется объемом и формой ротового резонатора, что в первую очередь зависит от положения языка и губ. Поэтому классификация английских гласных опирается в первую очередь на следующие принципы:

I. особенности положения языка,

II. особенности положения губ.

I. Разные части языка могут быть подняты в направлении к нёбу на различную высоту. В зависимости от того, какая часть языка поднята к нёбу, гласные делятся на:

1. Гласные переднего ряда, при произнесении которых поднята средняя часть языка, как, например, при произнесении русских [и], [э] и английских [i:], [e].

2. Гласные среднего ряда, при произнесении которых поднят участок языка на границе его средней и задней частей: [а], [ы].

При произнесении гласных смешанного ряда [з:] и [э], которых нет в русском языке, приподнят весь язык целиком.

3. Гласные заднего ряда, при произнесении которых поднята задняя часть языка, как, например, при [о], [у], [u:], [v].

Среди английских гласных переднего ряда выделяется гласный [i].

При его произнесении язык продвинут вперед несколько меньше, чем при произнесении русского [и]. Английский гласный [i] следует отнести к переднему отодвинутому назад ряду.

Задний ряд гласных также имеет два подразделения. При произнесении английского [v] язык оттянут назад не так далеко, как при русском [у], и его задняя часть поднимается не к задней, а к передней части мягкого нёба. Русское [у] — гласный глубокого заднего ряда, а английское [v] относится к заднему продвинутому вперед ряду.

В зависимости от степени подъема той или иной части языка гласные делятся на следующие группы:

1. Гласные высокого подъема, при произнесении которых язык значительно сближается с нёбом: [и], [ы], [у], [i:], [u:], [i], [v].

2. Гласные среднего подъема, при произнесении которых язык находится примерно на полпути к нёбу: русское [э], английское [e].

3. Гласные низкого подъема, при произнесении которых язык вместе с нижней челюстью опущен вниз: [æ], [ɑ], [ɒ].

Особенности произнесения английских гласных требуют дополнительного деления гласных каждого вида подъема на широкую и узкую разновидности.

II. По положению губ гласные делятся на лабиализованные и нелабиализованные.

При произнесении лабиализованных гласных губы округлены, как при английских [ɔ:], [u:], [ɒ], [ʊ] и даже, как в случае с русскими [o] и [y], несколько выдвинуты вперед.

При произнесении нелабиализованных гласных губы сохраняют нейтральное или несколько растянутое положение, как в случае с [и], [э], [ы], [а], [л], [з:].

В отличие от русских гласных английские гласные делятся на долгие и краткие.

Длительность английских гласных подвержена значительным позиционным и комбинаторным изменениям.

Гласные наиболее длительны в открытом слоге, несколько сокращаются в закрытом слоге перед звонким согласным и подвергаются значительному сокращению в закрытом слоге перед глухим согласным, что объясняется их усиленной артикуляцией в этой позиции. Например: [bi: — bi:d — bi]. Гласные значительно удлиняются в ударных и, особенно, в ядерных слогах.

В зависимости от стабильности артикуляции выделяются следующие три группы гласных:

1. Монофтонги, при произнесении которых артикуляция не меняется в течение всего периода звучания. Например: русский [а], английский [ɔ:].

2. Дифтонги, состоящие из двух разных по качеству элементов, как, например, в случае с английскими [aɪ], [aʊ]. В русском языке дифтонгов нет.

3. Дифтонгоиды, качество которых неоднородно в начале и конце произнесения; так, например, звучат английские [i:], [u:].

Lesson One

Фонетика: Согласные [k], [g], [t], [d], [n], [s], [z], [θ], [ð], [p], [b], [m]. Гласные [i], [e]. Палатализация. Словесное ударение.

1. [k], [g] — заднеязычные велярные смычные взрывные согласные. При произнесении [k], [g], так же как и при произнесении русских [к], [г], задняя спинка языка касается мягкого нёба, образуя полную преграду. Струя воздуха со взрывом размыкает эту преграду. Английский глухой согласный [k] энергичнее соответствующего русского звука и произносится с аспирацией, то есть с придыханием [k^h].

Английский звонкий согласный [g] значительно слабее глухого [k]. В отличие от русского [г] английский [g] в конце слов оглушается не полностью.

2. [t], [d] — переднеязычные апикально-альвеолярные смычные взрывные согласные. При их произнесении кончик языка касается альвеол, образуя полную преграду, средняя и задняя части языка опущены. Струя воздуха со взрывом размыкает эту преграду. Английский глухой согласный [t] сильнее русского [т] и произносится с аспирацией [t^h].

Английский звонкий согласный [d] значительно слабее глухого [t].

В отличие от русского согласного [д] английский [d] в конце слов оглушается частично.

При произнесении русских согласных [т], [д] передняя часть языка касается верхних зубов, кончик языка несколько опущен (дорсально-зубная артикуляция).

3. [n] — переднеязычный апикально-альвеолярный смычный носовой сонант. Уклад органов речи тот же, что и для [t], [d], но мягкое нёбо опущено, и воздух проходит через полость носа.

Русский звук [н] — носовой дорсально-зубной сонант.

4. [s], [z] — переднеязычные апикально-альвеолярные щелевые фрикативные согласные. При произнесении этих согласных узкая щель

образуется между кончиком языка и альвеолами. Английский глухой согласный [s] энергичнее русского [с]. Английский звонкий согласный [z] слабее английского глухого [s]. В отличие от русского [з] английский согласный [z] в конце слов оглушается частично. В отличие от английских согласных [s], [z] русские [с], [з] характеризуются дорсально-зубной артикуляцией.

5. [i] — монофтонг переднего отодвинутого назад ряда высокого подъема (широкой разновидности), краткий нелабиализованный. При произнесении [i] язык находится в передней части полости рта, средняя часть языка поднята к твердому нёбу, но значительно ниже, чем при соответствующем русском [и], кончик языка находится у нижних зубов, губы слегка растянуты.

Чтобы избежать ошибки типа русского закрытого звука [и], не следует слишком высоко поднимать язык, необходимо слегка оттянуть его назад и сократить звук.

При ошибке типа русского центрального [ы] язык следует продвинуть вперед, растянуть губы и максимально сократить звук.

6. Палатализация (palatalization), или смягчение согласных, возникает под влиянием следующих за ними гласных переднего ряда.

Палатализация создается поднятием средней части языка к небу во время произнесения согласных. Это явление характерно для русских согласных и выполняет смыслоразличительную функцию в русском языке: *мол* — *моль*, *лук* — *люк*, *ров* — *рёв*, *нов* — *новь*.

В английском языке большинство согласных произносятся без палатализации, твердо.

Во время произнесения английского согласного средняя часть языка должна быть опущена, лишь по окончании произнесения его следует переходить к последующему гласному звуку.

7. Позиционная долгота гласных. Долгота гласных (как кратких, так и долгих) находится в зависимости от позиции в слове. Ударные гласные являются наиболее долгими в конечной позиции, несколько короче перед звонкими согласными и наиболее короткими перед глухими согласными.

8. Твердый приступ — задержка начала колебаний голосовых связок при артикуляции начального гласного.

9. Словесное ударение (word-stress). Словесным ударением называется выделение в слове одного или двух слогов среди других слогов. Акустически ударные слоги производят впечатление более сильных. Ударение обозначается знаком ['] перед слогом ['kiti].

Фонетическое упражнение 1

did	sit	'siti	it	sit	—	sid
dig	nit	'kiti	iz	dik	—	dig
kid	sik	'tikit	in	tik	—	tig
sin	kis	'gidi				

Примечание. Работая над упражнением, обратите особое внимание на:

1. Отсутствие палатализации согласных перед гласным [i].
2. Апикально-альвеолярный уклад органов речи при произнесении [t], [d], [n], [s], [z].
3. Аспирацию согласных [t], [k] в начале ударного слога.
4. Сильную артикуляцию конечных глухих согласных и слабую, частично оглушенную артикуляцию звонких согласных в этой позиции.
5. Позиционную долготу гласного.
6. Отсутствие твердого приступа перед гласным [i] в начальном положении.

10. [θ], [ð] — переднеязычные апикально-межзубные щелевые фрикативные согласные. При произнесении этих звуков язык распластан и не напряжен, кончик языка находится между зубами. Струя воздуха проходит между языком и верхними зубами. Зубы обнажены.

Звонкий [ð] значительно слабее глухого [θ] и в конце слов частично оглушается.

В русском языке подобных звуков нет. В случае ошибки типа [t], [d] не следует прижимать язык к верхним зубам, необходимо оставлять щель между зубами и языком. Чтобы избежать ошибки типа [c], [z], не следует держать язык в зазубном положении. Кончик языка должен находиться между зубами. Во избежание ошибки типа русских [ф], [в] следует опускать нижнюю губу.

Фонетическое упражнение 2

θθθ — ððð	θθθ — θin	sin — θin — tin
sss — θθθ	θθθ — θik	sik — θik — tik
zzz — ððð	ððð — ðis	

Примечание. Работая над упражнением, обратите внимание на:

1. Отсутствие палатализации согласных перед гласным [i].
2. Переход от межзубной к альвеолярной артикуляции в слове [ðis].

11. [p], [b] — губно-губные смычные взрывные согласные. При произнесении этих звуков губы, смыкаясь, образуют полную преграду. В отличие от русского согласного [п] английский [p] произносится с аспирацией. Для английского согласного [p] характерна сильная артикуляция, особенно в конце слов. Английский согласный [b] в конце слов частично оглушается.

12. [m] — губно-губной смычный носовой сонант. При произнесении [m] губы, смыкаясь, образуют полную преграду, но мягкое небо опущено, и струя воздуха проходит через полость носа. По сравнению с русским [м] следует отметить более напряженную артикуляцию английского согласного [m].

13. [e] — монофтонг переднего ряда среднего подъема узкой разновидности. Краткий нелабиализованный. При произнесении гласного [e] язык находится в передней части полости рта, кончик языка — у основания нижних зубов, средняя часть языка поднята к твердому небу, губы слегка растянуты. По сравнению с русским гласным [э] английский [e] более закрытый. При ошибке типа русского [э] следует меньше раскрывать рот, губы слегка растянуть и продвинуть язык вперед.

Фонетическое упражнение 3

ten	get	en	det — ded	sit — set	'bɪzɪ — 'benɪ	gets
pen	pet	eg	bet — bed	bit — bet	'pɪtɪ — 'betɪ	pets
men	net	et	set — sed	bɪg — beg	'mɪnɪ — 'menɪ	bedz
				did — ded		kɪdz

Примечание. Работая над упражнением, обратите внимание на:

1. Позиционную долготу гласного.
2. Отсутствие твердого приступа перед гласным в начальном положении.
3. Аспирацию глухих согласных [p], [t], [k].
4. Сильную артикуляцию конечных глухих согласных и слабую артикуляцию звонких согласных, частично оглушенную в этой позиции.

УПРАЖНЕНИЯ

1. Ответьте на вопросы преподавателя словами из фонетических упражнений урока.

Образец 1: Teacher: What's the girl's name? (Who is standing in the corridor?)

Student: Kitty (Minnie, Betty, Nelly)...

Образец 2: Teacher: I've lost my umbrella.

Student: Pity!

ДОПОЛНИТЕЛЬНЫЕ УПРАЖНЕНИЯ ДЛЯ САМОСТОЯТЕЛЬНОЙ ТРЕНИРОВКИ

1. Прочтите упражнение несколько раз перед зеркалом.
2. Запишите чтение упражнения на пленку и прослушайте себя, отметьте свои ошибки.
3. Прослушайте чтение упражнения вашим товарищем, укажите ему на его ошибки:

pit	—	pet	bid	—	bed	'peni
pin	—	pen	nit	—	net	'tedi

ЛАБОРАТОРНАЯ РАБОТА¹

I. В интервалах повторите слова за диктором.

II. Запишите эти слова в транскрипции.

¹ По образцу приводимых видов заданий преподаватель, работающий с данным учебником, может сам подготовить все лабораторные работы.

Lesson Two

Фонетика: Согласные [l], [ɫ], [v], [j]. Гласный [ə]. Ассимиляция. Латеральный взрыв. Интонация. Низкий нисходящий и низкий восходящий ядерные тоны. Понятие о синтагме. Фразовое ударение.
Каллиграфия: Начертание букв Nn, Mm, Ss, Ff, Ll.

1. [l] — переднеязычный апикально-альвеолярный боковой сонант. Кончик языка прижат к альвеолам, но боковые края языка опущены, образуя проход для струи воздуха.

При произнесении русского [л] кончик языка находится у верхних зубов.

Так называемый темный (твердый) оттенок [ɫ] звучит в конце слов и перед согласными. При произнесении этого звука поднята задняя спинка языка. Светлый (палатализованный) оттенок [l] звучит перед гласными и перед согласным [j]. Смягчение достигается поднятием средней спинки языка. Следует иметь в виду, что английский палатализованный согласный [l] тверже соответствующего русского варианта, а английский темный согласный [ɫ] несколько мягче русского [л].

2. Латеральный взрыв (lateral plosion). Сонант [l] с предшествующим взрывным альвеолярным согласным произносится слитно, не следует отрывать кончик языка от альвеол, не должно быть гласного призвука между ними. Взрыв альвеолярного согласного происходит в процессе произнесения последующего сонанта [ɫ]. Сонант в подобных случаях становится слогообразующим.

Фонетическое упражнение 4

les	—	sel	lik	—	kɪl	'setl
let	—	tel	lit	—	tɪl	'ketl
lip	—	pɪl	'lɪl	—	'ɪrl	

Примечание. Работая над упражнением, обратите внимание на:

1. Апикально-альвеолярное положение языка при произнесении [l], [ɫ].
2. Латеральный взрыв [t] перед [l].

3. [f], [v] — губно-зубные щелевые фрикативные согласные. Артикуляционно эти согласные совпадают с соответствующими русскими согласными [ф], [в]. Глухой английский согласный [f] сильнее соответствующего русского согласного, особенно в конце слов. Звонкий согласный [v] слабее [f]. В конце слов звонкий согласный [v] частично оглушается.

Фонетическое упражнение 5

fil	liv
def	'velvit
'defɪnjt	'sevn
in'defɪnit	i'levn

Примечание. Работая над упражнением, обратите внимание на:

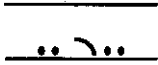
1. Отсутствие палатализации согласных перед гласными [i], [e].
2. Слитное произношение сочетания [vn], без гласного призвука между ними.

4. [ə] — нейтральный безударный монофтонг смешанного ряда среднего подъема, краткий нелабиализованный. При произнесении этого гласного в начале или середине слов несколько приподнят весь язык целиком. Для английского [ə] в этом положении характерна краткость и отсутствие четкости артикуляции. Недопустима замена английского нейтрального гласного русскими [а] или [ы].

5. **Интонация.** Предложение может состоять из одной или нескольких синтагм или интонационных групп (Intonation-group). Синтагмой называется отрезок предложения, относительно законченный по смыслу. Иногда синтагма может быть равна предложению. Например: He is a teacher и As far as I know he is a teacher. Фонетически каждая синтагма характеризуется определенной интонационной структурой. Под интонацией понимаются изменения в высоте основного тона, силе, темпе и тембре произнесения. Движение основного тона и фразовое ударение являются основными характеристиками интонационной структуры синтагмы.

Каждая синтагма заканчивается либо нисходящим, либо восходящим тоном последнего (или единственного) ударного слога. Этот тон носит название ядерного и выделяет ядро смыслового центра высказывания.

Низкий нисходящий тон (Low Fall) чаще всего выражает законченность мысли, категоричность суждения. Эмоционально нейтральные утвердительные предложения, специальные вопросы, приказания, восклицания произносятся с нисходящим тоном. Низкий нисходящий тон характеризуется средним диапазоном и постепенностью понижения. Следует обратить особое внимание на низкое звучание конечных безударных слогов.

It is ,difficult. 

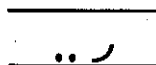
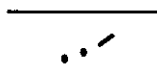
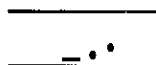

Низкий восходящий ядерный тон (Low Rise) характеризует некатегоричные утверждения, некоторые синтагмы, семантически тесно связанные с последующей частью предложения, общие вопросы и просьбы. Низкий восходящий тон отличается низким началом и постепенностью повышения. Например:

Is it ,six? 

Если за последним ударным слогом следуют безударные слоги, повышение осуществляется на безударных слогах. Конечный ударный слог произносится на низком, почти ровном тоне. Например:

,Isn't it? 

Сравните движение тона в английском и русском предложениях:

	Is it ,six?	Сейчас шесть?	
	,Isn't it?	Не так ли?	

Предъядерная часть синтагмы в эмоционально-нейтральных высказываниях образует обычно нисходящую шкалу (descending head), которая имеет 2 разновидности:

падающая шкала (Falling Head). Например:

∨ This is the 'sixth lesson.



ступенчатая шкала (Stepping Head). Например:

∨ Is this 'lesson difficult?



или высокую ровную шкалу (High Level Head), когда предъядерная часть синтагмы включает один ударный слог. Например:

∨ This is a lesson.



В тексте первый ударный слог нисходящей шкалы обозначается | ∨ |, низкий нисходящий тон обозначается | ∨ |, низкий восходящий тон обозначается | , |, ударные неударные слоги | ' |, второстепенное ударение | |, пауза между синтагмами | , между предложениями ||.

Фразовое ударение (sentence-stress) выделяет одни слова в предложении среди других. Наиболее обычным видом фразового ударения является синтаксическое ударение, при котором знаменательные слова, как правило, бывают ударны, а служебные — безударны.

Логическое ударение, другая разновидность фразового ударения, выделяет логический центр высказывания, подчеркивает элементы противопоставления в высказывании.

Английский ритм характеризуется чередованием ударных слогов через равные промежутки времени в определенной мелодической последовательности.

6. Ассимиляция (assimilation). Под ассимиляцией понимается качественное уподобление смежных согласных звуков.

Так, альвеолярные согласные [t], [d], [n], [l], [s], [z] становятся зубными под влиянием последующих межзубных [θ], [ð].

Фонетическое упражнение 6

ə 'lesn	→ ðɪs ɪz ə ,lesn
ə 'sentəns	→ ðɪs ɪz_ðə ,sɪksθ lesn
ən 'end	↳ ðɪs ɪz_ðə 'tenθ ,sentəns
ðə 'lesn	ɪn_ðə ,sɪtɪ ət_ðə ,lesn
ðə 'sentəns	ɪn_ðə ,desk ət_ðə ,desk

Примечание. Работая над упражнением, обратите внимание на:

1. Отсутствие палатализации перед гласными [ɪ], [e].
2. Сильное произнесение ударных и быстрое ослабленное — безударных слогов.
3. Отсутствие твердого приступа перед гласными в начале слов.
4. Слитное произнесение слов в предложениях.

7. [j] — среднеязычный щелевой срединный сонант. При произнесении этого согласного средняя часть языка поднята к твердому небу, но не так высоко, как в случае с русским согласным [й]. Края языка прижаты к верхним зубам, образуя проход для воздуха вдоль середины языка. Органы речи постепенно переходят в позицию для произнесения последующего гласного. Английский согласный значительно слабее соответствующего русского согласного.

Фонетическое упражнение 7

et — jet	es — jes
el — jel	,jes it ,ɪz

Примечание. Работая над упражнением, обратите внимание на:

1. Слабую артикуляцию согласного [j].
2. Апикально-альвеолярную артикуляцию звука [t].

Фонетическое упражнение 8

→ ɪz ðɪs ə ,sentəns ,jes it ,ɪz
→ ɪz ɪt ə ,dɪfɪkəlt sentəns
→ ,jes it ,ɪz ðɪs → sentəns ɪz 'dɪfɪkəlt
ɪts ə ,dɪfɪkəlt sentəns ,ɪznt ɪt ,jes it ,ɪz

Примечание. Работая над упражнением, обратите внимание на:

1. Отсутствие межзубной артикуляции [z] перед [ð], а также его выпадание.

2. Отсутствие гласного призвука в сочетании [znt], слитное его произнесение.

3. Слитное произнесение слов в предложениях.

8. В английском языке отсутствует свойственная русскому языку регрессивная ассимиляция, затрагивающая работу голосовых связок, т. е. такая ассимиляция, при которой предыдущий согласный оглушается или озвончается под влиянием последующего [→ tedi iz ,ten].

Фонетическое упражнение 9

→ kiti iz ,siks

↓ iz 'kiti ,siks

→ beki iz ,sevn

↓ iz 'beki ,sevn

→ tedi iz ,ten

↓ iz 'tedi ,ten

→ lili iz i ,levn

↓ iz 'lili i ,levn

↓ misiz 'nelsən iz 'siks i ,siks

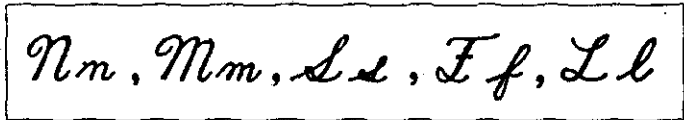
↓ iz misiz 'nelsən 'siks i ,siks

Примечание. Работая над упражнением, обратите внимание на:

1. Постепенность понижения в последнем ударном слове и низкое произнесение конечных безударных слогов в случае низкого нисходящего тона.

2. Низкое начало повышения в случае низкого восходящего тона.

Буквы Nn [en], Mm [em], Ss [es], Ff [ef], Ll [el] пишутся:



УПРАЖНЕНИЯ

I. Прочтите следующие фразы, обращая особое внимание на интонацию:

1. [,jes]



3. [,kiti]



2. [,bil]



4. [mis ,kiti]



- | | | | |
|--------------------|--|------------------------------------|--|
| 5. [ˌted] | | 8. [→ ɪz ɪt ˌten] | |
| 6. [ˌɪz ɪt] | | 9. [ʌ ɪz mɪsɪz ˈdɪksɪ ˌsɪkstɪ] | |
| 7. [→ ɪz ɪt ˌsevn] | | 10. [ʌ ɪz mɪs ˈsmɪθ ˌsɪkstɪ ˌsɪks] | |

II. Прочтите следующие предложения сначала как утверждение с нисходящим тоном, а затем как вопросительное предложение с восходящим тоном:

- | | | | |
|---------------------|--|------------------|--|
| 1. [ˌjes] | | [ˌjes] | |
| 2. [ˌðɪs] | | [ˌðɪs] | |
| 3. [ˌbetɪ] | | [ˌbetɪ] | |
| 4. [mɪs ˌmɪnɪ] | | [mɪs ˌmɪnɪ] | |
| 5. [→ mɪnɪ ˌsmɪθ] | | [→ mɪnɪ ˌsmɪθ] | |
| 6. [→ betɪ ˌnelsən] | | [→ betɪ ˌnelsən] | |

III. Запомните названия следующих букв. Напишите каждую 10—15 раз:

Mm, Nn, Ss, Ff, Ll.

IV. Составьте предложения по образцу, используя приведенные ниже слова. Правильно и отчетливо произносите начало предложения [ðɪs ɪz]. Соблюдайте правильный английский нисходящий тон (Low Fall).

Образец 1: → ðɪs ɪz ˌnɪk

Dick, Sid, Eddy, Kitty, Benny, Betty, Minnie, Ben, Lily.

Образец 2: → ðɪs ɪz ə ˌlesn

sentence, text, desk, pig, city, ticket, egg, kid, pen, pencil.

V. Спросите друг друга и кратко ответьте по образцу, используя слова из упр. IV. Следите за интонацией: нисходящий тон должен быть категоричным, финальным, т. е. доходить до нижнего предела голоса, а низкий восходящий должен начинаться с низкого и не превышать среднего уровня голоса. Работайте парами.

Образец 1: → ðis iz ˌdɪk || → iz ðis ˌdɪk || ˌjes ||

Образец 2: → ðis iz ə ˌsentəns || → iz ðis ə ˌsentəns || ˌjes ||

VI. Ответьте на вопросы преподавателя по образцу:

Образец: Teacher: Who is reading the text?

Student: ˌNick (Eddy, Sid, Kitty, Dick, Ben, Lily) is.

VII. Ответьте на вопросы преподавателя фразами из фонетических упражнений:

Образец: Teacher: How old is Lily? (Becky, Tom...)

Student: → Lily is eˌleven.

VIII. Используя слова из урока, составьте с преподавателем микродиалог по образцам.

Образец 1: Teacher: How many books have you read this year?

Student: ˌMany.

Teacher: And more exactly?

Student: ˌTen.

Образец 2: Teacher: Why can't you come to my place?

Student: ˌBusy.

Teacher: Pity, isn't it?

Student: It ˌis.

ДОПОЛНИТЕЛЬНЫЕ УПРАЖНЕНИЯ ДЛЯ САМОСТОЯТЕЛЬНОЙ ТРЕНИРОВКИ

1. Прочтите упражнение несколько раз перед зеркалом.
2. Запишите чтение упражнения на пленку и прослушайте себя, отметьте свои ошибки.
3. Прослушайте чтение упражнения вашим товарищем, укажите ему на его ошибки:

lit — let → ðis iz ə ˌtekst → iz ðis ə ˌtekst

fil — fel → ðis iz ə ˌsɪti → iz ðis ə ˌsɪti

lift — left → ðis iz ə ˌpenɪ → iz ðis ə ˌpenɪ

ЛАБОРАТОРНАЯ РАБОТА

- I. а) Отработайте произношение слов. б) Запишите эти слова.
- II. Повторите в интервалах предложения за диктором.
- III. Протранскрибируйте слова.

Lesson Three

Фонетика: Гласные [i:], [ɑ:], [v], [u:], [ʊ], [z:], [ʒu]. Носовой взрыв.
Потеря взрыва на стыке двух смычных звуков. Редукция.
Каллиграфия: Начертание букв Oo, Cc, Ee, Dd, Pp, Bb, Rr, Tt, Vv.
Правила чтения: Буквы e, o в I и II типах слога.

1. [i:] — долгий нелабиализованный дифтонгоид переднего ряда высокого подъема узкой разновидности. При произнесении [i:] язык находится в передней части полости рта, кончик языка касается нижних зубов, средняя часть языка поднята высоко к твердому нёбу, губы несколько растянуты. В процессе артикуляции, язык от более низкого и отодвинутого назад положения переходит к более высокой и продвинутой вперед позиции [i] > [й].

При произнесении русского [и] передняя часть языка поднята выше и несколько продвинута вперед по сравнению с английским гласным. Чтобы избежать ошибки типа русского [и], следует обратить особое внимание на неоднородность артикуляции [i:]. Исходной должна быть позиция языка, как при английском [i], только к концу артикуляции язык занимает положение, сходное с русским [и].

Фонетическое упражнение 10

bi: — bi:n — bit	iv	did — di:d	sit — sit
di: — di:n — dip	'tzi	li:d — li:d	bit — bit
ni: — ni:d — nit	it	liv — li:v	nit — nit
si: — si:d — sit		fi:d — fi:d	list — list
li: — li:g — lik		sin — si:n	slip — slip

Примечание. Работая над упражнением, обратите внимание на:

1. Различие в позиционной долготе гласных [i:] и [i].
2. Различие в длительности гласных [ɪ] и [i:] в одинаковых позиционных условиях.
3. Качественное различие [ɪ] и [i:] во всех позициях.
4. Отсутствие палатализации согласных.
5. Отсутствие твердого приступа перед [i:] в начальном положении.

2. [ɑ:] — долгий нелабиализованный монофтонг заднего ряда низкого подъема широкой разновидности. При произнесении гласного [ɑ:] язык находится в задней части рта, задняя часть языка слегка приподнята, кончик языка оттянут от нижних зубов, губы нейтральны. При ошибке типа русского [a], звука центрального ряда, следует оттянуть язык назад и несколько удлинить гласный. Не следует широко раскрывать рот.

3. Носовой взрыв (nasal plosion). Сочетание взрывные альвеолярных согласных [t], [d] с последующими носовыми сонантами [n] или [m] произносится слитно. Взрыв альвеолярного согласного происходит в процессе произнесения последующего сонанта [n] или [m] и называется носовым взрывом. Например: ['gɑ:dn].

4. Потеря взрыва (loss of plosion). Английские смычные согласные [p], [b], [t], [d], [k], [g] теряют взрыв, если за ними следует другой смычный согласный или аффрикаты [tʃ], [dʒ]. Так, например, [k] теряет взрыв в сочетании с последующим [g] в словосочетании [ðə'dɑ:k,gɑ:dn].

Фонетическое упражнение 11

ka: — ka:m — ka:t	ɑ:m	э → fa: ʃta:
fa: — fa:m — pa:t	ɑ:t	→ ɑ:sk ʃfa:ðə
ba: — ba:d — ba:k	ɑ:sk	ðə → dɑ:k ʃgɑ:dn

Примечание. Работая над упражнением, обратите внимание на отсутствие твердого приступа перед [ɑ:] в начальном положении.

5. [ɒ] — краткий лабиализованный монофтонг заднего ряда низкого подъема широкой разновидности. При произнесении [ɒ] язык находится в задней части полости рта, задняя часть языка слегка приподнята, рот широко раскрыт, губы округлены.

По сравнению с [ɑ:] английский гласный [ɒ] несколько более задний и закрытый. В отличие от английского [ɒ] русский гласный [o] менее открытый, губы сильно округлены. В случае ошибки типа русского [o] следует шире раскрыть рот, ниже опустить и отодвинуть язык, округляя губы, не вытягивать их вперед и несколько сократить звук.

Фонетическое упражнение 12

gɒd — gɒt	ɒn	ə 'dɒg — dɒgz	ə 'bɒks — 'bɒksɪz
nɒd — nɒt	ɒd	ə 'dɒl — dɒlz	ə 'fɒks — 'fɒksɪz
dɒg — dɒk	'ɒfə	ə 'kɒk — kɒks	→ mɒd(ə)n ,nɒv(ə)lz
lɒg — lɒk	'ɒksən	ə 'lɒk — lɒks	ɹ gɪv 'pɒlɪ ,kɒlɪ

Примечание. Работая над упражнением, обратите внимание на:

1. Чтение окончания множественного числа -s, которое произносится как [s] после глухого согласного, как [z] после звонкого согласного и гласного. Окончание -es после шипящих и свистящих согласных звучит как [ɪz]. Не оглушайте звонкий конечный [z] в окончаниях множественного числа.

2. Сильную артикуляцию конечных глухих согласных и слабую — звонких.

3. Отсутствие твердого приступа перед [ɒ] в начальном положении.

6. [u:] — долгий лабиализованный дифтонгоид заднего ряда высокого подъема узкой разновидности. При произнесении этого гласного язык находится в задней части полости рта. Задняя часть языка значительно приподнята. В процессе произнесения [u:] язык перемещается от продвинутого вперед и более низкого положения в направлении более задней и закрытой позиции. Губы значительно округлены, причем округление увеличивается к концу произнесения. По сравнению с английским гласным русский гласный [u] является более задним, более закрытым и более лабиализованным. В случае ошибки типа русского [y] следует в первую очередь следить за тем, чтобы губы были округлены, но не вытянуты вперед.

7. Редукция. Длительность гласных в безударных служебных словах и местоимениях сокращается. При сильном ослаблении гласные этих слов могут утратить свое качество. Происходит так называемая количественная и качественная редукция. Например: [ɑ: — ɑ: — ə].

Формы служебных слов и местоимений с нередуцированным гласным носят название сильных, формы с редуцированным гласным называются слабыми.

Фонетическое упражнение 13

lu:z — lu:s	nju:, fju:	juː, ʌ
mu:d — mu:t	'mju:zik	juː, ʌ, nɒt
su:n — su:p	'mju:zikəl	, ʌ: juː
	'stju:dənts	juː, ʌ: nt

Примечание. Работая над упражнением, обратите внимание на:

1. Дифтонгизацию в артикуляции гласного [u:].
2. Позиционную долготу гласного [u:].

8. [ʊ] — краткий лабиализованный монофтонг заднего продвинутого вперед ряда высокого подъема широкой разновидности. При произнесении этого гласного язык находится в задней части полости рта, но не так далеко, как при [u:]. Задняя часть языка приподнята меньше, чем при [u:]. Губы слегка округлены. В случае ошибки типа русского гласного [y] следует продвинуть язык вперед и не вытягивать губы вперед.

Фонетическое упражнение 14

gud	pu:l — pu:l	ə → gud ʌk
kud	fu:l — fu:l	ə → gud ʌk
kuk	fu:t — fu:d	→ luk ət ðə ʌk
tuk	pu:t — bu:t	

Примечание. Работая над упражнением, обратите внимание на:

1. Различие в длительности гласных [u:] и [ʊ] в одинаковых позиционных условиях.
2. Качественное различие [u:] и [ʊ] во всех позициях.
3. Отсутствие межзубной артикуляции [t] перед [ð].
4. Потерю взрыва взрывных согласных перед последующим смычным согласным.

9. [z:] — долгий монофтонг смешанного ряда среднего подъема узкой разновидности, нелабиализованный. При произнесении [z:] язык приподнят, спинка языка лежит плоско, кончик

языка находится у нижних зубов, зубы чуть обнажены, расстояние между верхними и нижними зубами небольшое. В случае ошибок типа [e], [э] не следует слишком растягивать губы. В случае ошибки типа [o] следует добиться нейтрального положения губ, не открывать широко рот, продвинуть язык слегка вперед, добиваясь его плоского уклада.

Фонетическое упражнение 15

sɜ:	— sɜ:v	— sɜ:f	z:n	эп → z:lɪ	ʌbɜ:d
fɜ:	— lɜ:n	— nɜ:s	'z:lɪ	ðə → fɜ:st	ʌvɜ:b
bɜ:	— bɜ:d	— bɜ:θ	z:θ	ðə → θz:tɪ	fɜ:st

Примечание. Работая над упражнением, обратите внимание на отсутствие палатализации согласных перед [z].

10. [ɜv] — дифтонг. Ядро дифтонга — [z] — гласный смешанного ряда среднего подъема узкой разновидности, лабиализованный. Язык находится не так далеко, как для русского [o]. Ядро дифтонга близко по звучанию к [z]. После произнесения ядра язык делает легкое движение вверх и отходит назад в направлении артикуляции [v].

В начале произнесения дифтонга губы слегка округлены, затем постепенно губы еще больше округляются (без оттягивания вперед). В случае ошибки типа русского [ou] надо следить за тем, чтобы губы не были вытянуты вперед, язык следует продвинуть вперед. При ошибке типа русского [эy] следует не растягивать губы (губы округлены) и несколько оттянуть язык назад.

Фонетическое упражнение 16

lɜv	— nɜv	— nɜv	zɜv	sɜ:	— sɜv	→ sɜv	ʌsɜv
gɜv	— kɜv	— kɜv	zɜn	fɜ:	— fɜv	→ zɜv	ʌnɜv ʌdɜvnt
							'gɜv ə, lɜv
sɜv	— sɜv	— sɜv	'zɜn	lɪ	tɜ:n	— tɜv	
bɪ'lɜv	— bɜv	— bɜv	zɜp	n	bɜ:n	— bɜv	

Примечание. Работая над упражнением, обратите внимание на:

1. Движение губ при произнесении дифтонга.
2. Апикально-альвеолярную артикуляцию [l], [n], [t], [d].
3. Аспирацию [k].

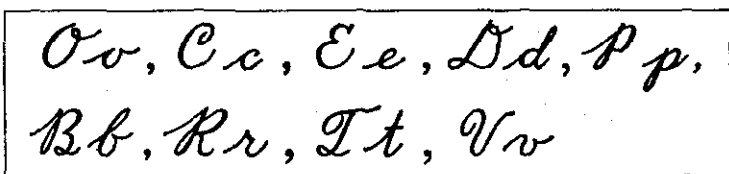
Фонетическое упражнение 17

→ dɪs ɪz ə ,klɒk	→ ɪz ðɪs ə ,gʊd klɒk
→ dɪs ɪz ə ,desk	→ ɪz ðɪs ə ,lɜ:v desk
↳ ðɪs ɪz ðə 'best ,ɑ:nsə	→ ɪz ðɪs ðə ,best ɑ:nsə
↳ ðɪs ɪz ðə 'fɪfθ ,lesn	→ ɪz ðɪs ðə ,fɪfθ lesn
↳ ðɪs ɪz ðə 'sekənd ,leta	→ ɪz ðɪs ðə ,sekənd leta
↳ ðɪs ɪz ði: 'levnθ ,sentəns	→ ðɪs ɪz ði: ,end

Примечание. Работая над упражнением, обратите внимание на:

1. Четкость произнесения трудных сочетаний [ðɪs ɪz ðə], [ɪz ðɪs ðə].
2. Артикуляцию открытого заднего гласного [ʊ].
3. Низкий нисходящий тон в утверждениях.
4. Подъем голоса с нижнего уровня в низком восходящем тоне.

Буквы **Oo** [ʊ], **Cc** [si:], **Ee** [i:], **Dd** [di:], **Pp** [pi:], **Bb** [bi:], **Rr** [ɑ:], **Tt** [ti:], **Vv** [vi:] пишутся:



ЧТЕНИЕ АНГЛИЙСКИХ ГЛАСНЫХ. ПЕРВЫЙ И ВТОРОЙ ТИПЫ СЛОГА

Английский алфавит состоит из 26 букв, передающих на письме 44 английских звука (20 гласных и 24 согласных). Такое несоответствие в количестве букв и звуков речи вызвало необходимость обозначать различные звуки одними и теми же буквами или сочетаниями букв. Это особенно характерно для гласных. Каждая гласная буква в английском языке имеет не менее четырех вариантов чтения.

Чтение гласной буквы в ударном слоге зависит от типа слога. Тип слога определяется тем, какие буквы следуют за ударной гласной. Ударные слоги принято делить на 4 типа.

Первый тип слога — открытый слог, т. е. слог, оканчивающийся на гласную. Ударная гласная читается здесь так, как она называется в алфавите. Обычно это долгий гласный или дифтонг. Первый тип слога имеет две разновидности:

1) абсолютно открытый слог — слог, графический образ которого совпадает с фонетическим, т. е. с его звучанием. Например: me [mi:], no [nɔ:];

2) условно открытый слог — слог только графически открытый, а фонетически закрытый. Такие слова, как note [nɔ:t], Pete [pi:t], исторически восходят к двусложным словам, в которых первый слог был открытым. В современном английском языке это односложные слова, так как конечная буква e в словах этого типа немая. Она является только условным показателем того, что слог здесь открытый и гласная этого слога должна читаться так же, как и в абсолютно открытом слоге.

Второй тип слога — закрытый слог. В этом типе слога за ударной гласной буквой следует одна или несколько согласных (любых, кроме буквы r). Гласная буква в закрытом слоге передает краткий гласный звук.

Согласные буквы, стоящие перед гласной, в большинстве случаев не влияют на чтение гласной. Так, буква e в закрытом ударном слоге передает краткий гласный звук [e] независимо от того, сколько согласных стоит перед ней. Например: en [en], pen [pen], spend [spend].

Чтение гласных o, e в I и II типах слога

Буква	Тип слога	
	I	II
e	[i:] me Pete	[e] pen men
o	[ɔ:] no note	[ɒ] on not

Сочетания er, or в безударном слоге передают звук [ə].
Например: better, doctor.

Буква o перед сочетанием согласных ld читается [ɔ:]: old, bold.

Буква s читается как [s] в начале слов, перед согласной буквой, в конце слов после глухих согласных: sit, best, lips.

Буква **s** читается как [z] между гласными, в конце слов после гласных и звонких согласных: music, poses, beds.

Буква **c** читается как [s] перед буквами **e, i, y** и как [k] во всех остальных случаях: cent, cold.

Сочетание **ck** читается как [k]: clock.

УПРАЖНЕНИЯ

1. Прочтите следующие вопросы, соблюдая нисходящую шкалу и низкий восходящий тон, начинающийся с низкого уровня голоса, или низкий нисходящий тон:

1. Is this a text? 2. Is this a lesson? 3. Is this a sentence? 4. Is this a pen? 5. Is this a park? 6. This text is easy, isn't it? 7. The dog is not big, is it? 8. This lesson is not difficult, is it?

II. Прочтите вслух следующие пары слов (Полностью не оглушайте звонкий конечный [z] в окончании множественного числа):

a lot — lots; a top — tops; a net — nets; a set — sets; a note — notes; fog — fogs; a pet — pets; a nod — nods; a bill — bills; a fox — foxes; a kiss — kisses; a bed — beds; a clock — clocks; a kid — kids; a stick — sticks; a theme — themes.

III. Протранскрибируйте следующие слова. Отметьте, где необходимо, словесное ударение:

a bell — bells; a mill — mills; a city — cities; a test — tests; an empty desk — empty desks; a sentence — sentences; a lily — lilies; a busy bee — busy bees.

IV. Запомните названия следующих букв. Напишите каждую 10—15 раз:

Bb, Dd, Pp, Tt, Cc, Ee, Oo, Vv, Rr.

V. Выучите правила чтения букв **e, o, c**. Приведите собственные примеры на чтение этих букв.

VI. Протранскрибируйте следующие слова и объясните правила их чтения:

best, code, nod, tops, sent, bed, these, cod, sold, spoke, mock, theme, block, then, neck, cone, bold, enter, cell, centner, motor, dose, nest, depth, less, self, fold, doctor.

VII. Составьте предложения по образцам, используя приведенные ниже существительные.

Образец 1: This is a text.

a penny, a sentence, a park, a car, a fox, a clock, a cock.

Образец 2: This is the doctor.

the garden, the star, the box, the dog, the lesson, the text, the pen, the book, the girl.

VIII. а) Составьте предложения по образцу, используя приведенные ниже существительные.

Образец: This isn't a box.

a bed, a city, a pencil, an answer, an oak, a star, a cock, a mill, a penny.

б) Составленные предложения переделайте в разделительные вопросы. Соблюдайте указанную в образце интонацию разделительных вопросов.

Образец: This → isn't a box, | is it?

IX. На следующие предложения дайте реплики, выражающие удивление, сомнение. Произнесите их низким восходящим тоном.

Образец: This → is an oak. — Is it?

This → isn't an oak. — Isn't it?

1. This is a garden. 2. This is a mill. 3. This isn't a penny.
4. This isn't a star. 5. This is a cock. 6. This isn't a fox. 7. This is a cock. 8. This isn't a dog.

X. а) Составьте предложения по образцу. Используйте приведенные ниже словосочетания.

Образец: This is a yellow pencil.

an old clock, an easy sentence, a yellow fox, a big park, a difficult lesson, a big car, a difficult text.

б) Составленные предложения переделайте в отрицательные предложения.

Образец: This isn't a yellow pencil.

XI. а) Прочтите следующие общие вопросы, обращая внимание на интонацию (низкий восходящий тон).

Образец: \ Is the 'lesson ,easy?

1. Is the park big? 2. Is the clock old? 3. Is the pencil yellow?
4. Is the lesson easy? 5. Is the text difficult? 6. Is the book good?

б) Переделайте общие вопросы в разделительные.

Образец: \ Is the 'lesson ,easy? The → lesson is ,easy, |
, isn't it?

XII. Используя приведенные ниже существительные, спросите друг друга и кратко ответьте по образцу. Соблюдайте правильную интонацию. Работайте парами.

Образец 1: → This is a ,star, ,isn't it?
→ Yes, it ,is.

Образец 2: \ This 'isn't a ,star, ,is it?
→ No, it ,isn't.

a bee, a fox, a park, a pencil, a car, a clock, a book, a notebook, a cook, a stick, a slip, a bell, a bird, a dog.

XIII. а) Используя приведенные ниже имена собственные и подходящие числительные, составьте повествовательные предложения и общие вопросы по образцу.

Образец: → Tom is ,six.
\ Is 'Tom ,six?

б) Задайте друг другу общие вопросы и ответьте на них отрицательно.

Образец: \ Is 'Tom ,six?
, No, | → Tom's ,seven.

Pete, Bob, Victor, Polly, Lily, Lucy, Arthur, Betsy, Emily, Emma, Philip, Dick, Benny, Sid, Betty, Nick.

XIV. Используя фразы из фонетического упражнения 17, обменяйтесь репликами с товарищем по образцу.

Образец: \ This is the 'fifth ,lesson.
The ,fifth lesson?

XV. Используя фразы из фонетических упражнений урока, составьте микродиалоги по образцу:

Образец: \ This is an 'old \ park.
 , Is it?
 It \ is.

ДОПОЛНИТЕЛЬНЫЕ УПРАЖНЕНИЯ ДЛЯ САМОСТОЯТЕЛЬНОЙ ТРЕНИРОВКИ

1. Прочтите упражнение несколько раз перед зеркалом.
2. Запишите чтение упражнения на пленку и прослушайте себя, отметьте свои ошибки.
3. Прослушайте чтение упражнения вашим товарищем, укажите ему его ошибки:

gɒt — gɔʊt nɒt — nɔʊt fɜ:m — fɜʊm bɜ:θ — bɜʊθ
kɒt — kɔʊt fɒnd — fɔʊnd pɜ:l — pɜʊl bɜ:st — bɜʊst
spk — sɜʊk klɒθ — klɔʊðz gɜ:l — gɜʊl lɜ:n — ə'lɜʊn

ЛАБОРАТОРНАЯ РАБОТА

I. а) Повторите в интервалах предложения. б) Сделайте эти предложения вопросительными и отрицательными.

II. а) Повторите в интервалах общие вопросы. б) Переделайте эти вопросы в разделительные. (Следите за интонацией.)

III. Протранскрибируйте слова.

Lesson Four

Фонетика: Согласные [h], [ʃ], [ʒ]. Гласные [ɔ:], [æ], [eɪ], [aɪ].

Каллиграфия: Начертание букв Aa, Hh, Kk, Xx, Zz.

Правила чтения: Буквы а и і в I и II типах слога. Буквы а, о, е, і, у, и в III типе слога. Правила слогоделения. Ударение в двусложных и многосложных словах.

Грамматика: Повелительные предложения. Безличные предложения.

1. [h] — глухой щелевой фарингальный согласный. При его произнесении в области зева образуется неполная преграда сближением корня языка и задней стенки зева. Язык в момент произнесения [h] принимает по-

ложение для последующего гласного. Звук [h] встречается только перед гласным и на слух представляет собой лишь выдох. При произнесении русского [x] задняя часть языка высоко поднята к мягкому нёбу. При ошибке типа [x] следует ослабить согласный до легкого выдоха, предшествующего гласному.

Фонетическое упражнение 18

i	— hi:	hə'li:zʊ
iz	— hiz	hɜv'tel
a:m	— ha:m	'hɒspitl
at	— hat	→ gɜv , hɜvʊm → gɜv , hɜvʊm
hiz	hed	ɫ dɜvnt 'gɜv , hɜvʊm
hiz	hat	ɫ dɜvnt 'gɜv , hɜvʊm

Примечание. Работая над упражнением, обратите внимание на:

1. Ударение в словах: [hə'li:zʊ], [hɜv'tel], ['hɒspitl].
2. Латеральный взрыв в слове ['hɒspitl].
3. Отсутствие палатализации звука [h].
4. Различие интонационного оформления приказа и просьбы.
5. Отсутствие взрыва в словосочетании ['dɜvnt 'gɜv].

2. [ɔ:] — долгий лабиализованный монофтонг заднего ряда низкого подъема узкой разновидности. При произнесении [ɔ:] язык находится в задней части полости рта. Задняя спинка языка поднята к мягкому нёбу несколько выше, чем для [ɒ]. При ошибке типа русского [o] следует добиваться более открытой артикуляции. По сравнению с [ɒ] гласный звук [ɔ:] менее открытый и более лабиализованный.

3. Потеря аспирации глухих взрывных [p, t, k], стоящих после [s]. Согласные [k], [t], [p] теряют аспирацию в положении после согласного [s]. Например: [spɒt].

Фонетическое упражнение 19

kɔ:	— kɔ:d	— kɔ:t	ɔ:l	ka:d	— kɔ:d
sɔ:	— sɔ:d	— sɔ:t	'ɔ:gəst	ka:t	— kɔ:t
fɔ:	— fɔ:m	— fɔ:k	ɔ:t	pɑ:t	— pɔ:t
tɔ:	— tɔ:l	— tɔ:k		pɑ:k	— pɔ:k

ten — tɜ:n — tɔ:n	kok — kɔ:k — 'kɜʊkɜʊ
hed — hɜ:d — hɔ:d	hot — hɔ:l — hɜʊp
ben — bɜ:n — bɔ:n	pɒt — pɔ:t — pɜʊk
bed — bɜ:d — bɔ:d	spɒt — spɔ:t — spɜʊk

→ nɒt ət ɔ:l || ʌ ɪz ðɪs 'bɔ:l ,bɪg | ə 'smɔ:l ||

Примечание. Работая над упражнением, обратите внимание на:

1. Позиционную долготу гласных.
2. Положение губ при произнесении звуков [ʊ], [ɜ:], [ɜʊ], качественное различие [ʊ — ɜ:] во всех позициях.
3. Отсутствие озвончения глухого согласного [s] под влиянием последующего звонкого [b]: [ðɪs bɔ:l].
4. Отсутствие твердого приступа перед гласным [ɜ:] в начале слова.
5. Правильную артикуляцию конечных звонких согласных.
6. Аспирацию [k], [p], [t].
7. Интонацию альтернативного вопроса.

4. [æ] — полудолгий нелабиализованный монофтонг переднего ряда низкого подъема широкой разновидности. При произнесении [æ] рот довольно широко раскрыт, язык находится в передней части полости рта, плоско лежит во рту, средняя его часть несколько приподнята. Кончик языка находится у нижних зубов. Углы губ слегка оттянуты в стороны. Подобного звука в русском языке нет.

Русский гласный [э] менее открытый, чем английский гласный [æ], а русский гласный [А] открытый, но более задний (центрального ряда) по сравнению с английским звуком [æ]. Чтобы избежать ошибки типа русского звука [э], следует шире открывать рот, кончик языка остается у нижних зубов. В случае ошибки типа русского звука [А] следует прижать кончик языка к нижним зубам и шире открыть рот.

Фонетическое упражнение 20

læb — læp æd did — ded — dæd pit — pet — pæt ə → bɪg ,bæg
 kæb — kæp æm hid — hed — hæd tin — ten — tæn ə → blæk ,kæt
 hæd — hæt æt sit — set — sæt pin — pen — pæn → get ðə ,mæps

Примечание. Работая над упражнением, обратите внимание на:

1. Отсутствие твердого приступа перед гласным в начале слов [æd], [æt].
2. Отсутствие палатализации согласных перед гласными переднего ряда [ɪ, e, æ].
3. Потерю взрыва в словосочетаниях [ə → bɪg ,bæg], [ə → blæk ,kæt].

5. [eɪ] — дифтонг. Ядро дифтонга — краткий гласный [e] переднего ряда среднего подъема узкой разновидности, нелабиализованный. После произнесения ядра язык делает легкое движение вверх в направлении звука [ɪ], не достигая, однако, его полного образования. Нельзя допускать произношения звука типа русского [й].

Фонетическое упражнение 21

lei — leid — leit	eɪ	ðə → seɪm ,neɪm
meɪ — meɪd — meɪt	eɪd	ðə → feɪtl ,deɪ
seɪ — seɪv — seɪf	eɪt	↓ dzʌnt 'teɪk ðə ,keɪk

Примечание. Работая над упражнением, обратите внимание на:

1. Ослабленную артикуляцию второго элемента дифтонга [eɪ].
2. Позиционную долготу дифтонга.
3. Отсутствие озвончения глухого звука [k] перед звонким [ð] в сочетании слов [→ teɪk ðə ,keɪk].

6. [aɪ] — дифтонг. Ядро дифтонга — гласный звук переднего ряда низкого подъема широкой разновидности, нелабиализованный. При произнесении ядра дифтонга язык находится в передней части полости рта и лежит плоско, кончик языка касается нижних зубов, губы немного растянуты (как монофтонг этот звук не встречается). После произнесения ядра язык делает движение вверх в направлении звука [ɪ]. В случае ошибки типа [aɪ] язык следует продвинуть вперед, с тем чтобы сделать звук более передним, при ошибке типа [aɪ] второй элемент дифтонга следует произносить как можно слабее и среднюю часть языка не следует поднимать высоко.

Фонетическое упражнение 22

saɪ — saɪd — saɪt	aɪ	heɪ — haɪ	→ faɪn ,aɪz
laɪ — laɪd — laɪt	aɪz	meɪ — maɪ	→ deɪ baɪ ,deɪ
taɪ — taɪd — taɪt	aɪs	leɪk — laɪk	→ leɪt ət ,naɪt

Примечание. Работая над упражнением, обратите внимание на:

1. Ослабленную артикуляцию второго элемента дифтонга [aɪ].
2. Позиционную долготу дифтонга.

7. [ʃ], [ʒ] — переднеязычные альвеолярно-палатальные щелевые согласные. При их произнесении кончик языка находится у альвеол, а средняя часть языка поднимается к твердому нёбу. Поднятием средней части языка к твердому нёбу и объясняется тот оттенок мягкости, которым английские [ʃ], [ʒ] отличаются от русских твердых согласных звуков [ш] и [ж]. Чтобы избежать ошибки типа русских звуков [ш], [ж], следует поднять среднюю часть языка.

Фонетическое упражнение 23

fɪ	ʃæl	ʃiː ˌɪz	hiː ˌɪz	aɪ ˌæm
fɪʃ	'fɪnɪʃ	ʃiː ˌɪznt	hiː ˌɪznt	aɪ (ə)m ˌnɒt
'meɪzə	'pleɪzə	ʃiː ɪz ˌnɒt	hiː ɪz ˌnɒt	ˌæm aɪ
dɪ'vɪzɪn	dɪ'sɪzɪn	ˌɪz ʃiː	ˌɪz hiː	

Примечание. Работая над упражнением, обратите внимание на:

1. Отсутствие качественной редукции в местоимениях he, she в безударном положении.
2. Частичное оглушение [ʃ] в сочетании с предыдущим глухим согласным [p].
3. Отсутствие гласного призвука между согласным в слове [ɪznt].

Буквы Aa [eɪ], Ii [aɪ], Kk [keɪ], Xx [eks], Zz [zed] пишутся:

Aa, Ii, Kk, Xx, Zz

Чтение гласных букв a и i в I и II типах слога

Буква	Тип слога	
	I	II
a	[eɪ] name lake	[æ] am bag
i	[aɪ] like mine	[ɪ] big bit

ТРЕТИЙ ТИП СЛОГА

Третьим типом слога принято считать слог, в котором за ударной гласной следует буква *r* [ɑ:]. Буква *r* не читается. Она только указывает на то, что предшествующая ей гласная имеет долгое чтение.

Чтение гласных букв *a, o, e, i, u, u* в III типе слога

a + r [ɑ:]	o + r [ɔ:]	e + r [ɜ:]	i + r [ɪ:]	y + r [ɜ:]	u + r [ʊ:]
park dark	fork sort	her	first	myrtle	fur

В случае с удвоенной буквой *r*, как и со всякой другой удвоенной согласной, ударная гласная двусложного слова читается по второму типу слога. Например: *marry* ['mæri:], *sorry* ['sɒri:].

Буква *x* читается [gz] перед ударной гласной: *exam* [ɪg'zæm], *exhibit* [ɪg'zɪbɪt]; [ks] во всех остальных случаях: *six* [sɪks], *text* [tekst], *exercise* ['eksəsaɪz], *expect* [ɪks'pekt].

ПРАВИЛА СЛОГОДЕЛЕНИЯ

Гласная в ударном слоге двусложного слова читается по тем же правилам, что и гласная в односложном слове. Но для определения типа слога необходимо установить графическую границу между ударным и безударными слогами. При определении графической границы в двусложных словах следует исходить из следующего:

1. Если за ударной гласной стоит одна согласная буква (но не буква *r*), то она относится к следующему за ней безударному слогу, например: *stu | dent* ['stju:dənt]. Таким образом, ударный слог оказывается открытым, и гласная в нем читается по I типу слога¹. Однако в английском языке имеется ряд двусложных слов, в которых ударная гласная в открытом слоге читается кратко. Например: *city, pity, sory, very* и др.

¹ В случае, когда за ударной гласной двусложного слова стоит согласная *r*, эта гласная читается по IV типу слога. Например: *during* ['dʒuəriŋ], *Mary* ['mæri:].

2. Если гласная ударного слога отделена от последующей гласной двумя или более согласными, в том числе и удвоенной буквой *g*, то первая из согласных отходит к первому слогу, закрывая при этом ударный слог. Гласная в данном случае читается по II типу слога, т. е. кратко, например: dinner ['dɪnə], marry ['mæri]. Это правило не распространяется на слова, в которых одна из двух согласных, отделяющих ударный слог от безударного, — сонант, например: table ['teɪ|bl]. В этом случае согласная **b** примыкает ко второму слогу, образуемому сонантом **l**, и первый ударный слог оказывается открытым.

УДАРЕНИЕ В ДВУСЛОЖНЫХ И МНОГОСЛОЖНЫХ СЛОВАХ

В двусложных английских словах ударение, как правило, падает на первый слог (если первый слог не является префиксом, потерявшим семантическое значение), например: dinner ['dɪnə], office ['ɒfɪs]. В словах, содержащих префикс, ударение падает на второй слог, например: return [rɪ'tʌ:n], begin [bɪ'ɡɪn].

В трехсложных и многосложных словах в большинстве случаев ударным является третий слог от конца слова, и гласная в нем читается по II типу слога, т. е. имеет краткое чтение, независимо от количества согласных, отделяющих ее от следующего за ней безударного слога, даже если это буква *g*, например: factory ['fæktəri], family ['fæmɪli], experiment [ɪks'perɪmənt].

Но когда в ударном третьем от конца слоге содержится звук [ju:], этот слог читается по I типу слога, как открытый. Например: funeral ['fju:nərəl].

При определении ударного слога грамматические окончания и живые суффиксы во внимание не принимаются. Например: demonstrate ['demənstreɪt], demonstrated ['demənstreɪtɪd], demonstrating ['demənstreɪtɪŋ].

Но при образовании существительных путем присоединения к глаголу суффикса **-ion** происходит перемещение ударения на слог, предшествующий суффиксу, а ударение исходного глагола сохраняется в виде второстепенного. Например: demonstration [ˌdeməns'treɪʃn]. Второстепенное ударение обозначается в транскрипции черточкой внизу. Некоторо-

рые слова имеют два главных ударения. Это — числительные от 13 до 19, например: thirteen ['θɜ:'ti:n], а также слова с приставками, придающими слову новое значение. Например: disappear ['disə'piə], rewrite ['ri:'raɪt].

ИЗУЧИТЕ СЛЕДУЮЩЕЕ

Таблица № 1

ПОВЕЛИТЕЛЬНЫЕ ПРЕДЛОЖЕНИЯ

(Don't)	take	the book. the map. the clock. the bag. the pen.
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Таблица № 2

БЕЗЛИЧНЫЕ ПРЕДЛОЖЕНИЯ

а)	It	is	(not)	five. late. dark. cold. hot.	б)	Is	it	(not)	dark? late? hot? cold? five?
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УПРАЖНЕНИЯ

1. а) Составьте все возможные варианты предложений, используя подстановочные таблицы 1 и 2.

Образец: Take the book. Take the map и т. д.

Don't take the book. Don't take the map и т. д.

It is five. It is not five и т. д.

Is it dark? It is not dark и т. д.

б) Попросите товарища о чем-либо, используя как образец подстановочную таблицу № 1. Произнесите каждую фразу с понижением тона как приказание и с восходящим тоном как просьбу. Обратите внимание, как интонация меняет отношение говорящего к высказыванию.

II. Прочтите следующие альтернативные вопросы, обращая внимание на интонацию:

1. Is she five or six? 2. Is his daughter four or five? 3. Is Pete nine or ten? 4. Is this a park or a garden? 5. Is this family big or small? 6. Is this pencil black or yellow? 7. Is the lesson difficult or easy? 8. Is the meat hot or cold?

III. Прочтите дважды следующие повелительные предложения — как приказания с нисходящим тоном и как просьбы с восходящим тоном.

1. Tell Father all. 2. Don't go alone. 3. Make tea for him. 4. Take the ball. 5. Don't take the lamp. 6. Take the pencil.

IV. Протранскрибируйте следующие сочетания слов. Расставьте ударения:

ten miles, go home, take the pen, he is late, it is fine, a pale face; I am nineteen; This is a park.

V. Протранскрибируйте следующие слова и объясните правила их чтения:

sit, lame, back, miss, sack, gave, tip, tide, tap, late, mad, made, nine, fill, cake, thick, bat, pin, pine, hate, act, ice, plot, face, hid, fate, stamp, spot, pile, land, mist, mole, mark, gold, cap, nose, fix, harm, merry, horn, start, form, exact, examination, exist, sixty, appendix, expend, exotic, except, exile.

VI. Запомните названия следующих букв. Напишите каждую 10—15 раз:

Aa, Ii, Kk, Xx, Zz.

VII. а) Напишите по 5—10 слов с буквами *a* и *i* в открытом и закрытом слогах. б) Выпишите по 5—10 слов с буквами *o* и *i* в открытом и закрытом слогах из книги по домашнему чтению.

VIII. а) Составьте предложения по образцу, используя приведенные ниже существительные.

Образец: This is snow.

meat, milk, ham, pork, leather, velvet.

б) Составленные предложения переделайте в разделительные вопросы.

Образец: This is snow, isn't it?

в) Составьте отрицательные предложения, используя те же существительные.

Образец: This isn't snow.

г) Составленные отрицательные предложения переделайте в разделительные вопросы.

Образец: This isn't snow, is it?

IX. Выразите согласие с собеседником по образцу.

Образец 1: It's hot today.
It is.

Образец 2: It → isn't hot today.
It isn't.

1. It's cold in the garden. 2. It's late, I believe. 3. It's light in the hall. 4. It's five o'clock. 5. It's dark in the park. 6. It's seven o'clock. 7. It's dark inside. 8. It isn't late, I hope. 9. It isn't six yet.

X. На следующие предложения дайте реплики, выражающие удивление, сомнение.

Образец: She is in the garden. — Is she?
She is not in the garden. ,Isn't she?

1. She is cold. 2. He is not hot. 3. He is in the park. 4. Ann is not in the hospital. 5. Nick is at home. 6. Betty is not at home. 7. Benny is not in the boat. 8. They are in the garden. 9. He is not in the hall. 10. Mother is not in.

XI. а) Данные ниже предложения переделайте в вопросительные и отрицательные. б) Задайте вопросы по поводу этих же предложений и кратко ответьте на них по образцу.

Образец: The city is small.
Is the city small?
Yes, it is.

1. The lesson is difficult. 2. He is ill. 3. I am cold. 4. The text is easy. 5. This is a small lamp. 6. He is a doctor. 7. Father is at home.

в) Выскажите удивление по поводу этих же предложений по образцу.

Образец: He is late.
,Late? → No, he isn't.

ХII. Переведите на английский язык:

1. Она врач? — Да, она хороший врач. 2. Ей 17 (лет), не так ли? — Да. 3. Твоему брату 14, да? — Да. 4. Ему 14 или 15 (лет)? — 14. 5. Этот мяч маленький, не так ли? — Да. 6. Карандаш маленький или большой? — Большой. 7. Они не заняты, не так ли? — Нет. 8. Он занят, не так ли? — Да. 9. Его нет дома, не так ли? — Да, его нет. 10. Он дома, не так ли? — Да. 11. Это кожаный портфель, не так ли? — Да. 12. Это трудный или легкий текст? — Легкий. 13. Текст нетрудный, не так ли? — Да, нетрудный. 14. Сейчас одиннадцать (часов), не так ли? — Да. 15. Сейчас одиннадцать или двенадцать (часов)? — Одиннадцать. 16. Сейчас нет двенадцати, не так ли? — Нет. 17. Холодно. 18. Холодно? 19. Холодно, не так ли? 20. Холодно или жарко в зале? — Холодно. 21. В зале не жарко, не правда ли? — Да, не жарко. 22. Возьми эту карту (лампу, ручку, тетрадь, бумагу). 23. Не бери мой мяч (портфель, карандаш, мои коньки, мои вещи). 24. Не иди домой одна. 25. Темно. Иди домой!

ХIII. Используя слова из урока, составьте микродиалоги по образцу.

Образец: — → Is it a good clock?
— Yes.
— Is it?
— Of course.

ДОПОЛНИТЕЛЬНЫЕ УПРАЖНЕНИЯ ДЛЯ САМОСТОЯТЕЛЬНОЙ ТРЕНИРОВКИ

1. Прочтите упражнение несколько раз перед зеркалом.
2. Запишите чтение упражнения на пленку и прослушайте себя, отметьте свои ошибки.
3. Прослушайте чтение упражнения вашим товарищем, укажите ему его ошибки:

kæt — ka:t hæɪt — ha:t hɪz ,bæg hɜ: — hɜ:d — hɜ:t
pæk — pa:k hæd — ha:d hɪz ,hæt fɜ: — fɜ:m — fɜ:st

ЛАБОРАТОРНАЯ РАБОТА

I. а) Повторите в интервалах предложения. б) Поставьте к ним общие вопросы и дайте на них ответы в отрицательной форме.

II. Ответьте на вопросы.

III. Переделайте предложения в разделительные вопросы и дайте на них краткие ответы.

IV. Сделайте повелительные предложения отрицательными. Произнесите их сначала с нисходящим, а затем с восходящим тоном.

V. Составьте альтернативные вопросы, используя пары слов.

VI. Протранскрибируйте слова.

Lesson Five

Phonetics: Согласные [w], [ɪ], [r]. Гласные [ʌ], [aʊ]. Обращение, стоящее в середине и в конце предложения. Служебные слова в связной речи.

Pennmanship: Начертание букв Uu, Yy, Qq.

Reading Rules: Чтение букв у и и и гласных диграфов ai, ei, oi, oo, au, ou, oa, ee, ea, ay, ey, oy, eu.

Text: A Visit.

Grammar: Глагол to be в Present Indefinite Tense. Степени сравнения прилагательных. Личные и притяжательные местоимения. Правила орфографии.

1. [w] — губно-губной заднеязычный срединный щелевой сонант. При его произнесении губы сильно округляются и выдвигаются вперед, образуя круглую щель. Задняя часть языка поднята к мягкому небу. Затем мгновенно язык и губы переходят в положение для произнесения следующего гласного. Подобного звука в русском языке нет. В случае ошибки типа русского [в] необходимо следить за тем, чтобы нижняя губа не касалась верхних зубов. В случае ошибки типа русского [ы] следует еще больше напрячь и округлить губы.

Phonetic Exercise 24

wi:	'wɪntə	wi' ,ɑ:	→ wɒts ðə ,mætsə
wel	'wɪndzʊ	wi' ɑ' ,nɒt	→ wen ɪz hi' ,bɪzi
wai	wənt	,ɑ: wi'	↓ wai 'ɪznt ðə 'wɔ:tə ,wɔ:m
wɪð	wʊnt		

Примечание. Работая над упражнением, обратите внимание на:

1. Четкость произнесения трудного сочетания слов: [wɒts ðə].
2. Правильность звучания [v].
3. Интонационное оформление специальных вопросов.

2. [ŋ] — заднеязычный смычный носовой сонант. При его произнесении задняя часть языка касается мягкого нёба, мягкое нёбо опущено, и воздух проходит через полость носа. В русском языке подобного звука нет. В случае ошибки типа [ŋ] или [ɲ] шире откройте рот и проследите, чтобы кончик языка не поднимался к верхним зубам или альвеолам, а находился у корней нижних зубов.

Phonetic Exercise 25

sɪŋ	hæŋk	(a) gʊd ,mɔ:nɪŋ	(b) → gʊd ,mɔ:nɪŋ
lɒŋ	tæŋk	gʊd → ɑftə ,nu:n	gʊd → ɑftə ,nu:n
'ɪtɪŋ	'lɪŋkɪŋ	gʊd ,ɪ:vɪnɪŋ	→ gʊd ,ɪ:vɪnɪŋ
'skeɪtɪŋ	'θɪŋkɪŋ		gʊd ,naɪt 'sɜ:v ,lɒŋ
			gʊd ,baɪ

Примечание. Обратите внимание на интонационное оформление восклицаний, употребляемых при встрече (a) и при расставании (b).

3. [r] — переднеязычный заальвеолярный срединный щелевой сонант. При его произнесении кончик языка поднят к заднему скату альвеол. Английский сонант [r] представляет собой однородный звук и акустически сильно отличается от прерывистого раскатистого русского звука [rrr]. При произнесении русского [r] кончик языка занимает то же положение (заальвеолярное), но он расслаблен и вибрирует. Чтобы избежать ошибки типа [p], следует кончик языка держать напряженным и неподвижным и не касаться им альвеол.

Phonetic Exercise 26

ri:d	'beri	→ ri:d ðə ,raimz
raɪt	'nærzʊ	→ bi:t ðə ,riðm
gzʊd	'fɔrin	→ ðæts ,raɪt
'reɪdɪzʊ	→ veri ,sɔri	→ greɪt ,brɪtn

Примечание. Работая над упражнением, обратите внимание на:

1. Отсутствие палатализации согласных перед [i:], [i] и [e].
2. Слитность артикуляции сочетания сонанта [r] с предшествующим согласным [g] и [b] в словосочетании ['greɪt 'brɪtn], соблюдайте носовой взрыв в слове ['brɪtn].

4. [ʌ] — монофтонг смешанного ряда среднего подъема широкой разновидности, краткий нелабиализованный. При произнесении [ʌ] рот полуоткрыт, губы нейтральны, язык несколько оттянут назад. Задняя часть языка слегка приподнята. В случае ошибки типа русского [А] язык следует несколько отодвинуть назад. Английский звук более краткий.

Phonetic Exercise 27

klab	kap	ʌs	→ sʌmθɪŋ ,fani
bʌd	bʌt	ʌp	→ kʌm tə ðə ,klab
sʌn	lʌk	'lʌndə	maɪ ʌ mlʌðəz 'kʌzn ɪz ə ,dɒktə
tʌŋ	hʌt		ʌ evri 'kʌntri hæz its ,kʌstəmz

Примечание. Работая над упражнением, обратите внимание на:

1. Позиционную долготу гласного [ʌ].
2. Отсутствие редукции гласного в безударном глаголе [hæz], употребленном в своем основном значении.
3. Аспирацию согласных [k], [t].
4. Слитное произношение слов.
5. Правильное интонационное и ритмическое оформление предъядерной части предложений.

5. [aʊ] — дифтонг. Ядро дифтонга — гласный переднего отодвинутого назад ряда низкого подъема широкой разновидности, нелабиализованный. Он произносится почти так же, как первый элемент дифтонга [aɪ], а затем язык делает движение назад и вверх в направлении звука [ʊ]. Второй

элемент дифтонга должен быть очень слабым. В случае ошибки типа [aʊ] следует продвинуть язык вперед, чтобы сделать первый элемент дифтонга более передним и значительно ослабить второй элемент.

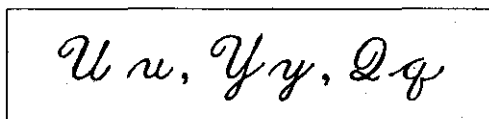
Phonetic Exercise 28

paʊ — paʊn — ə'baʊt aʊl →haʊ \, haɪ →ʌp ən(d) \, daʊn
 baʊ — taʊn — haʊs aʊt →haʊ \, ha:d ə→'baʊt \, faɪv
 ə'laʊ — laʊd — daʊt →haʊ \, hɒt →wɒt əbaʊt ðə \, saʊndz

Примечание. Работая над упражнением, обратите внимание на:

1. Слабость второго элемента дифтонга [aʊ].
2. Позиционную долготу дифтонга [aʊ].
3. Правильное произношение звука [h], представляющего собой лишь выдох перед началом гласного.
4. Потерю взрыва и выпадение первого звука [d] в словосочетании [ən(d)].

Буквы **Uu** [ju:], **Yy** [waɪ], **Qq** [kju:] пишутся:



Чтение буквы у в I и II типах слога

Буква	Тип слога	
	I	II
у	[aɪ] type typist	[ɪ] myth gypsy

Буква у в конечном неударном слоге читается как [ɪ]: Vet-ty; в начале слова перед гласной читается как [j]: yes.

Чтение буквы *u* в I и II типах слога

Буква	Тип слога	
	I	II
u	[ju:] tune duty	[ʌ] but Sunday

После звуков [r], [l], [dʒ] буква **u** произносится как [u:]: rule, flute, June.

Сочетание **ng** в конце слова читается как [ŋ]: long [lɒŋ], sang [sæŋ].

ЧТЕНИЕ ГЛАСНЫХ ДИГРАФОВ В УДАРНОМ СЛОГЕ

Диграфом называется сочетание двух букв, произносимых как одна фонема. Чтение гласных диграфов в ударном слоге не зависит от типа слога. Наличие у диграфов некоторых общих черт позволяет разделить их на следующие три группы:

Первая группа — диграфы, произносимые как дифтонги. Первый и второй элементы дифтонга передаются соответственно первой и второй буквами диграфа в их кратком чтении. Например: **ei** — vein [veɪn], **oi** — oil [ɔɪl].

Вторая группа — диграфы, произносимые как монофтонги или дифтонги. Звуковое значение дифтонга не соответствует чтению входящих в его состав букв. Например: **au** — August [ˈɔ:gəst], **ou** — loud [laʊd].

В диграфах третьей группы читается только первая или вторая из двух букв. Она имеет алфавитное чтение. Например: **ai** — maid [meɪd] — читается первая буква; **eu** — neutral [ˈnju:trəl] — читается вторая буква.

Сочетания букв **i + e**, **o + e**, **u + e** в односложных словах могут рассматриваться как диграфы III группы **ie**, **oe**, **ue** или как открытый тип слога с немой **e** на конце.

Сочетание гласных не всегда является диграфом: иногда это свободное сочетание гласных, образующее два слога, и тогда первая гласная читается по правилу I, открытого типа

слога, а вторая образует неударный слог. Например: diet ['daɪət],¹ trial ['traɪəl], duel ['dju:əl].

Чтение гласных диграфов *ai, ei, oi, oo, au, ou, oa, ee, ea, ay, ey, ou, eu*

Первая группа	Вторая группа	Третья группа
ei [eɪ] vein	oo в конце слова } too	ai [eɪ] maid
oi } [ɔɪ] oil	oo + согласная } [u:]	ay [eɪ] day
oy } [ɔɪ] boy	(кроме k) } soon ²	oa [zʊ] oak
ey [eɪ] they	oo + k [ʊ] book	ee [i:] see
	au [ɔ:] August	ea [i:] mean ³
	ou [aʊ] out	eu [ju:] neutral

ЧТЕНИЕ ГЛАСНЫХ В НЕУДАРНОМ СЛОГЕ

Буквы **e, i, y, a** (с последующей немой **e**) читаются [ɪ]: delegate ['delɪɡɪt]⁴.

Буквы **o, u, a** (без последующей немой **e**) читаются [ə]⁵: pilot ['paɪlət], circus ['sɜ:kəs], cinema ['sɪnəmə].

Буква **o** в конечном положении не редуцируется, всегда читается [zʊ]: potato [pə'tetɪzʊ].

Если слог содержит конечную букву **n** или **l**, гласная совсем не читается: final ['faɪnəl], garden ['ɡɑ:dn], lesson ['lesn].

Большая часть диграфов в неударном положении также читается [ɪ] или [ə]. Например: hockey ['hɒki], famous ['feɪməs].

Диграф **ow** в конечном положении двусложных слов читается [zʊ]: window ['wɪndzʊ].

¹ В некоторых словах сочетание **ie** читается [i:]: field, believe.

² Но в словах good, wood, stood, foot диграф **oo** + согласная читается кратко [ʊ].

³ Перед буквой **d** и сочетанием **th** диграф **ea** читается [e]. Например: dead, bread, death. Но: read [ri:d], lead [li:d].

⁴ Суффикс **-ate** читается [ɪt] в существительных и прилагательных, но в глаголах читается [eɪ]: to delegate [tə 'delɪɡeɪt].

⁵ Иногда буква **u** в неударном слоге имеет алфавитное чтение. Например: institute ['ɪnstɪtju:t].

TEXT

A. VISIT

W: Hello, Betty!

B: Good afternoon, Mr. White!

W: **Is Doctor Sandford** ['sænfəd] **in?**

B: No, he isn't. Doctor Sandford is still in the hospital.

W: *Is Mrs. Sandford at home?*

B: No, she isn't. **Mrs. Sandford is out.** She is in the park with Benny, and old Mrs. Sandford **is not well.**

W: **Oh, that's a pity!** **What's the matter?** It isn't the **flu**, is it?

B: Oh, no, **it's a bad cold**, she's better today.

W: **Is she in bed?**

B: No, she isn't. Come in, Mr. White, and **have a talk** with Mrs. Sandford. She **is** always **glad** to see you.

W: **Perhaps, some other day**, Betty!

B: **I'm** so sorry Mr. Sandford isn't at home yet.

W: That's all right. **Remember me to Mrs. Sandford.**

B: Yes, Mr. White.

W: So long then, Betty!

B: So long, Mr. White. On Saturday Mr. Sandford is at home after four.

VOCABULARY NOTES

to be in быть дома, *e. g.* Is Dr. Sandford in? Доктор Сэндфорд дома? *Ant.* **to be out** не быть дома, *e. g.* Mrs. Sandford is out. Миссис Сэндфорд нет дома.

not to be well = to be unwell; to feel bad плохо себя чувствовать. *e. g.* Mrs. Sandford is not well. I feel bad today.

That's a pity! Какая жалость! What a pity!

What's the matter? Что случилось? В чем дело? What is it?

flu л грипп

It's a bad cold. Она сильно простудилась (сильная простуда).

She is in bed. Она лежит. Устойчивые сочетания типа **in bed, by bus, to school** употребляются без артикля.

to have a talk поговорить; также: **to have a smoke** покурить; **to have a swim** поплавать (значение однократного действия)

to be glad радоваться, *e. g.* She is glad to see you.

perhaps возможно, может быть

some other day как-нибудь в другой раз

to be sorry сожалеть, е. г. I'm sorry, he is out.

Remember me to Mrs. Sandford. Передайте привет миссис Сэндфорд.

CONVERSATIONAL PHRASES

Approval: Well, yes. Right! Good, isn't it? Yes, I see. Quite! Nice, isn't it? Yes, very likely. That's right. Wonderful! Splendid! Fine! First-rate! Excellent! Magnificent! Fantastic! That's a good idea!

Disapproval: Pity! That's a pity! What a pity! What a shame! Awful! (What) nonsense! No wonder! How very strange!

PHONETIC NOTES

1. Служебные слова (союзы, предлоги, артикли, вспомогательные глаголы) и местоимения (личные, притяжательные, относительные, неопределенные) имеют две формы произнесения: сильную и слабую:

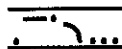
has [hæz — həz — z]

Как правило, в связной речи эти слова безударны и употребляются в слабой форме. Например:

[ʃiː ɪz ɔːlwɛz ˌglæd tə ˌsiː juː]

2. Обращение, стоящее в середине или в конце предложения, обычно безударно и продолжает мелодию предшествующей синтагмы:

Good → after, noon, Mr. White.



→ So, long, Mr. White.



STUDY THE FOLLOWING

Table No. 1

THE VERB *TO BE* IN THE PRESENT INDEFINITE TENSE

a)	I am You are He (she) is	(not)	a doctor. a student. a pupil.	We You are They	(not)	doctors. students. pupils.
b)	Am I Are you Is he (she)		a doctor? a student? a pupil?	Are we you they		doctors? students? pupils?

CONTRACTED FORMS

Are you a student? — Yes, I am. No, I'm not.

Is he a pupil? — Yes, he is. No, he isn't.

Are you doctors? — Yes, we are. No, we aren't.

Table No. 2

DEGREES OF COMPARISON OF ADJECTIVES

Comparative

a)		taller younger prettier		
	She is		than	her friend. her sister. her brother. her sister-in-law. her aunt.
		more		
			beautiful tired	

Superlative

b)		the tallest the oldest the busiest		
	She is			of all the students in her group. of the three girls. of all.
		the most		
			beautiful capable active	

Table No. 3

ADJECTIVES WHICH HAVE TWO FORMS OF COMPARISON

Positive	Comparative	Superlative
far	farther более дальний further 1. более дальний; 2. дальнейший	{ (the) farthest (the) furthest } самый дальний
old	older elder	(the) oldest старший по возрасту (the) eldest старший в семье

Примечание. При сравнении двух предметов одинакового качества прилагательные в положительной степени употребляются с конструкцией *as ... as*.

В соответствующих отрицательных предложениях употребляются **not so ... as** или **not as ... as**; e.g. My flat is **as large as** yours. My flat is **not so large as** yours. My flat is **not as large as** yours.

Table No. 4

PERSONAL AND POSSESSIVE PRONOUNS

Nominative Case	Objective Case	Conjoint form	Absolute form
I	me	my	mine
you	you	your	yours
he	him	his	his
she	her	her	hers
it	it	its	its
we	us	our	ours
they	them	their	theirs

SPELLING RULES

1. Если прилагательное оканчивается на согласную, которой предшествует ударная краткая гласная, то в сравнительной и превосходной степенях при прибавлении суффиксов **-er**, **-est** конечная согласная удваивается: big — bigger — biggest.

2. Если прилагательное оканчивается на **-y** с предшествующей согласной, то перед **-er**, **-est** **y** переходит в **i**: busy — busier — busiest; dry — drier — driest; no: gay — gayer — gayest.

3. Если прилагательное оканчивается на немое **-e**, то перед **-er**, **-est** оно опускается: *large — larger — largest*.

4. Имена существительные, оканчивающиеся на **-s**, **-ss**, **-x**, **-sh**, **-ch**, во множественном числе принимают окончание **-es** [ɪz]: *bus — buses; glass — glasses; box — boxes; dish — dishes; match — matches*.

5. Окончание **-es** принимают также существительные, оканчивающиеся на **-o**: *potato — potatoes*.

Однако существительные *piano* и *photo* принимают окончание **-s**: *piano — pianos; photo — photos*.

6. Имена существительные, оканчивающиеся на **-y** с предшествующей согласной, меняют **y** на **i** перед окончанием **-es**: *study — studies; family — families*.

Если конечной букве **-y** предшествует гласная, то **y** не меняется: *day — days*.

7. В сложных существительных типа *brother-in-law* форму множественного числа обычно принимает главное в смысловом отношении слово: *brothers-in-law*.

8. Существительные, оканчивающиеся на **-f** или **-fe**, принимают окончание **-s** или **-es**, причем **f** меняется на **v**: *leaf — leaves; wife — wives*.

Однако существительные *roof*, *chief*, *handkerchief* образуют множественное число по общему правилу путем прибавления окончания **-s**: *roofs, chiefs, handkerchiefs*.

9. Существительные *child*, *ox* во множественном числе принимают окончание **-en**: *child — children; ox — oxen*.

10. Следующие существительные образуют множественное число путем изменения корневой гласной: *man — men; woman — women; mouse — mice; tooth — teeth; foot — feet; goose — geese*.

11. Некоторые существительные имеют одну форму для единственного и множественного числа: *swine, sheep, deer, fish*.

EXERCISES

I. Study Substitution Tables No. 1—4 and compose as many sentences as you can.

II. a) Read aloud:

speed, loaf, loom, reach, rose, fill, coal, aim, cube, weave, faint, steam, tool, freeze, mutton, crystal, tense, shoot, trainer, coast, raze, float, beach, least, boot, fee, rein, author, veil;

a merry song, a big boat, a simple riddle, a little star, a black bag, an old goat, a good cook, a fat cock, a good accent, an old oak, a good tool.

b) Concentrate on the rhythm, sentence stress, weak forms of the pronouns and the low falling tone:

His → mother is ill. Her → cousin is right. My → sister is in. His → brother is out. The → man is wrong. His → wife is out. The → man is bad. The → woman is good. The → girl is clever. His → daughter is pretty.

III. a) Write five words with each of the following digraphs: oo, ee, ea, oa. b) Copy out in columns the words with the digraphs from your book on home reading.

IV. Write the plural form of the following nouns. Transcribe them:

college, writer, family, wife, child, mouse, parrot, house, bird, man, goose, woman, leaf, roof, day, son-in-law, turkey, swine, box, dish, sheep.

V. Before you start working at the text practise the sounds in the following words and word combinations:

1. [i] — is, in, visit, still, pity;
[e] — Betty, Benny, well, better, bed, yet, then;
[æ] — matter, bad, have, glad, Saturday, Sandford;
[ʊ] — oh, no, so, old, home, cold;
[ɒ] — doctor, hospital, sorry, long.

2. a) Alveolars replaced by dentals: in the hospital; in the park.

b) No glottal stop: Is Doctor Sandford in? She is in the park. She is always glad; is not at home yet.

c) Loss of plosion: bad cold, glad to see you.

VI. a) Listen to the recording of the dialogue "A Visit". Mark the stresses and tunes. b) Practise the text for test reading. Listen to it very carefully until you can say it in exactly the same way. c) Memorize the dialogue and dramatize it.

VII. a) Read the following special questions. Concentrate on the intonation. Observe the weak forms of the pronouns and the verb *to be*:

1. →When is she ,busy? 2. →Why are you ,late? 3. →When are you ,free? 4. →When are you ,busy? 5. →Why are you ,sad? 6. ↓Why is 'Betty in the ,park? 7. ↓Why is Mrs. 'Sandford in ,bed? 8. ↓Why is he 'still at the ,hospital? 9. →When is she at ,home? 10. ↓Why is she 'still at ,home?

b) Change the special question into general ones and answer them as in the model. Work in pairs.

Model: Why is he in bed?
Is he in bed?
Yes, he is.

VIII. Answer the following questions:

1. Is Doctor Sandford in? 2. Where is he? 3. Is Mrs. Sandford at home? 4. Is Mrs. Sandford in the park with Benny? 5. She isn't in the garden, is she? 6. Old Mrs. Sandford isn't ill, is she? 7. Is she in bed? 8. She is better today, isn't she? 9. Is Mr. Sandford at home after four on Saturday? 10. Is he at home after four or at half past four on Saturday?

IX. a) Complete the following general questions to make them alternative.

Model: → Is he ,busy? — → Is he ,busy | or ,free?

1. Are they in the garden ...? 2. Is your sister at the Institute ...? 3. Is Doctor Sandford at the hospital ...? 4. Is his wife in the park ...? 5. Is the exercise easy ...? 6. Is Betty nineteen ...? 7. Is the hall big...? 8. Are you free on Saturday ...? 9. Are these lessons difficult ...? 10. Is this sentence long ...?

b) Change these general questions into disjunctive ones. Mind the intonation.

Model: → Is he ,busy? — He is ,busy, | ,isn't he?

X. Give the following sentences in the plural.

Model: This is a pen. These are pens.

1. This is a box. 2. This is a spoon. 3. That is a fork. 4. This is a park. 5. That is a garden. 6. This is a desk. 7. That is a door. 8. This is my bird. 9. That is his dog. 10. That is her daughter.

XI. Give the degrees of comparison of the following adjectives and transcribe them:

short, tall, large, nice, long, big, red, high, dirty, fast, easy, good, bad, few, busy, near, far, old, late, thin, thick, comfortable, interesting, difficult, narrow.

XII. Rewrite the following sentences changing *as ... as* into *not so as* or *not as ... as*:

1. She is as young as you are. 2. He is as clever as his father is. 3. I am as tired as you are. 4. My mother is as old as yours. 5. This book is as interesting as that one. 6. These dictations are as bad as those ones. 7. My father is as tall as yours. 8. His daughter is as beautiful as his wife. 9. My room is as light as yours. 10. This new house is as big as the old one. 11. This boy is as clever as that one.

XIII. Rewrite the following sentences changing *not so ... as* into *less ... than*:

1. She is not so tired as I am. 2. The child is not so sleepy as you are. 3. This task is not so important as that one. 4. This book is not so interesting as that one. 5. Spanish is not so difficult as Chinese. 6. There is not so much ink in my fountain-pen as in yours.

XIV. a) Respond to the following sentences. Express your surprise or doubt as in the models.

Model 1: This is a good car.
Is it?

Model 2: This isn't a good car.
Isn't it?

1. This is a light room. 2. This is a big dog. 3. This is a dark garden. 4. This isn't a bad book. 5. This is a nice animal. 6. This isn't a good shop. 7. This isn't a big city. 8. This is a long sentence. 9. This isn't a thick exercise-book. 10. This is a difficult test. 11. This is an interesting story. 12. This isn't a bad idea. 13. This isn't a clever answer. 14. This isn't a small park.

b) Go on with the exercise until everyone has participated. Work in pairs.

XV. a) Let the members of the class ask and answer questions as in the model. Give a short answer using contracted forms. Add a sentence of your own.

Model: Is your sister a student?
No, she isn't. She is still a pupil.

b) Respond to the negative sentence of your fellow-student as in the model. Use contracted forms. Work in pairs.

Model: His father isn't a doctor.
No, he isn't. He is an officer.

XVI. a) Give questions to the following sentences:

1. On Saturday Mr. Sandford is at home after four. 2. My brother is still at the office. 3. Mr. Smith is a good doctor. 4. My mother is glad to see you.

b) Each sentence describes a certain situation in a concise way. Some points of the situation are already known to you. Find out some more details about the situation by asking questions. Work in pairs. Use conversational phrases expressing approval and disapproval where possible.

Model: Mrs. Sandford is in the park.
Nice, isn't it? Is she alone there?
No, she isn't.
With whom is she there?
With Benny, her son, you know.
Yes, I see.

XVII. Let the members of the class ask and answer questions as in the model. Use contracted forms.

Model 1: Is she as tall as her friend?
She's much taller than her friend.

Model 2: Is Nina active?
She's the most active of all.

XVIII. Translate the following into English:

1. В чем дело (что случилось)? — Джон болен. 2. Он лежит? — Да, но ему сегодня лучше. 3. Том дома? — Нет, его нет. Он обычно бывает дома в пять. 4. В субботу я бываю дома в четыре. 5. Где Бэнни? — Он в парке. 6. Кто он? — Он врач. 7. Доктор Сэндфорд дома? — Он еще в больнице. 8. Бэнни в парке, не так ли? 9. Когда они бывают дома в субботу? — В шесть. 10. Они всегда рады видеть вас. 11. Какая жалость, что его нет дома. 12. Какая жалость, она все еще в постели.

ADDITIONAL PHONETIC EXERCISES

1. Read the exercise several times before the mirror.
2. Record your reading and listen to it, detect your errors.
3. Listen to your fellow-student reading the exercise. Detect his errors in sounds and intonation and tell him what he must do to get rid of them.

a) pit — pit — pet — pæt — pɑ:t — pɒt — pɜ:t — pɔ:t — put
ri:d — rɪd — red — reɪd — raɪd — rʊd — ru:d

b) → mʌðər ɪz ət ˌhʊm || → fɑ:ðər ɪz ɪn ðɪ ˌvɪs || → sɪstər ɪz ɪn ðə ˌɡɑ:dn || → brʌðər ɪz ət ðə ˌsteɪdɪəm || ðə → mæn ɪz ɪn ðə ˌstrɪt || ðə → wʊmən ɪz ɪn ðə ˌmɑ:kɪt || ðə → ɡɜ:l ɪz ɪn ðə ˌpɑ:k ||

LABORATORY WORK

I. a) Repeat the sentences after the tape. b) Make them interrogative and negative.

II. Repeat the general questions and give short answers to them.

III. Give the sentences in the plural.

IV. Supply short questions expressing surprise, doubt.

V. Repeat the alternative questions and change them into disjunctive ones. Observe the intonation.

VI. Repeat the special questions and change them into general ones. Observe the intonation.

VII. Transcribe the words given on the tape.

VIII. These disjunctive questions are not true to fact. Correct them.

Model 1: Mr. Sandford is at home, isn't he? — Oh, no (I am afraid, you are mistaken), he is not in.

Model 2: Mr. Sandford is not a doctor, is he? — But he is.

Lesson Six

Phonetics: Согласные [tʃ], [dʒ]. Дифтонг [ɔɪ]. Сочетания сонантов с предшествующими согласными. Связующее r. Сравнительная таблица русских и английских гласных фонем. Интонация приложения. Интонация вводной синтагмы в конце предложения. Ударение в составных прилагательных.

Penmanship: Начертание букв Gg, Jj, Hh, Ww.

Reading Rules: Правила чтения диграфов au, aw, ou, ow, oa и некоторых буквосочетаний.

Text: Betty Smith.

Grammar: Притяжательный падеж имен существительных. Глагол to have в Present Indefinite Tense. Неопределенные местоимения some, any, no. Предлоги места. Числительные от 1 до 100.

1. [tʃ], [dʒ] — переднеязычные альвеолярно-палатальные смычные аффрикаты, т.е. сложные согласные звуки, первый компонент которых — взрывной звук [t] или [d], а второй — фрикативный [ʃ] или [ʒ]. При их произнесении кончик языка касается альвеол, одновременно средняя часть языка поднимается к твердому нёбу. Постепенно кончик языка отходит от альвеол. Таким образом, эта полная преграда переходит в неполную.

Английское [tʃ] по сравнению с русским [ч] звучит тверже. Английское [dʒ] не имеет соответствующего звука в русском языке. Нельзя допускать раздельного произнесения компонентов аффрикаты [dʒ], как в русских словах *джаз, джем*.

Phonetic Exercise 29

tʃɪz	dʒæm	
tʃaɪld	dʒuˈlaɪ	→ dʒeɪn ən(d) dʒɒn
tʃɔ:k	ˈvɪlɪdʒ	↳ dʒʊnt ˈlɪʃ də ˌwɒtʃ
ti:tʃ	tʃeɪndʒ	

Примечание. Работая над упражнением, обратите внимание на:

1. Отсутствие полного оглушения [dʒ] в конце слов.
2. Слитное произнесение компонентов аффрикаты [dʒ].
3. Слитное произнесение слов в предложениях.

2. [ɔɪ] — дифтонг. Ядро дифтонга — звук заднего ряда низкого подъема, лабиализованный. Оно представляет собой звук, средний между [ʊ] и [ɔ:]. После произнесения ядра язык движется в направлении гласного [ɪ]. В случае ошибки типа [oɪ] следует сделать первый элемент дифтонга более открытым и менее лабиализованным, а второй элемент значительно ослабить.

Phonetic Exercise 30

nɔɪz — vɔɪs	→	ðɪs ˌbɔɪ	—	→	ðɪz ˌbɔɪz
bɔɪl — tʃɔɪs	→	ðɪs ˌtɔɪ	—	→	ðɪz ˌtɔɪz
kɔɪn — ik'splɔɪt	→	ðæt ˌvɔɪs	—	→	ðʊz ˌvɔɪsɪz

ðə ˌbɔɪ 'spɔɪlz ðə ˌtɔɪz

Примечание. Работая над упражнением, обратите внимание на:

1. Различие в позиционной долготе дифтонга [ɔɪ].
2. Отсутствие аспирации [p] в положении после [s].
3. Произнесение указательных местоимений.

3. Сочетания сонантов с предшествующими согласными. Сонанты [ɪ, ɪ, w, j] в сочетании с предшествующим согласным произносятся слитно. Например: [breɪk, glaɪd].

Сонанты [ɪ, ɪ, w, j] в положении после глухих согласных частично оглушаются. Например: [triː, pleɪ, 'twenti, tʃuːn].

Альвеолярная артикуляция согласных [t, d] переходит в заальвеолярную под влиянием последующего заальвеолярного сонанта [ɹ]. Например: [traɪ, draɪ].

В сочетании сонантов [ɪ + j] произносится светлый оттенок [ɪ]. Например: [ˌwɪl juː].

Phonetic Exercise 31

triː	friː	twinz	→	wɪl_juː ˌriːd
traɪ	frend	twelv	→	wɪl_juː ˌkɑːm
træm	praʊd	kwɪk	→	wɪl_juː ˌɡʊ
draɪ	'prɜːnaʊn	kwɑɪt	→	wɪl_juː ˌhæv 'braʊn 'bred fə ˌbrekfæst
driːm	θrɜː	'kwɛstʃn		

4. Связующее r. Если за словом, оканчивающимся на согласную букву r, следует слово, начинающееся с глас-

ного звука, то на стыке слов звучит согласный [r], который носит название «связующего r» (linking r). Если эти слова разделены паузой, то связующее r исчезает.

Phonetic Exercise 32

ai hæv ə → fɑ:ðər_ænd ə ˌmʌðə ||
 → hæv juː eni ˌɑ:nts || ˌjes | ai hæv ˌtu: || → nʌv ai hæv ˌnɒt ||
 ˌnʌv | ai hæv ˌnʌv ɑ:nts || ˌnʌv | ai ˌhævnt eni ˌɑ:nts ||
 → hæz ʃiː eni ˌgɜ:l frendz in mɒskʌv || ˌjes | ʃiː ˌhæz sʌm | bæt
 → nɒt ˌmeni ||

Примечание. Работая над упражнением, обратите внимание на сильную форму безударного глагола to have, употребляемого в своем основном значении.

Сравнительная таблица русских и английских гласных фонем

Подъем		Ряд				
		Передний	Передний отодвинутый назад	Центральный или смешанный	Задний продвинутый вперед	Глубокий задний
Высокий	Узкая разновидность	и i:		ы		у u:
	Широкая разновидность		ɪ		ʊ	
Средний	Узкая разновидность	е		э: з		о
	Широкая разновидность	э ɛ		ə а		
Низкий	Узкая разновидность					ɔ: ɒ
	Широкая разновидность	æ а		а		ɑ: ɑ:

Буквы **Gg** [dʒi:], **Jj** [dʒeɪ], **Hh** [eɪtʃ], **Ww** ['dʌblju:] пишутся:

Gg, Jj, Hh, Ww.

ПРАВИЛА ЧТЕНИЯ ДИГРАФОВ И НЕКОТОРЫХ БУКВОСОЧЕТАНИЙ

Звуковые значения некоторых диграфов совпадают, несмотря на то, что их буквенное выражение разное. Как правило, это пары диграфов, на которых один встречается в начале или середине слова, а другой — в конце:

Диграфы II группы	Диграфы III группы
au } [ɔ:] author aw } law	oa } [ɔʊ] boat ow } low
ou ¹ } [aʊ] out ow } now	

Как видно из таблицы, диграф **ow** отличается от других диграфов тем, что его можно отнести как ко II группе (звуковое значение диграфа не соответствует чтению входящих в него букв — [aʊ]), так и к III группе, когда он читается по названию первой буквы, т. е. [ɔʊ].

Невозможно указать какое-либо четкое правило, с помощью которого можно было бы решить, к какой группе диграфов относится диграф **ow** в том или ином слове. Поэтому произношение слов, содержащих этот диграф, следует запоминать в каждом отдельном случае.

Буква **o** перед буквами **m**, **n**, **v** и сочетанием **th** в большинстве случаев читается [ʌ]: *come* [kʌm], *son* [sʌn], *love* [lʌv], *mother* ['mʌðə].

Слова, читающиеся не по правилу: *move*, *novel*, *gone*, *shone*, *approve*, *proverb*, *woman*, *women*, *honour*.

¹ Заметьте: в слове *cousin* диграф читается [ʌ], в слове *group* — [u:].

Буквы **a**, **o** после **w**, **qu** в II и III типах слога читаются не по правилу, а именно:

w > + **a** < [wɒ] — want, was, watch
qu >

w > + **ar** < [wɔ:] — war
qu >

w + or [wɔ:] — work, word

В сочетании **wr** буква **w** не читается: writer ['raɪtə].

В сочетании **wh** читается только первая буква **w**: white [waɪt]. Но перед буквой **o**, наоборот, читается только вторая буква **h**: who [hu:], whole [hɔ:l], whose [hu:z].

Буква **g** перед **e**, **i**, **y** читается [dʒ]: page [peɪdʒ], gin [dʒɪn], gymnast ['dʒɪmnæst], в остальных случаях [g]: good, gray.

Слова, читающиеся не по правилу: give, girl, get.

Буква **j** читается [dʒ]: just.

Сочетание **th** читается [θ] в большинстве знаменательных слов: thin, Smith. В служебных словах, местоимениях и в конце знаменательных слов между гласными читается [ð]: the, this, that, they, bathe.

Сочетание **sh** читается [ʃ]: she.

Сочетание **ch** читается [tʃ]: chin.

Сочетание **gh** в середине и в конце слова не произносится (немое): eight [eɪt], sigh [saɪ], но ghost [gɔ:st].

Буква **i** перед **gh** имеет алфавитное чтение [aɪ]: high [haɪ].

Буква **i** перед **ld** и перед **nd** читается [aɪ]: child, kind.

Сочетание **ph** читается [f]: phone.

Сочетание **ture** читается [tʃə]. Например: picture ['pɪktʃə], lecture ['lektʃə].

В сочетании **kn** в начале слова буква **k** не произносится: know [nɔ:], knife [naɪf].

Диграфы II группы **au**, **ou** перед **ght** читаются [ɔ:]: daughter ['dɔ:tə], thought [θɔ:t].

TEXT

BETTY SMITH

I am Betty Smith. My full name is Elizabeth Louise Smith. **I am twenty-two**. I am a **college graduate**. I am a writer, **just a beginner**, you know. I have a lot of friends. Most of them are my **former school-mates**. My best **companions** are two **girl-friends**. They are very kind, **jolly** and **well-bred**.

My brother-in-law, Henry Sandford, is married to my **elder** sister Helen. I am a member of her family. My brother-in-law is a doctor. He has a mother, but he has no father. My sister is a **house-wife**. They have only one child, Benny. Benny is my nephew, he is four. Sometimes he is **naughty**. He is **fond of** birds and animals. We have white mice, a hedgehog and a parrot in the house. Now Benny is **eager** to have a rabbit. But his mother is **against** it, we have no **peace** because of all Benny's animals and birds.

VOCABULARY NOTES

I am twenty-two. Мне 22 года. How old are you? I am nineteen (years old).

a college graduate выпускник колледжа; **I'm a college graduate** у меня высшее образование

just a beginner новичок

former бывший

school-mate соученик, школьный товарищ; *сравни:* **a fellow-student** товарищ по институту

companion товарищ

girl-friend подруга; **boy-friend** товарищ, друг

jolly веселый, славный

well-bred хорошо воспитанный

elder старший (о членах семьи); **older** старше. Например: My elder sister is 28. She is two years older than I. I am two years younger than my sister.

house-wife домашняя хозяйка

naughty непослушный, шаловливый

to be fond of smth; to like любить, нравиться

to be eager очень хотеть

to be against быть против

peace покой; *сравни:* piece кусок

TOPICAL VOCABULARY

Relations by Birth: parents, father, mother, sister, brother, son, daughter, grandfather, grandmother, grandson, granddaughter, grandchildren, grandparents, great-grandfather, great-grandmother, great-grandchildren, uncle, aunt, cousin, nephew, niece

Relations by Marriage: husband, wife, father-in-law, mother-in-law, son-in-law, daughter-in-law, brother-in-law, sister-in-law, stepmother, stepfather, stepchildren, stepbrother (sister, son, daughter)

People's Age:

What's your age? (How old are you?)

I am seventeen. I am seventeen years old. I am under seventeen.

I am over seventeen. I am nearly eighteen.

I am under age yet. = I am not yet eighteen.

In three month's time I'll come of age.

She is still in her teens (13—19). She is a teen-ager.

She is in her (early, mid, late) teens.

She is in her (early, late) thirties (*i. e.* between 29 and 40).

She is a middle-aged person.

She is an elderly person.

Animals and birds (domestic): horse, cow, dog, cat, goat, pig, swine, ass, rabbit, hen, cock, goose (geese), duck, turkey

Animals and birds (wild): lion, tiger, wolf (wolves), bear, fox, hare, elephant, mouse (mice), monkey, hedgehog, eagle, swan, sparrow, swallow, parrot, pigeon, donkey


CONVERSATIONAL PHRASES

Agreement: Sure. Why, yes of course. By all means. That'd be lovely. I'd be glad to. How nice of you. It (certainly) is.


Disagreement: By no means. Far from it. I'm afraid I don't agree. I think you're mistaken. Just the other way round. I'd like to say yes, but... I'm awfully sorry but you see...

PHONETIC NOTES

1. Приложение обычно выделяется в отдельную смысловую группу, ударно и произносится тем же тоном, что и определяемое слово, но на более низком уровне.

My → brother-in-law, | → Henry, Sandford... 

2. You know — вводная смысловая группа. Вводная смысловая группа в конце предложения безударна и продолжает мелодию предшествующей смысловой группы :

I'm a writer, | → just a beginner, you know. 

3. Слово well-bred является составным прилагательным. Составные прилагательные обычно произносятся с ударением на каждом из составляющих слово элементов. Например: 'well-'known, 'good-'looking, 'kind-'hearted, 'absent-'minded.

В связной речи под влиянием ритма одно из ударений может опускаться. Например: She is a → good-looking girl.

STUDY THE FOLLOWING

Table No. 1

POSSESSIVE CASE OF NOUNS

the room of my sister — my sister's [z] room
the son of my friend — my friend's [z] son
the answer of the student — the student's [s] answer
the works of Marx — Marx's [ɪz] works
the books of the students — the students' books
the flat of my mother-in-law — my mother-in-law's [z] flat

- e. g. My **brother's** flat is large.
The **girl's** lace is pretty.
These are **Byron's** poems.
The **students'** answers are correct.
My **daughter-in-law's** room is small.

Table No. 2

THE VERB *TO HAVE* IN THE PRESENT INDEFINITE TENSE

a)	I (we, you, they)	have (got) ¹	a	father, cousin, book, flat.
	He (she)	has (got)		
	I (we, you, they)	have (got)	some	ink, time, work. French books. new maps. good pictures.
	He (she)	has (got)		

b)	Have	I (we, you, they)	a	father, cousin, book, flat?
	Has	he (she)		
	Have	I (we, you, they)	any	ink, time, work? friends? cousins? children?
	Has	he (she)		

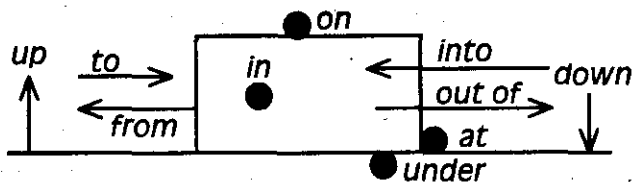
c)	I (we, you, they)	haven't have no haven't (got)	any a	ink, time, work. books, cousins, maps. mother-in-law.
	He (she)	hasn't has no	any	ink, time, work. children. sisters-in-law.
		hasn't (got)	a	son, book, map.

Примечание. Неопределенное местоимение **some** употребляется в утвердительных предложениях; **any** — в вопросительных и отрицательных предложениях; **no** — только в отрицательных; **not any** предпочтительно в разговорной речи.

¹ В разговорной речи глагол **to have** очень часто заменяется формой **have got**.

PREPOSITIONS OF PLACE

The book is **on** the table.
 The pencil is **in** the box.
 The ball is **under** the table.
 The boy is **at** the window.



Go **into** the room!
 Take the newspaper **out of** the bag!
 Go **to** the blackboard.
 Take the book **from** the library.
 Go **down** the stairs.
 Look **up**.

NUMERALS

1—12

Cardinal		Ordinal	
one	[wʌn]	the first	[fɜːst]
two	[tuː]	the second	[ˈsekənd]
three	[θriː]	the third	[θɜːd]
four	[fɔː]	the fourth	[fɔːθ]
five	[faɪv]	the fifth ¹	[fɪfθ]
six	[sɪks]	the sixth	[sɪksθ]
seven	[ˈsevn]	the seventh	[ˈsevnθ]
eight	[eɪt]	the eighth	[eɪtθ]
nine	[naɪn]	the ninth	[naɪnθ]
ten	[ten]	the tenth	[tenθ]
eleven	[ɪˈlevn]	the eleventh	[ɪˈlevnθ]
twelve	[twelv]	the twelfth	[twelfθ]

¹ Полужирным шрифтом выделены числительные, представляющие особые трудности в написании.

Cardinal		Ordinal	
thirteen	['θɜ:ˈti:n]	the thirteenth	['θɜ:ˈti:nθ]
fourteen	['fɔ:ˈti:n]	the fourteenth	['fɔ:ˈti:nθ]
fifteen	['fɪfˈti:n]	the fifteenth	['fɪfˈti:nθ]
sixteen	['sɪksˈti:n]	the sixteenth	['sɪksˈti:nθ]
seventeen	['sevnˈti:n]	the seventeenth	['sevnˈti:nθ]
eighteen	['eɪˈti:n]	the eighteenth	['eɪˈti:nθ]
nineteen	['naɪnˈti:n]	the nineteenth	['naɪnˈti:nθ]

Cardinal		Ordinal	
twenty	['twentɪ]	the twentieth	['twentɪθ]
twenty-one	['twentɪˈwʌn]	the twenty-first	['twentɪˈfɜ:st]
twenty-two	['twentɪˈtu:]	the twenty-second	['twentɪˈsekənd]
thirty	['θɜ:ti]	the thirtieth	['θɜ:tiθ]
forty	['fɔ:ti]	the fortieth	['fɔ:tiθ]
fifty	['fɪftɪ]	the fiftieth	['fɪftɪθ]
sixty	['sɪkstɪ]	the sixtieth	['sɪkstɪθ]
seventy	['sevntɪ]	the seventieth	['sevntɪθ]
eighty	['eɪtɪ]	the eightieth	['eɪtɪθ]
ninety	['naɪntɪ]	the ninetieth	['naɪntɪθ]
a (one) hundred	['hʌndrəd]	the hundredth	['hʌndrədθ]

Примечания. 1. Числительные, оканчивающиеся на суффикс **-teen**, имеют два равных ударения: 'thirˈteen. В связной речи под влиянием ритма одно из ударений может опускаться: 'fourteen books, но 'page fourˌteen.

2. Номер телефона читается 5687 — five six eight seven. Если две первые (или последние) цифры номера телефона одинаковые, употребляется слово **double**: 4417 — double four one seven; 3477 — three four double seven. Если две средние цифры номера телефона одинаковые, то слово **double** не употребляется: 7889 — seven eight eight nine. Цифра 0 читается [ʒu]. Номера 1000, 2000 и т. д. читаются one thousand, two thousand и т. д.

3. При обозначении номеров домов, квартир, автобусов и т. п., а также часто страниц, глав, упражнений употребляются количественные числительные. Существительные в таких случаях употребляются без артикля, и оба слова пишутся с прописной буквы. Например: The meeting will take place in Room Thirty.

EXERCISES

I. Study Substitution Table No. 2, page 72 and compose as many sentences as you can.

II. Transcribe the following words and explain the reading rules:

five, tip, bed, pipe, land, fry, rule, ton, tone, pupil, love, cut, shade, brother, shall, bus, snack, blame, poke, found, aloud, green, town, toy, farm, yellow, glove, warm, some, won, worse, nothing, mild, world, month, worth, company, worship, none, find, wild, ought, above, brought.

III. Explain the pronunciation of the consonants in bold type in the following words:

face, **eight**, **yet**, **gate**, **cage**, engine, lock, **wrong**, **write**, **job**, **white**, **gymnastics**, Alice, **chest**, **light**, **cheek**, **fish**, **sigh**, **gently**, **knight**, **bright**, **ginger**, **knock**, **physics**, **phlox**, **Gypsy**, **whole**, **whip**, **whisper**.

IV. Before you start working at the text practise the sounds in the following words and word combinations:

1. [æ] — companions, married, family, parrot, rabbit;

[h] — a house-wife, a hedgehog, in the house, to have a rabbit, his mother, we have no peace;

[əv] — a lot of friends, most of them, a member of her family, is fond of birds, because of all.

No palatalization: Smith, Elizabeth, beginner, sister.

2. a) No glottal stop: is Elizabeth, my elder, have only, and animals, is eager, because of all;

b) Linking [r]: my brother-in-law, a member of, my sister is, his mother is.

V. a) Listen to the recording of the text "Betty Smith", Mark the stresses and tunes. b) Practise the text for test reading very carefully until you can say it in exactly the same way.

VI. Transcribe the following sentences, mark the stresses and tunes:

1. My brother-in-law, Mr. Smith, is a writer. 2. Have you a sister? 3. How old is she? 4. What's her name? 5. Is Betty a member of his family?

VII. Answer the following questions:

1. What's Betty Smith's full name? 2. What is she? 3. Has she got many companions? 4. Are her companions kind and jolly? 5. Who is Betty's elder sister Helen married to? 6. Is Betty a member of her sister's family? 7. What's her brother-in-law? 9. Has Doctor Sandford parents? 9. Is Helen a doctor? 10. Have they got any children? 1. How old is Betty's nephew? 12. Is he a good child? 13. What's he fond of? 14. Is Benny eager to have a dog? 15. Have they got any animals and birds in the house?

VIII. Ask and answer questions. Use contracted forms where possible. Work in pairs.

Model 1: What's his name? — (It's) Benny.

1. What's your name? 2. What's your mother's name? 3. What's her nephew's name? 4. What is her sister's name? 5. Is "Benny" a boy's or a girl's name? 6. What's your school-mate's (girl-friend's, boy-friend's) name? 7. What's Betty's full name?

Model 2: Has your brother a large family? — Yes, (he has).
No, (he hasn't).

1. Has Betty Smith a large family? 2. Have you a large family? 3. Has your cousin a brother (father, mother, friend, wife, parents, grandfather)? 4. Has Benny got a hedgehog? 5. Has Benny got a rabbit? 6. Have you got a dog in the house? 7. Has Benny friends? 8. Has Benny books (toys, pens, pencils)?

IX. Change the given groups of words as in the model.

Model: the room of my sister — my sister's room
the friends of my sisters — my sisters' friends.

1. the brother of my mother; 2. the friend of my sister; 3. the husband of his daughter; 4. the house of my parents; 5. the table of my father; 6. the work of my mother; 7. the notebook of this student; 8. the books of these students; 9. the sister of my friend; 10. the friend of our cousin; 11. the photo of my grandfather; 12. the room of Pete; 13. the son of her brother; 14. the daughter of Ann; 15. the sister of my mother.

X. a) Form questions to which the following statements are the answers. b) Each sentence states a certain fact. Find some more details about it by asking questions. Work in pairs. Use conversational phrases of Lessons 5 and 6 wherever possible.

1. We are students of the English Faculty. 2. Her brother-in-law is a doctor. 3. Betty Smith is a writer. 4. M^o sister-in-law is a house-wife. 5. His family is not large. 6. They have only one child. 7. She has a daughter. 8. Their child's name is Benny. 9. Her name is Helen. 10. His nephew is four. 11. He is in the park. 12. She is an English student. 13. Betty is the sister of Helen. 14. She has some books on the table. 15. Benny has no brothers. 16. Their grandmother is an elderly person. 17. Doctor Sandford is a middle-aged person.

XI. a) Change the following sentences into interrogative and negative. b) Ask one another questions on the following sentences and answer them in the negative. Mind the distribution of sentence-stress in the replies.

Model: They have many English books.

Have they many English books?

No, they haven't. They have a lot of Russian books and very few English books.

1. She has some English books. 2. He has a lot of mistakes in his test. 3. I have a lot of notebooks in my bag. 4. The boy has three red pencils. 5. Kitty has two cousins. 6. Dr. Sandford has a son. 7. I have relatives in Moscow. 8. They have two rooms. 9. I have some newspapers on the desk. 10. We have very many friends.

XII. Fill in suitable words:

1. His aunt's son is his 2. Your father's father is your 3. My sister's son is my 4. My sister's daughter is my 5. My mother's brother is my 6. Your mother's sister is your 7. Your uncle's daughter is your 8. Your mother's mother is your 9. Your brother's wife is your 10. Your sister's husband is your

XIII. Fill in *am*, *is*, *are*:

1. I ... an English student. 2. His name ... George Brown. 3. Mr. and Mrs. Brown ... his father and mother. 4. My brother's name ... Benny, and my sisters' names ... Betty and Rose. 5. We ... members of one family. 6. ... Helen married? 7. ... they mar-

ried? 8. Mr. Sandford ... Betty's brother-in-law. 9. How old ... you? — I ... eighteen. 10. What ... you all? — We ... all students. 11. ... your girl-friends students? 12. ... Betty's school-mates kind and jolly? 13. His companions ... well-bred. 14. ... Benny eager to have a dog? 15. She ... a naughty child. 16. I ... eager to have a girl-friend. 17. I ... two years younger than my cousin. 18. He ... as young as his boy-friend. 19. My niece ... eighteen months old.

XIV. Fill in prepositions:

1. Betty's sister is married ... Doctor Sandford. 2. Is Benny ... home? — No, he is still ... the park ... his mother. 3. Look ... the picture (blackboard). 4. Put the notebook ... the drawer. 5. He is not ... the room. 6. Come ... the room. 7. Go ... the room. 8. He has some friends ... Moscow. 9. Don't put the pencils ... the box. 10. Take the newspaper ... the table. 11. The letter is ... the book. 12. Go ... Room Four. 13. Come ... the blackboard. 14. Take the books and notebooks ... your bags! 15. She has a pen ... her hand. 16. Go ... the Institute. 17. Are you fond ... cats? 18. Have you got a dog ... the house? 19. Open your books ... page 25. 20. Thousands ... students study ... our University. 21. Children begin school ... the age ... seven.

XV. Fill in *some, any, no, none, not any, one* or the indefinite article *a*:

1. Have you got ... relations? — No, I haven't 2. Has she got ... nephews or nieces? — She has 3. She has ... sister, she has only ... brother. 4. They have got ... cousins in Minsk. 5. Have you got ... brothers? — No, I haven't 6. I have ... good friends. 7. Have you got ... interesting books? — Yes, I have. 8. Have you got ... friends in St.Petersburg? 9. He has ... English books in the bookcase. 10. Have you got ... pencils in your bag? — Yes, I have 11. Has she ... girls in the family? — No, she has 12. Have we got ... chalk on the blackboard? 13. She has ... mistakes in her test.

XVI. Form nouns from the following verbs by adding the suffix *-er*: write, work, teach, read, paint, sing, examine, dance, listen:

XVII. Write in words the following cardinal numerals:

3, 9, 11, 12, 14, 15, 19, 33, 44, 60, 99, 100.

XVIII. Write in words the following ordinal numerals:

1st, 3rd, 5th, 9th, 19th, 2nd, 4th, 8th, 12th, 20th

XIX. Write in words.

Model: $13 + 45 = 58$ (Thirteen plus forty-five is fifty-eight).

$50 - 31 = 19$ (Fifty minus thirty-one is nineteen).

$15 \times 2 = 30$ (Fifteen multiplied by two is thirty).

$30 : 2 = 15$ (Thirty divided by two is fifteen).

$46 + 18 = 64$	$4 + 40 = 44$	$30 : 5 = 6$	$10 : 5 = 2$
$15 - 8 = 7$	$10 + 8 = 18$	$5 \times 5 = 25$	$6 \times 8 = 48$
$80 - 30 = 50$	$79 - 50 = 29$	$9 \times 9 = 81$	$6 \times 6 = 36$
$9 + 11 = 20$	$99 + 1 = 100$	$10 : 2 = 5$	$27 : 3 = 9$

XX. Use the following verbs in commands and requests:

take, open, go, come, put, write, read, look, close, speak, prepare.

XXI. Translate the following sentences into English:

1. Его друзья — студенты факультета английского языка. Они будущие учителя. 2. Элен — жена мистера Сэндфорда. 3. Сколько лет вашей племяннице? 4. Сколько братьев у Джеймса? — Только один. 5. Он женат, и у него большая семья. 6. Ваша старшая сестра замужем? — Да, ее муж — преподаватель английского языка. 7. У него есть племянник? — Нет, но у него есть племянница. 8. Достаньте ваши книги из портфелей. 9. Откройте (ваши) книги на двадцать седьмой странице. 10. Вы должны прочесть шестой урок еще раз. 11. Прочтите и переведите третье предложение. 12. Сделайте упражнение одиннадцатое на странице 37. 13. Принесите мел из комнаты № 14. 14. Она непослушная девочка. 15. Моя школьная подруга очень любит животных. 16. Мне очень хочется иметь собаку в доме, но мои родители против этого. 17. У моей невестки нет покоя в доме из-за кошек и собак. 18. Большинство подруг ее дочери — студентки. 19. Его дети хорошо воспитаны. 20. Нелли — добрая и славная девочка. 21. Мы товарищи по школе и одноклассники (class-mates). 22. Он живет на Лесной улице 9, квартира 15. 23. У вас есть телефон? — Да, номер моего телефона 217-18-36. 24. Он не такой молодой, как вы думаете, ему уже 30 лет. 25. Моей племяннице столько же лет, сколько вашему внуку. 26. Сколько лет вашему сыну? — Ему десять лет. Он старше

вашей дочери на три года. 27. Моя двоюродная сестра моложе меня на два с половиной года. 28. Дочери моего брата всего полтора года. 29. Наташа самая молодая из моих друзей. 30. Я живу со своими родителями на Песчаной улице, дом 10. 31. Прибавьте десять к десяти. 32. Умножьте пять на семь. 33. Если ты разделишь тридцать на шесть, то получится пять.

XXII. Think of stimulating phrases for your fellow-student to agree or disagree with you.

XXIII. Make up a small talk about (a) Mr. Sandford's family; (b) your own family. Try to use conversational phrases suggested for dialogues.

ADDITIONAL PHONETIC EXERCISES

1. Read the exercises several times before the mirror.
2. Record your reading and listen to it, detect your errors.
3. Listen to your fellow-student reading the exercises. Detect his errors in sounds and intonation and tell him what he must do to get rid of them:

feɪ	fɛst	'dʒestʃə	eɪ	dʒɔɪn
kæɪ	fæt	dʒast	bæɪ	pɔɪnt
læɪ	fɑ:t	dʒʌb	lɑ:ɪ	ɪn'dʒɔɪ
→ feɪ ðə \bæg	→ kɔ:l \dʒɔn	ə → draɪ \tri:		
→ kæɪ ðə \dɒg	→ faɪnd \dʒɔ:ɪ	ə → brʊk \tɔɪ		
→ ri:tʃ ðə \pɑ:k	→ ti:tʃ \dʒeɪn	ə → frʊzn \rʊz		

LABORATORY WORK

I. a) Repeat the sentences after the tape. b) Make them interrogative and negative.

II. Transcribe the text. Mark the stresses and tunes.

III. Answer the questions according to the models.

IV. Change the given groups of words as in the model.

V. Translate the sentences into English.

VI. Spell the words given on the tape.

VII. These disjunctive questions are not true to fact. Correct them.

Lesson Seven

Phonetics: Дифтонги [ɪə], [eə], [ʊə]. Нисходяще-восходящий тон (Fall-Rise), интонация обращения. Интонация перечисления.

Reading Rules: IV тип слога. Чтение буквы **a** перед некоторыми согласными.

Texts: 1. Doctor Sandford's Family. 2. About Benny's Cousins.

Grammar: Предложения с вводным **there**. Числительные свыше 100. Предлоги времени.

Phonetic Exercise 33

'seldəm	'letə	ðə → su:nə ðə ,betə
'ɪntəvəl	'betə	↓ betə 'leit ðən ,nevə
'eksələnt	'nevə	

Примечание. Обратите внимание на различие в звучании нейтрального гласного в конечном положении по сравнению со всеми остальными позициями. Нейтральный гласный во всех позициях, кроме конечной, звучит как ослабленное [ɜ:]. В конечном положении качество нейтрального гласного является промежуточным между [ɜ:] и [ə].

1. [ɪə] — дифтонг. Ядро дифтонга — гласный переднего ряда высокого подъема широкой разновидности, нелабиализованный. После произнесения ядра язык движется к центру в направлении [ə]. Чтобы избежать ошибки типа [ɪə], следует ослабить второй элемент дифтонга.

2. [eə] — дифтонг. Ядро дифтонга — гласный переднего ряда среднего подъема широкой разновидности нелабиализованный, второй элемент — нейтральный гласный.

3. [ʊə] — дифтонг. Ядро дифтонга — гласный заднего продвинутого вперед ряда высокого подъема широкой разновидности, слегка лабиализованный. После произнесения ядра язык движется к центру в направлении [ə]. Следует избегать сильного округления и выпячивания губ при произнесении первого элемента.

Phonetic Exercise 34

dɪə	bɛə	pʊə	→ wɛər ɪz ˈmɛərɪ
nɪə	ðɛə	ʃʊə	→ wɛər ɪz ðə ˈʃɛə
hɪə	hɛə	ˈjuːərəp	→ wɒt ɪz ðɛər ɪn ðə ˈbæɡ
	ˈpreərənts	ˈju:zʊəlɪ	→ wɒt ɪz ðɛər ɒn ðə ˈʃelf

Примечание. Работая над упражнением, обратите внимание на:

1. Отсутствие палатализации согласных перед дифтонгами [ɪə], [ɛə].
2. Второй элемент, который представляет собой слабый скользящий звук.
3. Низкое положение языка при артикуляции дифтонга [ɛə].
4. Связующее [r] в предложениях.

Phonetic Exercise 35

'lɪl	'sɑdn	'dɪdnt	paɪ	— spaɪ	tɪl	— stɪl
'teɪbɪ	'rɪtn	'kʊdnt	peɪn	— speɪn	tɔ:l	— stɔ:l
'pi:pl	'teɪkn	'hæznt	keɪt	— skɛɪt		
'trɑbl	'bɪtn	'nɪdnt	ku:l	— sku:l		

Примечание. Работая над упражнением, обратите внимание на:

1. Латеральный взрыв в словах первой колонки, носовой — в словах второй колонки. Отсутствие гласных призвуков между взрывными и сонантом.
2. Отсутствие аспирации глухих согласных [p], [t], [k] в сочетании с предыдущим [s].

ЧЕТВЕРТЫЙ ТИП СЛОГА

Четвертый тип слога графически напоминает первый условно-открытый слог. Разница между ними в том, что в IV типе слога между ударной гласной и немой *e* стоит не любая согласная, а буква *r*.

Чтение гласных букв *a*, *e*, *u*, *o* в IV типе слога

a + re [ɛə]	e + re [ɪə]	u + re [juə]	o + re [ɔ:]
fare ¹	here ²	pure ³	more

¹ Исключение: are [ɑ:].

² Исключения: there [ðɛə], where [wɛə], were [wɜ:].

³ Исключение: sure [ʃʊə].

ЧТЕНИЕ БУКВЫ А ПЕРЕД НЕКОТОРЫМИ СОГЛАСНЫМИ

Буква **a** перед сочетанием **th** и перед **n, s, f** + согласная читается [ɑ]. Например: bath [bɑ:θ], dance [dɑ:ns], past [pɑ:st], after ['ɑftə].

Буква **a** перед **l** + согласная, кроме **m, f, v**, читается [ɔ]. Например: all [ɔ:l], salt [sɔ:lt].

В сочетании **a + lk** буква **l** — немая: talk [tɔ:k], chalk [tʃɔ:k].

Буква **a** перед **l + m, f, v** (буква **l** в этих сочетаниях — немая) читается [ɑ]. Например: calm [kɑ:m], half [hɑ:f], halves [hɑ:vz].

TEXT 1

DOCTOR SANDFORD'S FAMILY

Doctor Sandford's family is not very large. There are five of them. The five members of his family are: his mother, his sister-in-law, his son Benny, his wife Helen and himself. Helen has no parents.

Old Mrs. Sandford is fifty-eight. Helen is twenty-six. Doctor Sandford is thirty. Benny is **an only child** and there are no boys or girls in the family for him to play with.

TEXT 2

ABOUT BENNY'S COUSINS

"Granny, have I any cousins?"

"Yes Benny! You have two."

"Whose children are they? How old are they? Are they boys or girls?"

"Not so many questions at once, please, Benny! Your cousins are: a **five-year-old** boy, Georgie, and a four-year-old girl, May. They are your Aunt Emily's children. They are in Canada now with their parents: your Aunt Emily, my daughter, and her husband, Mr. Thomas Brown."

"In Canada? What's Canada, granny? Where is it?"

"Canada is a **far-away** country. It is **in the North of America**."

"In the North of America? Where is it? Is it as far as London?"

"Oh, no Benny! It's much farther."

"But, granny..."

"Come along, my dearest. It's just the time for your midday milk."

VOCABULARY NOTES

an only child единственный ребенок

five-year-old пятилетний

far-away дальний, далекий

in the North of на севере

as far as так же далеко, как

come along пойдем

it's just the time как раз пора

TOPICAL VOCABULARY

What's your occupation? What do you do (for a living)?
worker (mechanic, turner, locksmith), farmer, engineer, teacher,
doctor, surgeon, dentist, soldier, sailor, pilot, officer, salesman,
saleswoman (shop-assistant, shop-girl), research worker, archi-
tect, lawyer, journalist, typist, driver, actor, actress, composer,
painter, writer, poet, playwright, musician, conductor, chemist,
physicist

CONVERSATIONAL PHRASES

Opening remarks: Oh, it's you. Ah, there you are! Well, if it isn't old Jack! I say... Excuse me... Sorry to trouble you... Hello!

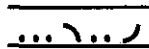
Parting remarks: Bye-bye / See you / See you tomorrow (then); Love to... Regards to ...

PHONETIC NOTES

1. Характерным для английского языка является сложный нисходяще-восходящий тон (the falling-rising tone, или Fall-Rise). Нисходяще-восходящий тон наблюдается в смыс-

ловых группах, требующих восходящего тона, в которых коммуникативный центр высказывания выделен понижением тона. Нисходяще-восходящее движение тона может осуществляться в пределах одного слога или распространяться на большее количество слогов. Употребление нисходяще-восходящего тона вместо простого восходящего тона характерно для эмоционально окрашенной речи:

They are in Canada, now.



2. Интонация обращения (Direct Address). Интонация обращения зависит от его места в предложении. В начале предложения обращение всегда ударно, обычно образует самостоятельную смысловую группу и произносится, как правило, с нисходяще-восходящим тоном. Например:

Gran, ny, | → have I any, cousins?



В официальной речи или когда обращение направлено к аудитории, оно произносится с нисходящим тоном:

→ Comrade Iva, nova, | → come to the, blackboard, please.



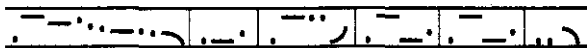
В середине и в конце предложения обращение безударно и продолжает мелодию предшествующей смысловой группы:

→ Come a, long, my dearest.



3. В предложениях, содержащих перечисление (enumeration), обычно каждая неконечная смысловая группа произносится с восходящим тоном. Например:

The five 'members of his 'family are: | his, mother, | his → sister-in-,law, | his → son, Benny, | his → wife, Helen | and him, self.



STUDY THE FOLLOWING

Table No. 1

ПРЕДЛОЖЕНИЕ С ВВОДНЫМ *THERE*

a)	There is	a some no not any	book cup knife plate newspaper	on the table. on the desk.
	There are	some no not any (not) many a lot of a few	books exercise-books cups knives	on the table. on the desk.
	There is	some no not any (not) much a lot of little a little	chalk bread butter sugar milk	
b)	Is there	any	book cup knife plate newspaper	on the table? on the desk?
	Are there	any many few	books exercise-books plates	on the table? on the desk?
	Is there	any much little	chalk bread butter sugar milk	

Table No. 2

The	clock glass cat dog	is	on under	the	desk. chair. bed. sofa. bookcase.
	boxes pencils books	are			

NUMERALS

101 — one hundred **and** one
 245 — two hundred **and** forty-five
 359 — three hundred **and** fifty-nine
 712 — seven hundred **and** twelve
 2 018 — two thousand **and** eighteen
 8 541 — eight thousand five hundred **and** forty-one
 3 400 936 — three million four hundred thousand nine hundred
and thirty-six

Примечания. 1. В составных числительных перед десятками (а если их нет, то перед единицами) ставится союз **and**.

2. Числительные **hundred, thousand, million** не употребляются во множественном числе. Во множественном числе могут употребляться только соответствующие существительные. Например: *hundreds of thousands of people*.

3. Годы обозначаются количественными числительными:

1900 — *nineteen hundred*,
 1909 — *nineteen nine* или *nineteen hundred and nine*,
 1977 — *nineteen seventy-seven* или *nineteen hundred and seventy-seven*.

Слово **year** после обозначения года не употребляется, но может употребляться перед ним: *in the year nineteen twelve*.

Даты обозначаются порядковыми числительными, на письме и в чтении:

25th January, 1912 *the twenty-fifth of January, nineteen-twelve*
 January 25th, 1912 или *January the twenty-fifth, nineteen twelve*,
 January 25, 1912.

PREPOSITIONS OF TIME

Для указания времени употребляются предлоги **at, past, to, from, till**.

e. g. Come **at** five o'clock. Go there **at** seven. The train arrives **at** seven thirty-two. It is half **past** two. It is a quarter **to** three. Leave your place **at** a quarter **to** six. He is at home **from** three **till** four.

EXERCISES

I. a) Study Substitution Table No. 1 and compose as many sentences as you can. b) Let the members of the class ask and answer questions as in the model. Give a short answer and add a sentence of your own with the introductory *there*.

Model: Is there any clock on your desk?
There is. And there is also a lamp on it.

c) Respond to the negative sentence of your fellow-student as in the model. Use contracted forms in speech.

Model: There aren't any knives on the table.
No, there aren't. There are only forks here.

d) Study Substitution Table No. 2 and compose as many sentences as you can.

e) Use the same sentences in short situations.

II. Transcribe the following words and explain the reading rules:

boot, prepare, ball, book, mere, meat, good, store, bread, care, palm, cure, cold, last, plant, text, exam, rather, germ, hurt, hare, grasp, staff, bald, calf, chalk, clasp, a talented dancer, a broken branch, a stone wall, a dull day, a wise man, a cheap car, a big ship, a fat sheep, a naughty girl, a lazy boy, a rare plant, a strict lady, a cold lake, a birthday present, Bertha's basket, spare time, pure water.

III. Write the plural form of the following nouns. Transcribe them:

country, saleswoman, match, boy, sister-in-law, man, tooth, handkerchief, potato, deer, piano, knife, lady, suffix, foot.

IV. Before you start working at the text, practise the sounds in the following words and word combinations:

1. [ʌ] — cousin, at once, husband, country, London, much, but, come;
[ɑ:] — large, aunt, farther, as far as;
[ɔ:] — daughter, Georgie, four, North.
2. a) Linking r: your aunt, are in Canada, where is it, far away, as far as;
b) No voicing before voiced consonants: Thomas Brown, it's just, it's much;
c) No devoicing before voiceless consonants: Benny's s cousins, whose children, Emily's children;
d) Loss of plosion: but granny, mid day.

V. a) Listen to the recording of the text "Doctor Sandford's Family". Mark the stresses and tunes. b) Practise the text for test reading. Listen to the text very carefully until you can say it in exactly the same way. c) Listen to the recording of the dialogue "About Benny's Cousins". Mark the stresses and tunes. d) Practise the dialogue for test reading. Listen to the text very carefully until you can say it in exactly the same way. e) Memorize the dialogue and dramatize it.

VI. Read the following:

1. ↓ Old Mrs. 'Sandford is 'fifty-eight, | ↓ Helen is 'twenty-six, | Doctor → Sandford is thirty. 2. There are a → lot of exercise-books, | pens | and pencils on the desk. 3. There are ↓ not so 'many parks, | gardens | and squares in the town. 4. → Show all the rivers, | lakes, | and s seas on the map.

VII. Answer the following questions:

A. 1. Is this a classroom? 2. Are there many desks in it? How many? 3. Are there any chairs in the room? How many? 4. Are there any lamps in the room? 5. Are they on the walls? 6. How many lamps are there in it? 7. How many windows are there in the room? 8. What colour are the walls? 9. What colour are the desks? 10. What colour are the chairs? 11. Is there a blackboard on the wall? 12. What colour is the board? 13. Are there any sentences on it? 14. How many books are there on your desk? 15. Are they English or Russian? 16. How many exercise-books are there in your bag? 17. Are they thick or thin? 18. Is this book thick or thin? 19. What is there on this table? 20. What is there in that box?

B. 1. Is the box on the desk? 2. Are the pencils in the box? 3. Is the bag on the desk or under it? 4. Is the fountain-pen on the bag or in the bag? 5. Is the notebook in my hand or under it? 6. Are the notebooks on the desk or under it? 7. Are the letters on the book or under it? 8. Where is the picture? 9. Where is the chair? 10. Where are the pens?

C. 1. Is Dr. Sandford's family large? 2. Has he a wife? 3. What is her name? 4. Has she a sister? 5. Has Dr. Sandford a father? 6. Has he a mother? 7. Has Dr. Sandford a daughter? 8. Has he a son? 9. What is his name? 10. So how many people are there in Dr. Sandford's family? 11. How old is Dr. Sandford? 12. How old is Helen? 13. How old is Mrs. Sandford? 14. How many cousins has Benny? 15. Whose children are Georgie and May? 16. Where are Benny's cousins?

VIII. a) Write sentences using *there is*, *there are* and the words given below:

1. bus, street; 2. lamp, room; 3. chalk, blackboard; 4. bread, table; 5. tea, tea-pot; 6. coffee, coffee-pot; 7. money, bag; 8. paper, box; 9. soap, shelf; 10. water, jug.

b) Make up micro-dialogues with the same sentences.

IX Fill in prepositions:

1. Don't be late. Come ... nine o'clock. 2. What time is it now? It is half ... six. 3. We are going to leave ... a quarter ... ten. 4. It is twelve o'clock now. Come here in ten minutes, ten minutes ... twelve. 5. Is it a quarter ... three? In a quarter of an hour, ... three o'clock we must be ... the University. 6. He must work ... seven ... eleven o'clock. 7. They live ... the North ... our country.

X. a) Rewrite the following in the plural:

1. There is a sentence on the blackboard. 2. Is there a desk in the room? 3. There is not any book on the table. 4. Is there a dictionary on the chair? 5. There is a match in the box. 6. There is a girl in the picture. 7. There is no child in their family.

b) Change the sentences using the construction given in Table No. 2 on page 87.

XI. a) Write the interrogative and negative forms of the following sentences:

1. There is a telegram on the table. 2. There is a cinema near our house. 3. There are many mistakes in his dictation. 4. There is much paper in his bag. 5. There are two sofas in the room. 6. There are a lot of children in the park today.

b) Express your surprise asking questions as in the model. Note the distribution of sentence stress in the replies.

Model: There is a dog in the room.

,Is there? Is there → really a ,dog in the room?

I say there ,is.

c) Respond to the same statement in the negative.

Model: There is a dog in the room.

Oh, no. There is ,no dog there.

Are you sure?

Quite.

XII. The following statements are not true to fact. Correct them.

Model: Doctor Sandford's family is large.

No, that's wrong. It's not large.

1. Doctor Sandford has two sons and one daughter. 2. There are seven people in Doctor Sandford's family. 3. Doctor Sandford is eighty. 4. There are many girls and boys for Benny to play with. 5. Benny has no cousins. 6. Benny's cousins are in Africa. 7. Benny's cousins are schoolchildren.

XIII. Describe Doctor Sandford's family as if you were Doctor Sandford, his wife or Benny.

XIV. Work in pairs. Ask your fellow-student logical questions on the given statements and answer them.

Model: There are two tables in the room.

What's there in the room?

(There are) some tables.

How many (tables are there in it)?

(There are) two.

1. There is a **green notebook** on the desk. 2. There is **little** milk in the bottle. 3. The Browns have a very **large** family.

4. My parents are at home. 5. Benny's cousins are in the North of America.

XV. a) Make questions beginning with *What ...* and *How many ...* and answer them.

Model 1: What is there in your street?

Model 2: How many high buildings are there in your street?

1. There are two tables in the room. 2. There are eight notebooks in her bag. 3. There are ninety-five students in the hall. 4. There is a clock on the desk. 5. There are twelve cassette-recorders in the laboratory. 6. There are six sentences in this exercise.

b) Make your own questions on the same models and answer them.

XVI. a) Make questions beginning with *How much ...* and answer them.

Model: How much milk is there in the jug?

1. There is a lot of coffee in the coffee-pot. 2. There is a little water in the glass. 3. There is too much salt in the soup. 4. There is little money in the bag. 5. There is a lot of tea in the tea-pot. 6. There is not much butter on the plate.

b) Make your own questions on the same model and answer them.

XVII. Translate the following sentences into English:

A. 1. На стене картина. На стене часы. На стене классная доска. На столе картофель. На столе книги. В кувшине молоко. На тарелке масло. На столе соль. На доске (написано) предложение. 2. Картина на стене. Часы на стене. Классная доска на стене. Коробки на столе. Портфели на столе. Книги на столе. Молоко в кувшине. Масло на тарелке. Соль на столе. Предложение (написано) на доске. 3. На столе лампа. Лампа на столе. На столе газеты. Газеты на столе. На улице автомобиль. Автомобиль на улице. У стены диван. Диван у стены. В коробке карандаши. Карандаши в коробке. 4. На стуле нет книги. Книга не на стуле. На стуле нет шляпы. Шляпа не на стуле. На стуле нет тетради. Тетрадь не на стуле. В коробке нет авторучки. Авторучка не в коробке. В сумке нет денег. Деньги не в сумке. 5. В портфеле не три книги, а четыре. В портфеле не пять карандашей, а шесть. В портфеле не две ручки, а одна. 6. Как раз пора обедать. Как раз пора пить чай.

B. 1. Это моя комната. Посередине комнаты стоит стол. На столе кувшин. В кувшине молоко. На тарелке масло. 2. Пусть Бенни

сидится за стол. Как раз пора завтракать. Молоко в кувшине. Масло на тарелке. Нож около тарелки. Где хлеб? Хлеб в буфете (side-board). 3. Где журнал? На столе нет журнала. Журнал не на столе, а на стуле. 4. В коробке нет авторучки. Авторучка не в коробке, а в столе. 5. Где деньги? В сумке нет денег. Твои деньги не в сумке. Они на столе. 6. В твоём портфеле много тетрадей? — Не очень, две или три. — На доске много мела? — Да, я так думаю. 7. На вашей улице много домов? — Да, у нас много красивых новых домов. — В вашем парке много цветов? — Не очень, но они мне очень нравятся.

XVIII. Write 4 examples on each of the models.

Model 1: There is a lot of paper in the box.

Model 2: There are a lot of questions to the text.

XIX. Translate into English the words given in brackets:

1. There is (много) paper on the desk. 2. There are (много) students in the classroom. 3. There is (немного) milk in the jug. 4. There are (много) newspapers on the shelf. 5. There is (много) time left. 6. There is (много) butter on the plate. 7. There are (несколько) notebooks in the bag. 8. Give me (немного) water, please. 9. Can you give him (несколько) coloured pencils? 10. May I take (несколько) sheets of paper? 11. There are (много) families in this house. 12. I have not (много) money. I cannot buy this coat. 13. There are not (много) sentences in this text. 14. Put (немного) salt into your soup.

XX. Make up questions as in the models. Add something using the topical vocabulary to Lesson Six. (People's age).

Model 1: How old is Jane? — She is twenty.

Model 2: How old are these boys? — They are eighteen years old.

XXI. Translate the following into English using the preposition at:

1. В десять часов. 2. В семь часов. 3. В двенадцать часов. 4. В половине первого. 5. В половине третьего. 6. В половине одиннадцатого. 7. В четверть шестого. 8. В четверть восьмого. 9. В четверть десятого. 10. Без четверти час. 11. Без четверти три. 12. Без четверти четыре. 13. В двадцать минут девятого. 14. Без десяти двенадцать. 15. Без двадцати пяти пять. 16. В десять минут седьмого. 17. Без пяти шесть. 18. Без трех минут шесть. 19. Без семи девять. 20. Без двадцати восьми три.

XXII. a) Write down the following numerals in words:

134, 298, 355, 948, 3526, 9011, 193, 561, 7 506 017, 35 616 234.

b) Read the following numerals and telephone numbers quickly:

104, 151, 175, 189, 1012, 1017, 1038, 2568, 4083, 5993, 6410,
10 784, 257 629, 841 403, 2 184 001; 134-86-78, 253-64-92, 289-47-30.

XXIII. Translate the following sentences into English:

1. Много ли студентов в этой комнате? — Нет, не много. 2. В середине этой комнаты стол. На столе цветы. 3. В нашей квартире пять комнат. Они большие и светлые. 4. Где твой брат? — Он в той комнате. 5. На столе нет хлеба. 6. Наш университет находится недалеко от центра. 7. На этой улице много больших домов. 8. В этой комнате много света. 9. Олег в 105 группе. 10. Нелли в 102 группе. 11. Борис в 501 группе. 12. Читайте текст 9. 13. Сделайте упражнение 2 на доске. 14. У доски нет мела. 15. На столе много ручек, карандашей и тетрадей. 16. Есть ли яблоки на тарелке? 17. Яблоки в корзине. 18. Чашки на столе. 19. Ваш племянник в школе? — Нет, он дома. 20. В нашей группе не десять, а девять студентов. 21. На этом столе много коробок? — Нет, не много. 22. В нашей комнате не три, а четыре окна. 23. Приходите в шесть часов. 24. Возвращайтесь в половине десятого. 25. Джеймс — восьмилетний мальчик, его сестра — шестилетняя девочка. 26. Скажи мне, пожалуйста, твой телефон. — Пожалуйста. Запиши. 338-29-41. 27. Сыну Питера 7 лет. Сестре Артура 15 лет. Бабушке Тома 68 лет.

XXIV. a) Write a short composition about your family (your friend's family), the family of a well-known person you are interested in. b) Make up dialogues using the topical vocabulary and conversational phrases of Lessons Five, Six, Seven.

XXV. a) Bring your family photo in class and get ready to tell your fellow-students of all the members of your family. b) Ask and answer questions on the photo. Describe it.

ADDITIONAL PHONETIC EXERCISES

1. Read the exercises several times before the mirror.
2. Record your reading and listen to it, detect your errors.

3. Listen to your fellow-student reading the exercise. Detect his errors in sounds and intonation and tell him what he must do to get rid of them:

triə — tɛə — tʊə	ə → riə	ˌkɔ:nə	'bɒtl	'rɒtn
driə — dɛə — dʊə	ə → spɛə	ˌmɪnɪt	'dʌbl	'pætn
miə — mɛə — mʊə	ə → pʊər	ˌænɪməl	'sɪmpl	'hɪdn
			'rɪdl	fə'bɪdn

LABORATORY WORK

I. a) Listen to the questions and record your answers in the intervals.
d) Listen to the key and correct your mistakes.

II. a) Make the sentences interrogative and negative. Record your sentences.

b) Check your sentences with the key.

III. a) Make questions beginning with *What ...* using the statements.
b) Make questions beginning with *How many ...* using the combinations of words. c) Make questions beginning with *How much ...* using the combinations of words.

IV. Form special questions using the statements. (The questions should be formed to the given word.)

Model: My sister is at the University. (my sister) Who is at the University?

V. Listen to the sentences. Supply short questions expressing surprise, doubt.

VI. Change the sentences as in the model.

VII. Give sentences opposite in meaning to the given ones.

Model: There are a lot of pens in the box.
There are few pens in the box.

VIII. Listen to the disjunctive questions. They are not true to fact. Correct them.

Lesson Eight

Phonetics: Сочетания гласных [aɪə], [aʊə]. Интонационное оформление слова **please** и словосочетания **Thank you** в предложении.

Reading Rules: — Четыре типа слога (сводная таблица).

Text: Our English Lesson.

Grammar: Модальные глаголы **can, may, must**.

[aɪə, aʊə] — трехэлементные сочетания гласных. Самый сильный и отчетливый элемент этих сочетаний — первый, самый слабый — второй. Графически их можно изобразить следующим образом: [aɪə], [aʊə].

Во избежание замены второго элемента сочетания [aɪə] звуками [j] или [й] не следует поднимать очень высоко среднюю часть спинки языка.

При произнесении сочетания [aʊə] не следует сильно выдвигать губы и заменять второй элемент сочетания губно-губным сонантом [w].

Phonetic Exercise 36

faɪə	aʊə	ðeər a	↓ flauəz ənd 'flauəz	ˌevriwəz
waɪə	ʃaʊə	taɪd	— 'taɪəd	
taɪəd	taʊə	laɪn	— 'laɪən	
laɪən	paʊə	kwaɪt	— kwaɪət	
		'aɪlənd	— 'aɪələnd	

Примечание. Работая над упражнением, обратите внимание на слитное произношение слов в предложении.

Phonetic Exercise 37

↓ kæn hi· 'spi:k ,ɪŋglɪʃ || → jes hi· ,kæn || → nɜv hi· ,kɑ:nt ||
→ nɜv hi· ,kænət ||

↓ mei aɪ 'kʌm ,ɪn || → jes ,plɪ:z || 'du: 'plɪ:z || → jes ju· ,meɪ ||
,nɜv | ju· ,mɑ:snt | its → tu: ,leɪt ||

↓ mɑst wi· 'raɪt ɪt ,daʊn || → jes ju· ,mɑst | its ə ↓ veri 'gʊd
,prɒvz:b || ,nɜv | ju· ,nɪdnt | ↓ swɪf 'ɒn ðə kə'set rɪ,kɔ:də | ənd
→ lɪsn tu· ɪt ə ,geɪn ||

Примечание. Работая над упражнением, обратите внимание на:

1. Произношение отрицательной формы глаголов **can** и **must**: **cannot**, **can't** (сокращенная форма), **mustn't**.
2. Сложные глаголы **to come in**, **to switch on**, в которых наречия **in** и **on** обычно ударны.
3. Неизменяемое качество звуков [i], [u] в словах [hi-], [wi-], [ju-].
4. Использование в отрицательных ответах на вопросы с глаголом **must** отрицательной формы другого модального глагола **need** — **needn't** обозначающей необязательность выполнения действия.

Чтение букв i и y в IV типе слога

i + re [aɪə]	y + re [aɪə]
fire admire	tyre

Сводная таблица правил чтения гласных в четырех типах слога

Буква Тип слога	a	o	u	e	i/y
I	[eɪ] name	[ɒ] note	[ju:] tune ¹	[i:] me	[aɪ] time, type
II	[æ] map	[ɒ] not	[ʌ] but	[e] pen	[ɪ] sit, myth
III	a + r [ɑ:] park	o + r [ɔ:] fork	u + r [ɜ:] fur	e + r [ɜ:] her	i/y + r [ɜ:] girl, myrtle
IV	a + re [ɛə] parents	o + re [ɔ:] more	u + re [juə] pure ²	e + re [ɪə] here	i/y + re [aɪə] fire, tyre

¹ После звуков [r], [l], [ʃ] буква u читается [u:]. Например: rule [ru:l], plume [plu:m], June [dʒu:n].

² После звуков [ʃ], [ʒ], [r] и сочетания согласная + l буква u читается [ʊə]. Например: sure [ʃʊə], jury ['dʒʊəri], rural ['ruərəl], plural ['pluərəl].

TEXT

OUR ENGLISH LESSON

Teacher: Good morning, all! Sit down, please! **I expect** no one **is away**?

Monitor: Nobody is. All **are present**. Oh, sorry, Ann is not here.

Teacher: **What's up?** Is she ill?

Monitor: It's flu with a high **temperature**.

Teacher: **That's too bad**. Well now. Let's begin. We'll **check our homework**. Mike, will you take your **exercise-book** and come to the board?

Mike: **Shall I** write the words in **transcription**?

Teacher: Do. And you, Helen, read **Text 7**, will you? The others should **write down** the mistakes if she has any. Do you **follow me**? Will you read a little **louder**, please. **That'll do**. Any mistakes **noticed**?

Julia: I believe there's some **palatalization** in the nouns "family" and "Benny".

Teacher: **That's it**. Please, Helen, **pronounce** the words. Now it's correct. You must work more. **Pronunciation** is your **weak point**, I'm afraid.

Helen: Shall I read the text again for the next time?

Teacher: Yes. **Have another try** and make your reading more **distinct**. Now everybody look at the board!

Mike: Shall I read the exercise?

Teacher: Of course. (*Mike reads*). Is everything correct, Pete?

Pete: I think it is.

Teacher: Thank you, Mike. Clean the board, please, and go to your seat. (*To the monitor*). Have we got the **headphones**?

Monitor: **Here they are**.

Teacher: Fine. Let's listen to the new text. Open your books at page 81. Will you please **switch on** the **cassette-recorder**? Thank you.

VOCABULARY NOTES

I expect = I believe = I think

to be away
to be absent } **from** — отсутствовать

Обратите внимание на отсутствие оглушения звука [b] в слове absent.

to be present присутствовать (на лекции, собрании и т. д.)

What's up? Что случилось?

temperature температура

That's too bad. Очень жаль.

to check (go through) the homework проверять домашнее задание

exercise-book тетрадь

transcription транскрипция. **Shall I write it in transcription?** (Следует ли) написать его в транскрипции? Форма **Shall I...?** соответствует русской конструкции вопроса, начинающегося с инфинитива глагола. Запомните: **Shall I begin?** Начинать? **Shall I read?** Читать? **Shall I open the window?** Открыть окно?

Обратите внимание на употребление количественных числительных после существительных: **Read Text 7. Write Exercise 3.** Артикль в этом случае не употребляется, а существительное чаще всего пишется с прописной буквы, за исключением слова *page*: **Find page 81.**

to write (put) down записывать

to follow следовать; зд. слушать

louder громче. Предложение **Will you read louder?** выражает просьбу, несмотря на его вопросительную конструкцию.

That'll do. Достаточно.

noticed отмеченный, замеченный

palatalization смягчение, палатализация

That's it. Вот именно.

to pronounce произносить; **pronunciation** произношение

weak point слабое место

have another try попытайтесь (попробуйте) еще раз

distinct отчетливый

headphones наушники, головной телефон

Here they are. Вот они!

to switch on включать; **to switch off** выключать

cassette-recorder (tape-recorder) магнитофон

TOPICAL VOCABULARY

Classroom Expressions

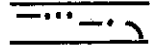
to have classes, after classes, to stay away from classes	to give (to set, to check) homework
Do you have classes on Saturday?	to collect (to hand in) exercise-books (homework)
Good morning! Good afternoon!	to give in (to give out, to hand out) papers
Good-bye!	Come (up) to the blackboard!
Sit down. Go to your place.	to clean the blackboard
Stand up! Take your seat.	Wipe the word (sentence) off.
Who is on duty today?	Let the others see the board.
Is anybody absent today?	Don't stand in front of the board.
What's the pronunciation (spelling) of the word?	Speak up!
Is this right (correct, wrong)?	Ask questions on (about) the text.
Go on reading (writing, retelling)	Put questions to the sentence.
Don't go so fast!	May I ask you a question?
What date is it today?	May I say it this way?
What's the date today?	May I put it like this?
May I come in?	to make a report
May I go out?	to make a mistake, to correct mistakes
Shall I read (begin, answer your question)?	How long is it before the bell?
What's the English (Russian) for ...?	break, in break
Will you repeat it? Can you (could you) repeat it?	at the Dean's office
Will you pronounce (translate, spell) it?	group register; time-table; list of students
Will you say it again (once more)?	chalk; duster, to wet the duster
Please, pronounce (translate, spell) it.	head(ear)phones
That will do.	to switch on (switch off) the cassette-recorder (tape-recorder)
Stop talking. Silence, please.	to wind back = to rewind the tape = to play (back) the tape
Keep silent.	to plug in, to unplug, to switch on, to switch off
No helping (whispering), please.	The lesson is over.
to write a test	a (student's) record book
to do homework orally (in written form, in writing)	an examination card

PHONETIC NOTES

1. Произношение слова *please* зависит от его места в предложении.

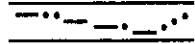
a) В начале предложения (или смысловой группы), оно ударно, но обычно не образует отдельной смысловой группы. Например:

↓ Please, Helen, pro'nonce the ,words. ||



b) В середине предложения слово *please* может быть ударно или безударно, но оно не образует отдельной смысловой группы. Например:

↓ Will you please 'switch 'on the ,tape-recorder? ||



c) В конце предложения слово *please* безударно, не образует отдельной смысловой группы и произносится с мелодией предшествующей смысловой группы:

↓ Will you 'read ,louder, please? ||



2. Обратите внимание на интонацию *Thank you*. Произнесенное нисходящим тоном оно выражает искреннюю благодарность. Те же самые слова, произнесенные восходящим тоном, служат выражением лишь формально вежливой благодарности:

↓ Will you please 'switch 'on the ,tape-recorder? ||, Thank you. ||



, Thank you, Mike. || → Go to your ,seat. ||



STUDY THE FOLLOWING

MODAL VERBS

Table No. 1

Can

a)	I He (She) We You They	can (cannot, can't)	write it in transcription. read louder. write Exercise 5. read English.
b)	Can	I he (she) we you they	write it in transcription? read louder? write Exercise 5? speak English?

e. g. Can you read louder? — Yes, I can.
No, I can't.

Note. Обратите внимание на слитное написание отрицательной формы глагола **can: cannot**.

Table No. 2

May

a)	I He (She) We You They	may (may not)	take the exercise-book. stay at home. take the headphones.
b)	May	I he (she) we you they	take the exercise-book? stay at home? take the headphones?

e. g. May I stay at home? — Do, please. Yes, you may. —
I am afraid not. No, you mustn't.

Note. В отрицательной форме глагол **must** означает категорическое запрещение.

Table No. 3

Must

a)	I He (She) We You They	must (must not)	forget it. listen to him. read this book.
b)	Must	I he (she) we you they	repeat the nouns? read this book? translate the story?

e. g. Must I read this book? — Yes, you must. No, you needn't.

Note. В отрицательных ответах на вопросы с глаголом **must** используется отрицательная форма другого модального глагола **need** — **needn't**, обозначающая необязательность выполнения действия.

EXERCISES

I. a) Study Substitution Tables No. 1, 2, 3 and compose as many sentences as you can. Let the members of the class ask and answer questions as in the model. Give a short answer using contracted forms and add a sentence of your own.

Model: May I stay at home on Saturday?

No, you mustn't. You are to go to your classes.

b) Respond to the negative sentences of your fellow-student as in the model. Use contracted forms in speech.

Model: I can't write Exercise Three.

You needn't do it now.

II. a) The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on the vowel [æ]. b) Let your fellow-student read this exercise aloud for you to detect his possible errors in sounds. Tell him what must be done to eliminate them:

[æ] 1. That's the man who sat on my hat in the tram.

2. Once there lived a lad who was always very sad.

For he hadn't any mother and he hadn't any dad.

3. Where are you going to, my little cat?
I'm going to town to buy a hat!
What!? A hat for a cat? A cat in a hat?
Who ever saw a cat in a hat?

III. Write the following words and phrases in transcription and explain the reading rules:

share, store, here, cure, fur, term, more, firm, spare, sphere, wire, mere, a spare moment, a famous painter, a rare ring, the upper teeth, the thick wood, the first letter, the next room, the full moon, the vast territory.

IV. Before you start working at the text practise the sounds in the following words and word combinations:

1. [i:] — please, read, believe, weak, clean;
[ɪ] — ill, begin, transcription, distinct, listen, switch;
[e] — lesson, present, temperature, let, exercise, check, text, rest, any, correct;
[æ] — absent, bad, palatalization, family, thank.
2. a) Alveolars replaced by dentals: in the nouns, at the board, read the text, clean the board;
b) Loss of plosion: sit down, read Text 7, write down, next time;
c) Clear [l] before [j:]: will you take, will you please switch on the cassette-recorder?

V. a) Listen to the recording of the text "Our English Lesson". Mark the stresses and tunes. b) Practise the text for test reading. Listen to the text very carefully until you can say it in exactly the same way. c) Memorize the text and dramatize it.

VI. Transcribe the following sentences, mark the stresses and tunes. Read the sentences aloud:

1. Don't go to the cinema tonight. 2. Don't forget. 3. Get us some chalk. 4. Pronounce the sentence. 5. Find page twenty-nine. 6. Stand up, please. 7. Good morning, everybody. 8. Sit down, please. 9. Any mistakes noticed? 10. Is everything correct, Pete? 11. What's the pronunciation of this word? 12. Do you follow me?

VII. Answer the following questions:

A. 1. Can you speak English well? 2. Can you speak French well? 3. Can you understand Spanish? 4. Can you count the chairs in this room? 5. Can we write without a pen or a pencil? 6. What can we do with a fountain-pen? 7. May I take your text-book? 8. May Helen leave the classroom? 9. May we go to the pictures? 10. Must we speak English now? 11. What must we have if we want to write a letter? 12. What must we have if we want to buy something? 13. What must we use if we want to wash our hands? 14. What must you do when you have flu? 15. What must you do to make your reading distinct?

B. 1. Is this your pen or mine? 2. Whose bag is this? 3. Is this watch yours or mine? 4. Is that watch hers or his? 5. Is this your room or theirs? 6. Is this box yours or ours? 7. Is this your desk or their desk? 8. Is this notebook mine or yours? 9. Is this cassette-recorder ours or theirs?

C. 1. How many students are there in your group? 2. How many students are absent? 3. How many students are present? 4. Who is the monitor in your group? 5. What is the monitor's name? 6. Have you got any bag? 7. Where is your bag? 8. Have you got a ball-pen? Is it a good one? What colour is it? 9. Is there much chalk at the board? 10. Have you many books at home? 11. Are there Russian or English books in your bag? 12. Have you got a watch? Is it right or wrong? 13. Is N's watch fast or slow? 14. Is A's dress black or brown? 15. Is B's ball-pen green or yellow?

VIII. a) Write the interrogative and negative forms of the following sentences:

1. She can spell the noun correctly. 2. You may take your exercise-book. 3. He can write this in transcription. 4. There are some mistakes in her dictation. 5. My sister has got two interesting magazines. 6. Doctor Sandford is busy in his study. 7. Spelling is her weak point.

b) Express your surprise at the given statement as in the model.

Model: You may take those pencils.

Oh, may I?

Of course, you may.

c) Respond to the same statement in the negative.

Model: You may take those pencils.

Oh, no. I'm afraid, I may not take them.

IX. Work in pairs. Ask your fellow-student logical questions on the given statements and answer them. Use the modal verbs:

1. We have got **headphones** for the whole group. 2. **Everybody** must go to the laboratory today. 3. **Mary** can help us with the cassette-recorder.

X. Fill in the missing modal verbs:

1. You ... go out today. It's too cold. 2. ... I take your fountain-pen? — Do, please. 3. We ... not carry the bookcase upstairs. It is too heavy. 4. When ... you come to see us? — I ... come only tomorrow. 5. Shall I write a letter to him? — No, you ..., it is not necessary. 6. Mary ... finish the work at once. 7. ... you cut something without a knife? 8. Peter ... return the book to the library. We all want to read it. 9. Why ... not you understand it? It is so easy. 10. ... we do the exercise at once? 11. ... you pronounce this sound?

XI. a) Write sentences according to the following models using the words and word combinations given below.

Model 1: Let's begin our morning exercises.

read the text; write on the blackboard; do the exercises; speak to the dean.

Model 2: Shall I write it in transcription?

clean the blackboard; bring some chalk; do my homework; answer your question; spell the noun; press the button; pronounce it.

Model 3: Listen to the new song.

the teacher; your fellow-students; the radio, the story; the text; the tune; the cassette-recorder; the actor.

Model 4: Look at the clock.

the picture; the house; the blackboard; the bird; the child; the lamp; the cup; the plate.

b) Give sentences of your own using the same models.

c) Make up micro-dialogues, as in the following models. Use the above-mentioned words and word combinations. Give short answers. Add a sentence or two of your own.

Model 1: Let's begin our morning exercises.

Yes, let's. (I'm afraid I can't.) In half an hour we must have breakfast.

Model 2: Shall I write it in transcription?

Do, please. (No, you needn't.) We are to discuss it then.

Model 3: Let's listen to the new song.

I'd love to. I'm fond of folk songs.

Model 4: Look at the clock.

Oh, it's beautiful (lovely, ugly, etc.). I'd like to have one.

XII. a) Make up sentences on the following model. Make your sentences interrogative and negative.

Model: We have got skates.

b) Express your surprise at the given statements as in the model.

Model: I have got a cassette-recorder.

Have you really got a new one?

c) Respond to the same statements in the negative.

Model: I have got a new cassette-recorder.

That can't be true. You haven't got any (cassette-recorder).

XIII. Make up sentences according to the model.

Model: This apple is mine.

*XIV. Translate the following into English using classroom expressions:

1. Кто сегодня дежурный? — Елена. Сегодня кого-нибудь нет? — Да. Трех студентов нет. 2. Никто сегодня не отсутствует. Все девять студентов сегодня здесь. 3. Виктор здесь? — Нет, он отсутствует. 4. Какое сегодня число? — 15 октября. 5. Можно задать вам вопрос? — Пожалуйста. — Где комната № 48? — Я не могу ответить на ваш вопрос. Спросите, пожалуйста, секретаря. 6. Как

по-английски «наушники» («письменный стол», «палатализация»)?
7. Включить магнитофон? — Да, пожалуйста. Выключить магнитофон? — Нет, подождите немного. Мне начинать читать? — Да. Стереть с доски? — Пожалуйста. Открыть окно? — Нет, не надо. Прочитать это предложение снова? — Да, пожалуйста. 8. Читайте громче, пожалуйста. Говорите громче, пожалуйста. Пойте громче, пожалуйста. Достаточно. 9. Повторите предложение два раза. Прочтите текст три раза. 10. Давай пойдем в деканат во время перерыва. Давай исправим ошибки в диктанте. 11. Не принесете ли вы классный журнал (мел, тряпку, список студентов, наушники)? 12. Вы можете сделать это упражнение сегодня? — Да. Вы можете написать текст сегодня? — Нет. Я не могу написать текст сегодня. 13. Эти упражнения трудны. Повторите их. Эти тексты легкие. Вам незачем повторять их. 14. Можете садиться (идти, начинать читать). 15. Продолжайте читать (писать, говорить, работать). 16. Тише, пожалуйста. Занятие не окончено. Сколько времени до звонка? — Только две минуты. 17. Как произносится слово «палатализация» («транскрипция», «оглушение»)? 18. Как пишется слово «произношение» («журнал», «достаточно», «ответать»)? 19. Поставьте вопросы к тексту. 20. Не подсказывайте, пожалуйста. 21. Сдайте тетради, пожалуйста. 22. Сначала поставьте кассету, а затем включите магнитофон. 23. А теперь, пожалуйста, перемотайте кассету. 24. У вас есть занятия в пятницу? — Да, есть, но они кончаются рано. 25. Можно Бобу не ходить в школу сегодня? — Нельзя. Он должен идти в школу. 26. Попробуйте еще раз и читайте громче.

XV. a) Write the following numerals in words:

395, 745, 1950, 13 408, 282 867, 345 296, 5 712 133.

b) Read the following numerals:

273, 1882, 19 176, 30 016, 55 744, 81 614, 389 107, 6 271 398.

XVI. a) Ask your fellow-student for permission ...

to go out; to come in; to open the window; to take the newspaper; to read; to go home; to begin reading; to close the door.

(The person you ask must give any of the following answers: Certainly. You may. Do, please. I'm afraid not. You mustn't.)

Model: May I speak to the dean? — You may.

May I leave now? — I'm afraid not.

b) Give your permission to perform the actions given above.

Model: You may speak to the dean.

c) Ask your fellow-students to perform the actions given above. Don't forget to be polite.

Model: Speak to the dean, please. (Will you speak to the dean?)

d) Ask your fellow-students not to perform the actions given above.

Model: Please, do not smoke here.

XVII. Arrange short dialogues using modal verbs.

- Models: 1. May I take your pencil? — I'm afraid not, I need it. Have you got a pen? — Yes, I have. — May I take it? — Certainly. (Of course, you may.)
2. Can you come to see us tonight? — Sorry, I can't, but I can come tomorrow. — All right.
3. Shall (must) I read this exercise once more? — No, you needn't. That will do. Your reading is quite good.

XVIII. Write a short description of your classroom using the construction *there is, there are*.

XIX. Act as a teacher of English. Ask your pupils:

1. to clean the blackboard; to use the duster; to bring some chalk; 2. to tell you the date; to write it on the board; not to stand in front of the board; 3. to come up to your desk; to read the text; not to go so fast; to go to his place; 4. to check homework; to correct the pronunciation or spelling of some word; 5. to collect the exercise-books and to hand them in; 6. to switch on the cassette-recorder; to listen to the text; 7. to wind (play) it back; to switch off the cassette-recorder; 8. to have another try and read distinctly.

XX. Stage a dialogue between a teacher and a student using classroom expressions:

1. beginning a lesson; 2. checking homework; 3. reading the text; 4. writing on the blackboard; 5. listening to the cassette-recorder; 6. giving homework.

ADDITIONAL PHONETIC EXERCISES

1. Read the exercises several times before the mirror.
2. Record your reading and listen to it, detect your errors.
3. Listen to your fellow-student reading the exercises. Detect his errors in sounds and intonation and tell him what he must do to get rid of them:

'traiəl	ə → feiməs ,saiəntist
'kwaɪət	ə → freigrənt ,vaiəlit
'taiərənt	ə → kʊld ,ʃaʊə
əd'maɪə	ə → klin ,təʊəl
dɪ'zaɪə	ə → frant ,vəʊəl

LABORATORY WORK

- I. Repeat the sentences after the tape.
- II. a) Listen to the questions and record your answers in the intervals. b) Listen to the key and correct your mistakes.
- III. a) Make the given sentences interrogative and negative. Record your sentences. b) Check your sentences with the key.
- IV. a) Make questions beginning with *Where ...* to the given statements. b) Make questions beginning with *When ...* to the given statements. c) Make questions beginning with *Why ...* to the given statements. d) Make questions beginning with *Whom ...* or *To whom ...* to the given statements.
- V. Listen to the sentences. Supply short questions expressing surprise, doubt.
- VI. Listen to the sentences. Change the construction using the absolute form of the possessive pronouns.
M o d e l : This is her coat. — This coat is hers.
- VII. Compose sentences on the model using *have got* or *has got*.
- VIII. Translate the sentences into English.
- IX. Listen to the disjunctive questions. They are not true to fact. Correct them.
- X. Listen to the poem "The Arrow and the Song" by H. W. Longfellow. Mark the stresses and tunes. Read and memorize it.

Lesson Nine

Phonetics: Сочетание [wɜ:]. Интонация обстоятельственной группы. Интонация сложносочиненного предложения.

Reading Rules: Сводная таблица правил чтения гласных диграфов. Чтение диграфов перед буквой r.

Text: Doctor Sandford's House.

Grammar: Повествовательное предложение в косвенной речи с глаголом to say.

Phonetic Exercise 38

sin — sɪŋ — sɪŋk

θɪn — θɪŋ — θɪŋk

wɪn — wɪŋ — wɪŋk

ræn — ræŋ — ræŋk

sɪŋ — 'sɪŋɪŋ

rɪŋ — 'rɪŋɪŋ

bɪŋ — 'bɪŋɪŋ

bæŋ — 'bæŋɪŋ

Примечание. Работая над упражнением, обратите внимание на отсутствие призвука [k] или [g] при произнесении сонанта [ŋ] между гласными.

Phonetic Exercise 39

wɜ:d — wɜ:dz

wɜ:k — wɜ:kt — 'wɜ:kɪŋ

'wɜ:s ənd wɜ:s

wɜ:k — wɔ:k

wɜ:d — wɔ:d

wɜ:m — wɔ:m

Примечание. Работая над упражнением, обратите внимание на:

1. Быструю смену лабиализованной артикуляции нейтральной при переходе от [w] к [ɜ:].
2. Недопустимость оттенков [o] и [ɜ] в произнесении гласного [ɜ:].
3. Отсутствие палатализации [w] перед [ɜ:].

Phonetic Exercise 40

'mʌðə

ðɪs θɪŋ

sʌm — θʌm

def — deθ

'fɑ:ðə

ðæt θɪŋ

tɪn — θɪn

pɑ:s — pɑ:θ

ə'nʌðə

ðɪz θɪŋz

tɪk — θɪk

tens — tenθ

ði' ʌðə

ðʊz θɪŋz

fɪn — θɪn

wɜ:s — wɜ:θ

sɪm — θɪ:m

bʊt — bʊθ

Сводная таблица правил чтения гласных диграфов

I группа (первая и вторая буквы диграфа в своем кратком чтении передают первый и второй элементы дифтонга)	II группа (буквы диграфа не читаются. Все сочетание передает монофтонг или дифтонг)	III группа (одна из букв диграфа имеет алфавитное чтение)
[ei] } [ai] }	[ei] } [ai] }	[ju:] } [ju:] }
[ei] } [ai] }	[ei] } [ai] }	[ju:] } [ju:] }
<p>ei } vein¹ ey } they oi } oil oy } boy</p>	<p>oo в конце слова too oo + согласная [u:] soon¹ (кроме k) book, cook oo + k [ʊ] author au } aw } saw ou } out² ow } now</p>	<p>ai } maid ay } day ie } tie¹ ye } eye oa } coat oe } ow } low; window² ue } due ui } suit³ ee } meet ea } tea⁴</p>
<p>¹ В некоторых словах после буквы с диграфом ei читается [i:]. Например: receive, ceiling.</p>	<p>¹ Но в словах good, wood, stood диграф oo + согласная читается кратко: [ʊ]. ² В некоторых словах диграф ou читается [a]: cousin, young или [u:] youth, group, soup, rouble.</p>	<p>¹ В данном диграфе согласная буква w является дублетом гласной буквы u и читается [ju:]. ² После звуков [r], [l], [ʃ] диграфы eu, ew читаются [u:]. Например: blew, drew, Jew.</p>
<p>¹ В некоторых словах перед согласной диграф ie читается [i:]. Например: field, believe. ² В конечном безударном слове диграф ow не редуцируется. ³ После [r], [l], [ʃ] диграфы ue, ue читаются [u:]. Например: blue, fruit, juice. ⁴ Перед буквой d и сочетанием th диграф ea читается [e]. Например: bread, death.</p>	<p>¹ В некоторых словах перед согласной диграф ie читается [i:]. Например: field, believe. ² В конечном безударном слове диграф ow не редуцируется. ³ После [r], [l], [ʃ] диграфы ue, ue читаются [u:]. Например: blue, fruit, juice. ⁴ Перед буквой d и сочетанием th диграф ea читается [e]. Например: bread, death.</p>	<p>¹ В данном диграфе согласная буква w является дублетом гласной буквы u и читается [ju:]. ² После звуков [r], [l], [ʃ] диграфы eu, ew читаются [u:]. Например: blew, drew, Jew.</p>

ɪ:t — θɔ:t — sɔ:t — fɔ:t
 'wʌn bɑ:θ — 'θri: bɑ:ðz
 'wʌn maʊθ — 'θri: maʊðz
 'wʌn pɑ:θ — 'θri: pɑ:ðz
 'wʌn ju:θ — 'θri: ju:ðz

ə ɪ snɜ: wait ɪteɪbl klɒθ || → redɪ meɪd ɪklɜ:ðz ||

Примечание. Работая над упражнением, обратите внимание на отсутствие гласного призвука между согласными при произнесении сочетания [ðz].

Чтение диграфов перед буквой r

Диграф + r	Звук	Примеры
ai + r	{ [ɛə]	air, chair
ei + r		their
ee + r		beer, deer
ea + r	{ [ɪə]	near, dear ¹
	{ [ɛə]	bear
oa + r	[ɔ:]	board
oo + r	[ʊə]	poor ²
ou + r	[aʊə]	our, flour

¹ В некоторых словах диграф ea + r читается [ɜ:]. Например: learn, earth.

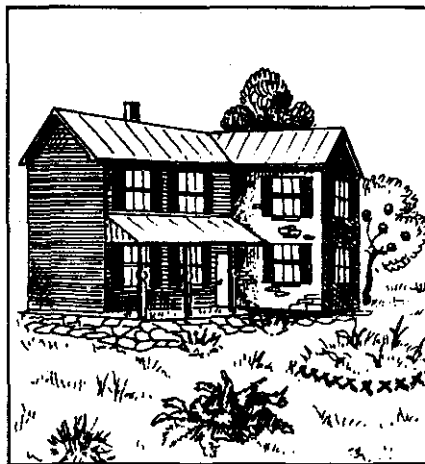
² Но в словах door, floor диграф читается [ɜ:].

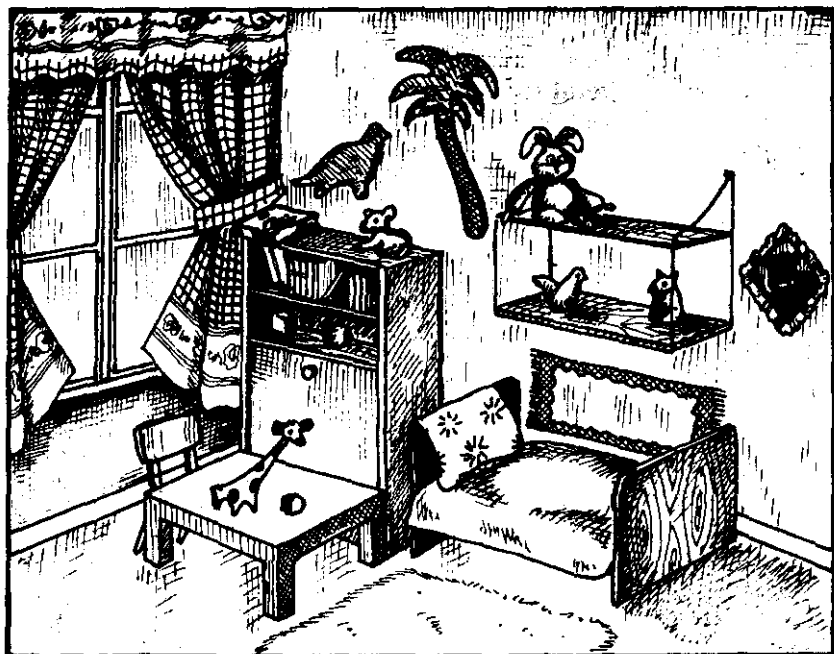
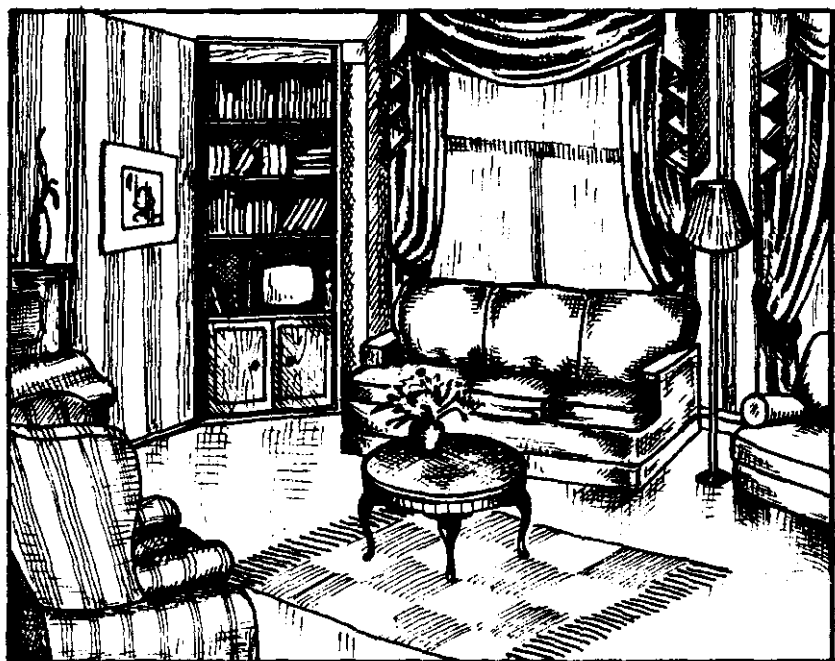
TEXT

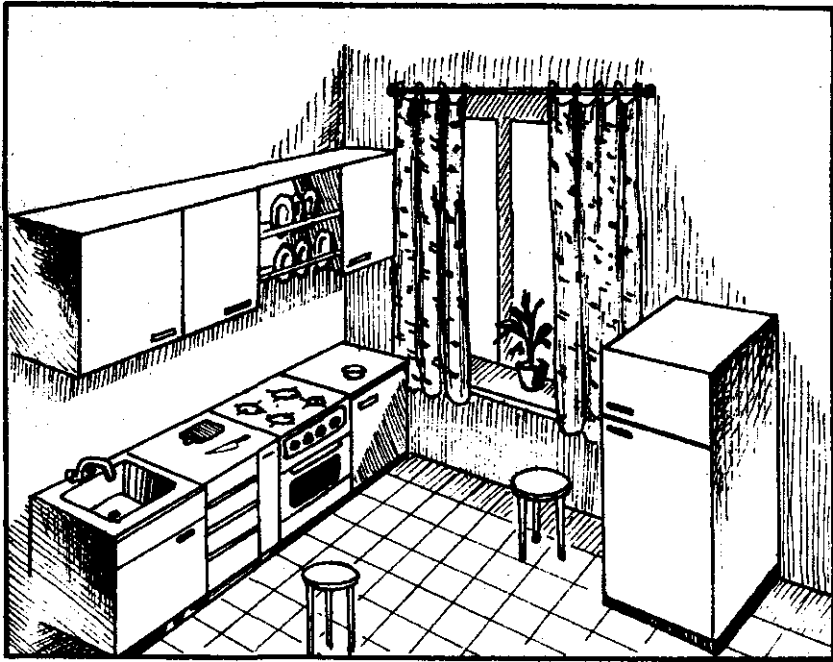
DOCTOR SANDFORD'S HOUSE

Doctor Sandford's house is not large, but it is **comfortable** and **well-planned**. It is a small **two-storeyed cottage**.

In front of the house there is a green **lawn** and a lot of flowers. Behind it there is a little **orchard** with a few fruit trees in it. **On the ground floor** there is a **kitchen**, a **pantry**, a







dining-room, a cosy **sitting-room** and Dr. Sandford's **study**. There are also **several** rooms **upstairs** on the **first floor**: the Sandfords' **bedrooms**, Grandmother's room, which is also Benny's **nursery**, Betty's room and the **bathroom**.

The **furniture** is **modern** and quite new. But Doctor Sandford says he must pay a lot of money for the house and the furniture. He must pay the money for many years before he can call the house his **own**.

VOCABULARY NOTES

comfortable удобный
well-planned хорошо спланированный
two-storeyed двухэтажный
cottage коттедж, загородный дом
in front of перед чем-либо
lawn лужайка, газон
orchard фруктовый сад
the ground floor первый этаж

kitchen кухня
pantry кладовая
dining-room столовая; **living-room** общая комната (в семье)
cosy уютный
sitting-room гостиная
study кабинет
several несколько
upstairs вверху, вверх
bedroom спальня
nursery детская
bathroom ванная комната
furniture мебель; **built-in furniture** встроенная мебель
modern современный, модный
own собственный

TOPICAL VOCABULARY

Articles of furniture: bed, sofa, divan-bed, chair, armchair, dressing stool, table, bookcase, cupboard, wardrobe, dressing-table, mirror, lamp, standard-lamp, stool, unit(s), cabinet, bedside cabinet, wall-furniture, suite

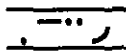
Modern conveniences: electricity, gas, running-water, central heating, telephone, toilet, a rubbish chute, tiled walls, lift

Electric and other equipment: lamp, standard-lamp, upper-lights, refrigerator (fridge), gas-stove, electric stove, vacuum-cleaner, television-set, radio-set, music-centre

PHONETIC NOTES

1. Обстоятельственные группы в начале предложения, как правило, выделяются в отдельную интонационную группу и произносятся низким восходящим тоном. Например:

In → front of the, house.



On the → ground, floor.



2. Оба предложения, входящие в состав сложносочиненного предложения (категорического утверждения), как пра-

вило, произносятся нисходящим тоном, что объясняется их смысловой законченностью. Например:

Doctor \Sandford's 'house is 'not ,large | but it is ,comfortable.

Большая смысловая взаимосвязь между двумя самостоятельными предложениями может быть выражена восходящим завершением первого предложения. Например:

Doctor \Sandford's 'house is 'not ,large | but it is ,comfortable.

3. Предложение, вводящее прямую речь, может произноситься как восходящим, так и нисходящим тоном. Например:

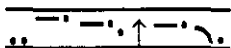
He ,says: | "I'm from ,Moscow." He \says: | "I'm from ,Moscow."

При переводе в косвенную речь это предложение обычно не образует самостоятельной смысловой группы. Например:

Doctor \Sandford 'says he must 'pay a 'lot of ,money.

4. Постепенно нисходящая последовательность ударных слогов может быть нарушена, если по смыслу необходимо выделить одно из промежуточных слов (the Broken Descending Scale). Некоторое повышение тона на ударном слог выделенного слова сопровождается дальнейшим постоянным понижением тона последующих слогов. Например:

He must \pay the 'money for ↑many ,years now.



STUDY THE FOLLOWING

Table No. 1

STATEMENTS IN INDIRECT SPEECH

I We You They	say tell him	(that)	he is a good student. she can speak English well. the students must work more at their pronunciation.
He She	says tells me		Tom must be in Room No. 7.

Direct Speech

Tom says: "I have a few English books."

Betty says: "I am a writer."

Bob says: "There are three rooms in our flat."

Indirect Speech

Tom says he has a few English books.

Betty says she is a writer.

Bob says there are three rooms in their flat.

EXERCISES

I. Study Substitution Table No. 1 and compose as many sentences as you can.

II. Read the following words and word combinations and explain the reading rules:

a) weight, lain, coin, play, neighbour, neutral, grew, pie, pool, took, toy, autumn, how, know, narrow, true, group, bread, peace, feel, dare, mere, where, sore, ore, nasty, salt, lure, sure, jerk, jaw, fruit, foe, paw, hair, dear, chair, peer, learn, car, moor;

b) a white bear; a poor fellow; a new dish; a low couch; a big mouth; a narrow path; a broken chair; an old gypsy; chilly weather; brown bread; good maize; bitter beer; fresh air; red hair; bad flour; repeat each word; correct these mistakes; close the window; take the pill.

III. The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on the vowel [ʊ]. Let your fellow-student read this exercise for you to detect his possible errors in sounds:

- [ʊ] 1. Oh, no, don't go home alone, nobody knows how lonely the road is.
2. Soames never boasts of what he knows.
But Rose never knows of what she boasts.
3. As you sow you shall mow.
4. Little strokes fell great oaks.
5. If many men knew what many men know,
If many men went where many men go,
If many men did what many men do.
The world would be better — I think so, don't you?

IV. Before you start working at the text practise the sounds in the following words and word combinations:

1. [ɒ] — doctor, not, modern, following, long;
[ɔ:] — lawn, also, call, before, orchard;
[ʊ] — cosy, also, only, own, so;
[æ] — Sandford, pantry, grandmother;
[u:] — rooms, two, fruit;
[aɪ] — behind, dining-room, quite;
[ɜ:] — nursery, furniture;
[e] — Betty, bedroom, every, many;
[aʊ] — house, downstairs.
2. a) No devoicing before voiceless consonants: Sandford's house, is comfortable, Sandford says.
b) Alveolars replaced by dentals: and the rooms, and the bathroom.
c) Loss of plosion: fruit trees, but Doctor, must pay.
d) No glottal stop: in front of, there is a green lawn, is also, his own.

V. a) Listen to the recording of the text "Doctor Sandford's House". Mark the stresses and tunes. b) Practise the text for test reading. Listen to the text carefully until you can say it in exactly the same way.

VI. Transcribe the following sentences. Mark the stresses and tunes:

1. Behind Doctor Sandford's house there is a small orchard.
2. He says: "I have a good television-set."
3. The house is not large, but it is comfortable.

VII. Answer the following questions:

A. 1. Is Doctor Sandford's house large? 2. What is there in front of the house and behind it? 3. What rooms are there in the house? 4. What kind of furniture is there in the house? 5. Is it Doctor Sandford's own house?

B. 1. Is your flat large or small? 2. How many rooms are there in your flat? 3. What do you call a room people sleep in? 4. What do you call a room people have meals in? 5. What do you call a room where a person studies, reads, writes, etc.? 6. What do you call a room where children sleep, play and have meals? 7. What do you call a room where people spend time after dinner or supper (where guests are received)? 8. What do

you call a room where food is cooked? 9. What do you call a room where food is kept? 10. Is your flat comfortable and cosy? 11. *There is a green lawn in front of your house, isn't there?* 12. Are there any fruit trees in your garden? 13. Is your house old or new? 14. What colour are the walls in your flat? 15. What articles of furniture are there in your parents' bedroom (the dining-room, your father's study, your own room)? 16. There are many new houses in your street, aren't there? 17. Have you got a rubbish chute in you flat to carry rubbish down? 18. Have you got built-in furniture in your flat? 19. Has she got a unit in her room?

C. 1. Can you read English? 2. Can you speak French? 3. Who can answer my question? 4. Where can I find this book? 5. You can transcribe this word, can't you? 6. You can't speak German, can you? 7. May I ask you a few questions? 8. May I go out? 9. May I open the window? 10. May I take your book? 11. Must I translate this text? 12. Must we learn this poem by heart? 13. Must I put this book into the desk? 14. What must I read now? 15. (At) What time must I come home? 16. We can't go to the skating-rink at four, can we?

VIII. Write in words:

a) 122, 2 489, 1 963, 1 844; 11 389, 20 856; 119 922.

b) Model: 3.15 — It's a quarter past three.

5.05; 3.25; 6.30; 3.35; 11.40; 10.15; 9.20; 5.10; 4.45; 7.05; 7.55; 8.50.

IX. a) Change the following sentences into interrogative and negative:

1. There are some fruit trees in front of my house. 2. There is a study in our flat. 3. It is a difficult text. 4. I have a room of my own. 5. We can go out for a walk now. 6. You may open the window. 7. The students must learn this dialogue by heart. 8. Mr. Sandford must pay much money for his house. 9. You must switch off the cassette-recorder.

b) Ask one another questions on the statements above and answer them in the negative. Mind the distribution of sentence-stress in the replies.

Model: The walls of our kitchen are tiled.

Are the walls of your kitchen tiled?

No, they aren't tiled.

X. a) Form all possible questions to which the following sentences are the answers. b) Each sentence states a certain fact. Find some more details about it by asking questions. Work in pairs:

1. There are eight fruit trees in our garden. 2. Mr. Sandford is the head of the family. 3. I can answer this question. 4. My brother can speak French. 5. You may ring me up tonight. 6. We may go home now. 7. They must prepare this poem for phonetic reading. 8. I must work much at my pronunciation. 9. On the right you can see a standard-lamp.

XI. Fill in the missing words:

1. There is no ... in my flat. 2. There are many fruit trees in our 3. There is a green ... in front of his Institute. 4. Where is your father? — He is working in the 5. My sister's room is very 6. Is this your ... book? 7. The furniture in my brother's room is quite 8. The floor is covered with a beautiful thick 9. A ... serves to carry rubbish down.

XII. a) Ask your fellow-student questions on pictures on p. 114—115. Work in pairs. b) Describe the pictures.

XIII. Fill in prepositions if necessary:

1. It is a quarter ... ten (10.15). 2. I must get up ... half past six. 3. He must be back ... half ... an hour. 4. May I come ... an hour? 5. You needn't work late ... night. 6. May I finish this translation ... the morning? 7. What's the time ... your watch? — It is half ... nine. — Your watch is slow, I am afraid. You must set it right. It is already a quarter ... ten. 8. Picture No. 6 is ... page 20. 9. Where is Ann? — She must be ... home. 10. Which day ... the week is Sunday? 11. It's time ... a break, I believe. 12. Open your books ... page 98.

XIV. Fill in *some, no, (not) any, (not) much, little, a little, (not) many, few, a few, a lot of*:

1. I have ... work today. 2. I should like to have ... milk for breakfast. 3. Mary has friends at the Institute. 4. There are ... boys in Group Two. 5. Can you give me ... English books? 6. Are there ... fruit trees in your orchard? 7. I have ... spare time today. 8. Who can give the boy ... pencils? 9. I must ask you ... questions about your studies. 10. Have I ... mistakes in spelling? 11. Are ... students away from the lesson? 12. I hope, I have ... mistakes in my translation.

XV. Change the following sentences using the given model.

Model: Can you show me the room of your sister?
Can you show me **your sister's room**?

1. May I see the book of John? 2. Will you come to the birthday party of my daughter? 3. You must read all the novels by Dickens. 4. He must check the work of his students. 5. Who can tell me the address of the Smiths? 6. There are all modern conveniences in the flat of my mother-in-law. 7. May I have a book from the library of your father? 8. Where can I listen to the music of Prokofiev? 9. Is there any built-in furniture in the flat of your cousin?

XVI. Complete the sentences. Observe the low rising tone in adverbial groups:

1. In the middle of the room ... 2. On the walls ... 3. On the left ... 4. To the right of the fridge ... 5. Next to the door ... 6. In front of the house 7. Next to the writing-table ... 8. In the bathroom ... 9. In the kitchen ... 10. Upstairs ...

XVII. Fill in the missing modal verb:

1. My sister can read English but she ... not read German. 2. Who ... recite this poem? 3. ... I smoke here? — I am afraid not. 4. ... I pay for these books at once? — No, you needn't. You ... pay for them in a day or two. 5. The lesson is over. We ... go home now. 6. ... I take your dictionary? — Do, please. 7. Must we translate this article in class? — No, you ..., you'll do it at home. 8. You ... find our dean upstairs. 9. ... I see your father's study? 10. What kind of furniture ... you see in the sitting-room? 11. You ... take a cold shower every morning. 12. ... I come to see you tomorrow at ten o'clock? 13. ... you do this translation in the morning? 14. I ... be at the Institute at eight. 15. It is dark. You ... draw the curtains.

XVIII. Think of stimulating phrases to which the phrases below are the replies:

1. Do, please. (Yes, please.) 2. I am afraid not. 3. No, you (he, she, they) mustn't. 4. No, you needn't. 5. Yes, I (she, he we, they) can. 6. No, I (she, he, we, they) can't. 7. That's too bad.

XIX. Supply short replies stimulating further talk. Work in pairs.

Model: You can go now. — , Can I?

1. You can stop here. 2. You may rest in the garden. 3. You must telephone him at once. 4. You can turn off the gas. 5. You may listen to the radio. 6. You may stay with us. 7. You must go to the lab today. 8. You must read the text again. 9. You can go home now.

XX. Translate the sentences into English:

1. Перед нашим домом много цветов. 2. Наша квартира на втором этаже. 3. Можно мне поговорить с вами сейчас, или я должна прийти завтра? 4. Могу ли я купить этот приемник? 5. Квартира моей сестры очень удобная и уютная. 6. Есть ли в вашей квартире кладовая? — Нет. 7. В этой квартире две комнаты и кухня. 8. Можно ли детям пойти на каток? — Нет, уже слишком поздно. 9. Могу ли я поговорить с преподавателем? — Да. 10. Должна ли я отвечать вам сейчас? — Нет. Вы можете это сделать завтра. 11. В спальне моих родителей две кровати, кресло, два стула и туалетный столик. 12. У вас есть телевизор? — Нет. — А холодильник? — Да, есть. 13. Вы можете почистить (to clean) ковер пылесосом. Это очень легко. 14. Мне нравится мебель в вашей квартире. Она совсем новая и вполне современная. Вы должны только купить ковер и торшер для столовой. 15. Я живу в новом доме. В нашей квартире есть все удобства: электричество, газ, водопровод, центральное отопление, мусоропровод и телефон. 16. В вашей ванной комнате есть зеркало? 17. У вас дома есть английские книги? — Нет. 18. Вы не можете мне позвонить (to ring up)? — У меня нет телефона. 19. Вы должны исправить все ошибки в переводе. 20. Кто муж твоей сестры? — Он врач. 21. На ком женат твой брат? — Он женат на моей приятельнице. — Как ее зовут? — (Ее зовут) Елена. — Сколько ей лет? — (Ей) двадцать лет. — Кто она по профессии? — (Она) машинистка. 22. В вашем саду есть цветы? — Нет, в нашем саду нет цветов, но есть несколько фруктовых деревьев. 23. Есть ли студенты в комнате 20? — Нет. Они должны прийти туда через полчаса. 24. Который сейчас час? — Половина шестого. — Ваши часы спешат. Сейчас только четверть шестого. 25. У меня есть немного свободного времени. Я могу пойти на каток. 26. На столе есть молоко? — Да, немного.

XXI. a) Use the following sentences in indirect speech according to the given model. Make all the necessary changes.

Model: Bob says: "I can skate well." — Bob says he can skate well.

b) Imagine you are telling someone about what is said in the sentences below. Your fellow-student is to express agreement as in the model.

Model: He says he has no earphones. — No, he hasn't.

1. He says: "This sentence is not difficult." 2. Mary says: "There is only one window in our classroom." 3. John says: "There aren't many fruit trees in our Institute garden." 4. Betty says: "Doctor Sandford isn't in." 5. Doctor Sandford says: "My family is not large." 6. Helen says: "I have only one son." 7. Mrs. Sandford says: "Benny is an only child in the family." 8. Benny says: "Our house is not large." 9. The student says: "I cannot speak English well." 10. Betty says: "I must learn many poems by heart." 11. The teacher says: "It is two o'clock. Our classes are over." 12. The mother says: "Tom must come home at a quarter to three." 13. The father says: "I must work till late at night today." 14. Bob says: "I can come in the morning." 15. Nick says: "My sister is married to a sailor."

XXII. a) Find a picture on the topic "The Flat I Live in" for your discussion in class. Prepare 8—10 questions which would help your fellow-students to describe the picture. b) Ask another student or the students of your group in turn about the flat they live in. c) Ask your friend what pieces of furniture there are in his sitting-room. Ask your fellow-student a few questions about his new flat. d) Suggest a situation for your fellow-students to give it in the form of a dialogue.

XXIII. a) Speak on the topic "The Flat I Live in". b) Make up short dialogues on the topic. c) Describe the rooms in the memorial house of some distinguished person (a writer, a composer) you have lately visited. d) Describe the flat you live in or your friend lives in.

ADDITIONAL PHONETIC EXERCISES

1. Read the exercises several times before the mirror.
2. Record your reading and listen to it, detect your errors.
3. Listen to your fellow-student reading the exercises. Detect his errors in sounds and intonation and tell him what he must do to get rid of them:

→ sɪŋ ə ˌsɒŋ	→ ɡʒʊɪŋ ʌp ðə ˌstrɪt
→ straɪk ə ˌɡʌŋ	→ lʊkɪŋ ət ðə ˌpɪktʃə
ˌpleɪ ə ˈɡeɪm əv pɪŋ ˌpʊŋ	→ wɜ:kɪŋ ət ðə ˌprɒbləm

wɜ:k — wɔ:k — wʊk
 wɜ:l — wɔ:l — wʊld
 wɜ:m — wɔ:m — wʊsəm

LABORATORY WORK

I. a) Repeat the sentences after the tape. b) Make them interrogative and negative.

II. a) Listen to the words, translate them, write them down, transcribe them. b) Check your spelling and transcription with the key. Correct your mistakes if you have any.

III. Listen to the questions. Give full answers (affirmative, negative) in the intervals.

IV. a) Translate the sentences into English. b) Check your sentences with the key.

V. Listen to the disjunctive questions. They are not true to fact. Correct them.

VI. a) Listen to the text “Our Sitting-Room”. b) Write down the text, mark the stresses and tunes. Read it. c) Pick out words, phrases, sentences, which can be used in the topic “The Flat I Live in”. d) Listen to the text again and answer the questions in the intervals.

Lesson Ten

Phonetics: Ассимилятивные сочетания. Интонация восклицательных предложений.

Text: Mr. White Comes Again.

Grammar: The Present Indefinite Tense. Общий вопрос в косвенной речи. Предлоги времени.

Phonetic Exercise 41

→ raɪtɪŋ ə ˌletə	→ veri ˌwel
→ rɪ:dɪŋ ə ˌnʌv(ə)l	→ wɒt ˌvaʊəl
→ lɜ:nɪŋ ə ˌpʒʊɪtɪm	ə → swɪt ˌvɔɪs

→ si:ŋ ən ˌpɒrə haʊs ˌwɒt ˈfaɪn ˌvɜ:sɪz
 wɪðaʊt → se:ŋ ə ˌwɜ:d ˈtə → wɪn ə ˌvɪkt(ə)rɪ
 → wɒt ɪz ðə ˌweðə laɪk ðeər ɪn ˌwɪntə || ɪts → kwaɪt ˌwɔ:m ||

Примечание. Работая над упражнением, обратите внимание на:

1. Отсутствие призвука [k] или [g] в звуке [ŋ] перед гласным.
2. Различие в положении губ при произнесении двугубного [w] и губно-зубного [v].
3. Оглушение [w] в положении после глухих согласных, например, [kwaɪt].
3. Фразовое ударение в предложениях.

Phonetic Exercise 42

maɪ → red ˌpensl	→ glæd ˌtə ˌsi: ju
jo: → wɪk ˌpɔɪnt	aɪ → wɒnt ˌtu: ˌɑ:sk ju
hɜ: → fɔ:t ˌkʒʊt	hi: → hæznt ˌgɒt ɪt
hɪz → greɪt ˌtraɪbl	ʃi: → dʌznt ˌti:f hɜ:
ðeər → zɒld ˌklɒk	
→ nɒt ˌnaʊ	→ let ˌmɪ ˌsi:
→ raɪt ˌnaʊ	aɪ → dʒʊnt ˌnɜ:v
→ stɒp ˌmeərɪ	wɪ → dʒʊnt ˌlaɪk ɪt
→ leɪt ət ˌnaɪt	hɪ → dʌznt ˌlɜ:n ɪt

Примечание. Работая над упражнением, обратите внимание на:

1. Потерю взрыва первым согласным перед другим смычным согласным на стыке слов.
2. Наличие латерального и носового взрывов на стыке слов.
3. Фразовое ударение в предложениях.

TEXT

MR. WHITE COMES AGAIN

It is Saturday afternoon. Doctor Sandford is in his study. Betty **knocks**.

"Come in, please. **What is it, Betty?**"

"Mr. White wants to see you, Henry."

"Well, yes. **Show him in** please." (Mr. White enters.)

"Good afternoon, doctor."

"Good afternoon, Mr. White."

"I'm terribly sorry to trouble you."

"That's all right. Glad to see you. Sit down, please. **What can I do for you?**"

"Do you **receive** the *Times*?"

"Certainly."

"Would you like to have it for the next year?"

"Oh, I forget. We never **remember** such things **in time**. Must I pay anything **right now?**"

"No you needn't. **For the present**, you can **sign** this paper. **Here you are.**"

"Where do I sign?"

"Here, please. Thank you, doctor."

"Well, Mr. White. It's five o'clock. **You'll have some tea with us, won't you?**"

"Thank you. I'd be glad to."

"Let's go to the dining-room. **This way, please.**"

VOCABULARY NOTES

to knock стучать

What is it? В чем дело?

Show him in. Просите его сюда.

What can I do for you? Чем могу быть вам полезен?

to receive получать

to remember помнить, вспоминать

in time вовремя

right now сразу же, тотчас же

for the present пока, на этот раз

to sign подписывать. **Where do I sign?** Где мне подписаться?

Here you are. Вот, пожалуйста! There are several equivalents for the Russian word «пожалуйста». 1. **Please** is used when we ask for smth. or about smth., e. g. Please give me your fountain-pen. Have some more salad, please. 2. **Here you are** is used in answer to some request. It is said by someone giving smth. he has been asked for, e. g. Please give me another cup of coffee. — Here you are. 3. The expression **not at all** (пожалуйста, не стоит) is an answer to smb.'s thanks, e. g. Thank you for helping me. — Not at all. That's all right.

You'll have some tea with us, won't you? Не выпьете ли Вы с нами чаю?

This way, please. Сюда, пожалуйста.

TOPICAL VOCABULARY

Months: January, February, March, April, May, June, July, August, September, October, November, December

The Days of the Week: Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.

e. g. What's the date today? — Today is Friday, the seventeenth of March (or March the seventeenth) nineteen eighty-four (Friday, March 17th, 1984).

What day is it? — It is Monday.

CONVERSATIONAL PHRASES

Asking for Information

Question Techniques: I wonder if you could help me. I'd like to know (where I could get this book). Could you possibly (tell me about it). I wonder if you could tell me (where he lives). Do you happen to know (when the train is coming).

Answering Techniques: Well, let me see; Well now; Oh, let me think for a moment; I'm not sure, I'll just have to find out; I'm glad you asked me that; That's a very good question; I'm terribly sorry, I really don't know; I've no idea, I'm afraid.

PHONETIC NOTES

1. Вводное слово **well**, употребляемое в начале предложения, часто образует самостоятельную интонационную группу и произносится восходящим тоном. Например:

ˌWell, Mr. White, | it's → five o'clock.

2. Восклицательные предложения (exclamations) обычно произносятся нисходящим тоном при несколько расширенном диапазоне. Например:

ˊCertainly!

 ˊ..

3. Предлог, следующий за последним ударным словом интонационной группы, имеет полную нередуцированную форму. Например:

What can I do for you? [→ wɒt kən aɪ ˌduː fɔː juː]

STUDY THE FOLLOWING

Table No. 1

PREPOSITIONS OF TIME

at	two o'clock, half past three, night, noon
on	Sunday, Monday, May the first, the second of June
in	January, February, March spring, summer, autumn 1949 the morning, the evening, the afternoon

Следующие обстоятельства времени употребляется без предлога:

this morning, this afternoon, this evening, tonight;
yesterday morning, yesterday afternoon, yesterday evening,
last night;
tomorrow morning, tomorrow afternoon, tomorrow evening,
tomorrow night.

Table No. 2

THE PRESENT INDEFINITE TENSE

a)	I We You They Mary and Tom	like	English. Moscow. winter. our University. this poem.
	He (She) Mary	likes	to skate. to read English books.

Примечание. Суффикс **-(e)s** глагола в 3-м лице единственного числа произносится: [z] после гласных и звонких согласных — sees [si:z], builds [brɪz]; [s] после глухих согласных — wants [wɒnts]; [ɪz] после шипящих и свистящих согласных — teaches [ˈti:ʃɪz].

b)

Do	I we you they Mary and Tom	like	English? Moscow? winter? our University? this poem? to skate? to read English books?
Does	he (she) Mary		

c)

I We You They Mary and Tome	do not (don't)	like	German. our study. winter. this poem. to skate. to go out in the evening.
He (She) Mary	does not (doesn't)		

CONTRACTED FORMS

Do you study English? — No, I **don't**.

Does he study English? — No, he **doesn't**.

Table No. 3

GENERAL QUESTIONS IN INDIRECT SPEECH

I We You they Mary and Tom	ask	if (whether)	the weather is fine. Mary speaks English. father is free on Sunday. Tom likes to play chess. the children can skate well.
He (She) Mary The boy	asks		

SPELLING RULES

Глаголы, оканчивающиеся на **-s, -ss, -sh, -ch, -x, -z**, принимают в третьем лице единственного числа окончание **-es** [ɪz]: I pass — he passes; I teach — he teaches.

Окончание **-es** в глаголе *goes* читается как [z]: I go — he goes [gʊz].

Глаголы, оканчивающиеся на букву **-y**, которой предшествует согласная, меняют букву **y** на **i** и принимают окончание **-es**: to study — he studies.

Если букве **-y** предшествует гласная, буква **y** не меняется: to stay — he stays.

Memory Work:

Solomon Grundy

Solomon Grundy
Born on Monday,
Christened on Tuesday,
Married on Wednesday,
Ill on Thursday,
Worse on Friday,
Died on Saturday,
Buried on Sunday,
That was the end
of Solomon Grundy.

* * *

Thirty days have September,
April, June and November,
All the rest have thirty-one;
February has twenty-eight alone,
Excepting leap-year, that's the time
When February's days are twenty-nine.

EXERCISES

I. Study Substitution Table 2 and compose as many sentences as you can.

II. Read and transcribe the following words. Explain the reading rules:

did — deed, had — hard, lick — leak, hip — heap, dear — deer, lad — lard, Mary — marry, hail — hear, sill — seal, bear —

beer, lip — leap, pit — pat, hill — heal, chair — cheer, bad — bard, fill — feel, marry — merry, ship — sheep, taught — tap — tape, pen — pain — pale, fit — foot — fate, dive — dove — dame, daisy — lazy — darling.

III. Copy the following words and arrange them in columns according to the corresponding type of syllable:

stamp, write, stir, bench, tulip, Arthur, button, mule, lace, typist, fare, dark, cure, burn, here, muff, fine, mere, lace, cube, purse, tires, fade, prepare, mass, system.

IV. Spell and transcribe the 3rd person singular of the following verbs:

come, go, play, write, wash, stress, begin, catch, cut, eat, hang, get, relax, hold, know, lead, meet, ring, think, understand, work, change, open, push, kiss, study, stay, copy, say, carry, watch.

V. The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on the sound [ɜ:]. Let your fellow-student read the exercise aloud for you to detect his errors:

- [ɜ:]
1. A little girl with a pretty curl.
 2. Learn thirteen words of Lesson Thirty.
 3. The first word is a verb and the third word is an adverb.
 4. First come first served.
 5. One good turn deserves another.
 6. As the workman so is the work.

VI. Before you start working at the text practise the sounds in the following words and word combinations:

1. [i:] — see, receive, read, needn't, please, tea;
[æ] — Saturday, Sandford, glad, can, family, thank, have;
[e] — enter, present, let, anything, pleasure, well;
[ɒ] — knock, what, doctor, clock.
Nasal plosion: needn't, certainly.
2. a) No devoicing before voiceless consonants: his_study,
have_tea;
b) No voicing before voiced consonants: let's_go, this_way;
c) Loss of plosion: glad_to see you, sit_down, what_can
I do, like_to have it;

d) No glottal stop: Saturday_~afternoon, Sandford_~is_~in,
come_~in, what_~is_~it, show him_~in, Mr. White_~enters.

VII. a) Listen to the recording of the dialogue "Mr. White Comes Again". Mark the stresses and tunes. b) Practise the dialogue for test reading. Listen to the recording very carefully until you can say it in exactly the same way. c) Memorize the dialogue and dramatize it.

VIII. Read the following exclamations:

1. You are right! 2. It's excellent! 3. How nice! 4. She is here!
5. They are ready! 6. We can ask him!

IX. Pronounce the following phrases with the low-rising tone and then with the falling-rising tone:

1. Satisfactory?

— · — · ·

· · ˆ ˆ ˆ

2. On Saturday?

· — · ·

· ˆ ˆ ˆ

3. Mr. Robertson?

· · — · ·

· · ˆ ˆ ˆ

4. In Moscow?

· — ·

· ˆ ˆ

5. In London?

· — ·

· ˆ ˆ

6. Next year?

— ˆ

ˆ ˆ

7. To the North?

· · ˆ

· · ˆ ˆ

8. Again?

· ˆ

· ˆ ˆ

9. At night?

· ˆ

· ˆ ˆ

10. Today?

· ˆ

· ˆ ˆ

11. Now?

ˆ

ˆ

X. Transcribe the following sentences, mark the stresses and tunes, picture them on the staves:

1. Good afternoon, Doctor? 2. What can I do for you?
3. Come in, please. 4. Show him in, Betty. 5. Have tea with us. — Thank you. I'd be glad to.

XI. Answer the following questions:

A. 1. Where is Mr. Sandford on a Saturday afternoon?
2. Who comes to see Doctor Sandford on a Saturday afternoon?
3. What does Mr. White ask Doctor Sandford about? 4. Why does Mr. White call on Doctor Sandford? 5. Doctor Sandford signs the paper, doesn't he? 6. What do they do in England at 5 o'clock in the afternoon?

B. 1. Do you like English? 2. You speak English well, don't you? 3. Where do you study English? 4. Does your brother go to the Institute every day? 5. Your classes begin in the morning, don't they? 6. Where do you prepare your lessons? 7. What does your brother do in the evening? 8. What foreign language does your mother speak? 9. What do you write on the black-board with?

C. 1. What's the date today? 2. What day is it? 3. What is the first (second, third, fourth, fifth, sixth, seventh) day of the week? 4. What is the first (second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth) month of the year? 5. Which month is November? 6. Which month is June? 7. Which month is December? 8. When do your studies at the University begin? 9. When do the winter examinations begin? 10. When do the summer examinations begin?

XII. a) Make the following sentences interrogative and negative. b) Ask one another questions on the following statements and answer them in the negative. Keep moving this exercise rapidly.

Model: Mr. White wants to see you.
Does Mr. White want to see me?
No, he doesn't.

1. Mr. White and Betty enter the room. 2. Mr. White wants to see Doctor Sandford. 3. You can sign this paper. 4. I know some of these names. 5. I can do something. 6. The walls of my room are light-green.

XIII. Write questions to the words in bold type and let your fellow-student answer them. Observe the distribution of stress in the replies:

1. There are **twelve** months in a year. 2. There are **thirty** days in June. 3. She is **twelve**. 4. **My brother's** friend can skate well. 5. He is **a doctor**. 6. We call it **a bedroom**. 7. I like to read **English** books. 8. It is **the first of October**. 9. It is **Thursday**. 10. **On the right** I can see a bookcase.

XIV. a) Form all possible questions to which the following sentences are the answers:

1. There are some newspapers on the desk. 2. We have tea at five o'clock. 3. I have two English lessons on Monday. 4. My parents live in Moscow. 5. My father is a doctor. 6. My father works at a hospital. 7. He is forty-five. 8. All the members of my family read this paper. 9. I can come and see you on Friday. 10. You may sign this paper tomorrow.

b) Each sentence states a certain fact. Find some more details about it by asking questions. Work in pairs.

XV. Write in words and read:

9/IV 1946; 8/VII 1924; 1/IX 1827; 12/X 1955; 4/I 1949; 11/II 1918.

XVI. Fill in *somebody (someone)*, *anybody (anyone)*, *nobody (no one)* *everybody (everyone)*, *something, anything, nothing, everything*:

1. Is there ... on the desk? 2. The door is open. There must be ... at home. 3. There is ... wrong with my fountain-pen. It won't write. 4. A blind man cannot see 5. Is there ... in the room? — Yes, there is ... in it. 6. It is too dark here, I cannot see 7. If there is ... in the room you may turn off the light. 8. Can ... recite the poem? 9. We must do ... to help her. 10. Can I do ... for you? 11. There must be ... interesting in the book you read. 12. It is too dark, I can't see ... on the blackboard. May I turn on the light? 13. We can work in Room No. 20. There is ... there. 14. Let's go there at once. I want to see ... with my own eyes. 15. May I come to see you tonight? I've got ... to tell you. 16. Bob is one of our best students, ... knows him. 17. Must we learn ... by heart? — No, you needn't. You must only prepare the poem for test reading. 18. There is ... interesting in this magazine. 19. Is ... away from the lesson?

XVII. Fill in prepositions if necessary:

1. He must go to St. Petersburg ... spring. 2. We take our written exams ... January. 3. Our studies begin ... autumn. 4. What do you do ... Sunday? 5. All the students of our group will take part in the concert ... the eighth ... May. 6. May I ring you up ... the morning? 7. My elder brother is a doctor. He often comes ... home late ... night. 8. Is there anybody ... the Dean's office? 9. I must go and see him ... three o'clock ... Friday. 10. Listen ... the new text ... the laboratory. 11. Look ... the blackboard. Do you see any mistakes ... it? 12. Who is ... duty today? 13. Will you go... the blackboard? 14. You may go ... your place. 15. ... the right ... the dining-table there is a cupboard.

XVIII. Fill in the definite or indefinite article if necessary:

1. There are three rooms and ... kitchen in her new flat. 2. My new dress is made of ... silk. 3. If you want to write something on ... blackboard, you must have ... piece of ... chalk. 4. Are there any students in ... Room No. 12? 5. I have ... new English book. ... book is very interesting. 6. There is ... garden and ... lawn in front of her Institute. ... garden is not large, but it is very beautiful. 7. The students of your group must be in ... Room No. 30. 8. Open ... book at page 29 and start reading. 9. May is ... fifth month of the year. 10. Saturday is ... seventh day of the week. 11. Sunday is ... day off.

XIX. Think of stimulating phrases to which those below could be the replies. Work in pairs:

1. Here you are. 2. Show her in, please. 3. Thank you, I'd be glad to. 4. Do they? 5. Are you? 6. Do, please. 7. Certainly. 8. Here, please.

XX. Think of replies to the following questions and statements. Work in pairs:

1. Yes, Helen. What is it? 2. Good afternoon, Helen! 3. What can I do for you? 4. Sign this paper, please. 5. Let me see this book. 6. Have tea with us. 7. Thank you. 8. May I ring you up tonight?

XXI. a) Respond to the following sentences as in the model below. Express surprise or doubt in your replies and add something to develop a situation.

Model: I don't like autumn. „Don't you?

b) Continue the exercise suggesting your own verbal context:

1. I am very busy. 2. Tom is already ten. 3. You are late. 4. You have no mistakes in pronunciation. 5. I can't speak French well. 6. We must stay at home. 7. You may go home. 8. I live in a comfortable flat now. 9. My sister wants to study German. 10. They don't make many mistakes in spelling. 11. We have got built-in furniture in the kitchen. 12. My girl-friend has got flu, I am afraid.

XXII. Use the following questions in indirect speech according to the given model. Make all the necessary changes.

Model: The teacher asks: "Do you know any English words?"
The teacher asks if we know any English words.

1. Tom asks: "Do you know English well?" 2. She asks: "Do you like to skate?" 3. My friends ask: "Are you free on Sunday?" 4. The student asks: "Have you any English books at home?" 5. She asks: "Do you want to read this book?" 6. The teacher asks: "Are there any mistakes in spelling on the blackboard?" 7. The student asks: "Are there any mistakes in my pronunciation?" 8. The teacher asks me: "Do you know any poem by heart?" 9. Mary asks me: "Do you know many English words?" 10. Betty asks Tom: "Must you go to the Institute today?" 11. The teacher asks the boy: "Is May a spring month?" 12. The students ask me: "Do you like our University?" 13. Mr. White asks Betty: "Is Doctor Sandford in?" 14. The children ask Betty: "Do you play the piano?" 15. The teacher asks the boy: "Have you any brothers or sisters?" 16. The teacher asks the girls: "Can you spell the word 'white'?" 17. The boy asks his sister: "Do you see anything on the table?"

XXIII. Make up short dialogues according to the given model. Use the following questions.

Model: A: Do you know Helen?
B: What do you ask me?
A: I ask you if you know Helen.
C: What does A. ask you?
B: A. asks me if I know Helen.

1. Are you busy? 2. Are the lessons over? 3. Is he already twenty? 4. Are there any new words in Lesson Four? 5. Do you know the pronunciation of all the new words? 6. Is this translation difficult? 7. Do the students of your group work much at their English? 8. Who is the monitor of your group? 9. Can you swim? 10. Must we finish this work today? 11. Are you fond of animals?

XXIV. Translate the following into English:

1. Пока я ничего не могу сделать. 2. Никто ничего не хочет есть. 3. Могу ли я для вас что-либо сделать? 4. Можно прийти к вам в воскресенье? 5. Четверг — пятый день недели. 6. Моей младшей сестре сейчас десять лет. 7. Я пока не умею говорить по-английски. — Неужели? 8. Добрый день, мистер Уайт. В чем дело? — Могу ли я поговорить с вами, мистер Сэндфорд? — Да, пожалуйста. 9. Что значит это слово? 10. Должна ли я что-либо подписать? — Вот, пожалуйста. — Где мне подписать? — Вот здесь. 11. Многие из наших студентов работают осенью на фермах. 12. Вы умеете играть на рояле? 13. Можете ли вы дать мне что-нибудь почитать? 14. Кто работает в комнате 4? 15. Откройте страницу 5 и прочитайте текст. 16. На девятой странице нет никакой картинки. 17. В комнате ваших родителей есть кто-нибудь? 18. Мой сын знает наизусть много английских стихов. — Неужели? 19. Ее дочь уже школьница. — Неужели? 20. Я могу дать вам эту книгу. — Неужели? 21. Аня должна приехать в понедельник. — Неужели? 22. Наши занятия кончаются в июне. 23. Никто в нашей семье не работает в субботу.

XXV. a) Describe Mr. White's visit. Concentrate on the reported speech. b) Imagine you come to see your fellow-student to discuss certain items (points) of your homework. Make up a dialogue. c) Suggest a situation for your fellow-students to give it in the form of a dialogue.

XXVI. Build short conversations. Use the vocabulary of this lesson and conversational phrases.

ADDITIONAL PHONETIC EXERCISES

1. Read the exercises several times before the mirror.
2. Record your reading and listen to it, detect your errors.
3. Listen to your fellow-student reading the exercises. Detect his errors in sounds and intonation and tell him what he must do to get rid of them:

'sitjvɛɪt	— ,sɪtʃu'eɪfɪn	ɪn_ðə ,west
'ɪmɪtɛɪt	— ,ɪmɪ'teɪfɪn	ɪn_ði' ,ɪst
rɪ'ljʊ:mɪnɛɪt	— ,ɪljʊ:mɪ'neɪfɪn	ɪn_ðə pə'sɪfɪk ,zʊfɪn
'ɔ:gənəɪz	— ,ɔ:gənəɪ'zeɪfɪn	ɪn_ði' ət,læntɪk zʊfɪn
'dekərəɪt	— ,dekə'reɪfɪn	ɪn_ði' æn,tɑ:kɪk

Примечание. Работая над упражнением, обратите внимание на:

1. Произношение многосложных слов, состоящих из четырех или более слогов. Они чаще всего имеют два ударения: главное и второстепенное. Второстепенное ударение стоит в начале слова и отмечено знаком [,].

2. Глаголы того же корня, которые произносятся лишь с одним ударением в начале слова.

Сочетание [ɪn_ðə], где альвеолярный согласный становится зубным перед межзубным.

TEXT

DIALOGUE

Alex meets a group of foreign students.

Alex: **Excuse me**, what country are you from?

Voitek: I am from **Poland**.

Alex: Do you live in **Warsaw**?

Voitek: No, I don't. I live in a small town in the North of Poland. Let me **introduce** you to my friend Lucy.

Alex: **I am ever so glad to meet you**.

Voitek: Lucy is from **France**, from **Paris**. **She is French**.
By the way, do you speak French?

Alex: I am afraid I don't. I speak only two foreign languages, English and **Spanish**. And I **prefer** to speak Spanish, as I know it much better than English.

Voitek: Oh, that's fine! Lucy speaks Spanish rather well. Her mother is from **South America**. **As for me** I can't speak Spanish but I understand nearly everything. Lucy and I are **pen-friends**.

Alex: Would you like **to join** me and my fellow-students? We can have a good time together.

Voitek: That'd be lovely.

Alex: **Come on**, then.

VOCABULARY NOTES

foreign иностранный; **foreign language** иностранный язык

Excuse me! Извините! (Apology used before troubling smb.), e. g. Excuse me! May I ask you a question? Excuse my back! Извините, что я сижу (стою) к вам спиной.

Sorry! (I beg your) Pardon! (Apologies used after doing smth. wrong.), e. g. Sorry, I didn't mean to hurt you. Mind: **Sorry! Pardon!** (Asking to repeat smth.), e. g. Sorry! (Pardon!) Which street did you say?

introduce *vt* вводить, e. g. He introduced a new method of working, **to introduce smb. to smb.** представлять кого-л. кому-л., e. g. Will you introduce me to your sister? Let me introduce myself. (Note: **to acquaint smb. with smb. (or smth.)** знакомить кого-л. с кем-л. (чем-л.), e. g. Mr. Hill acquainted Eric with his work, **to get acquainted with smb.** познакомиться с кем-л. *Syn.* **to meet (col.)**, e. g. We got acquainted last year. This is John Smith, Ann. — Oh, glad to meet you. I've heard so much about you. Meet my sister Helen. **I am ever so glad to meet you.** Рад с Вами познакомиться.

prefer предпочитать

as for me что касается меня

pen-friends друзья по переписке

to join smb. присоединиться к кому-л.

come on пойдём

TOPICAL VOCABULARY

Cardinal points: the North, the South, the West, the East.

Continents: Europe ['jʊərəp], Asia ['eɪʃə], Africa, America, Australia [ɔ:'streɪljə], the Antarctic.

Oceans: the Atlantic Ocean, the Pacific Ocean, the Indian Ocean, the Arctic Ocean.

Seas: the Black Sea, the Baltic Sea.

Rivers: the Volga, the Thames [temz], the Mississippi.

Islands: Great Britain, Ireland.

Chains of mountains: the Urals ['jʊərəlz], the Alps.

The Commonwealth of Independent States (CIS) consists of former Soviet Republics.

They are: Russia (Moscow), Ukraine (Kiev), Belarus (Minsk), Uzbekistan (Tashkent), Kazak(h)stan (Alma-Ata), Georgia (Tbilisi), Azerbaidzan (Baku), Moldova (Kishinev), Kirghizia (Bishkek), Tadhikistan (Dushanbe), Armenia (Ereven), Turkmenistan, Turkmenia (Ashghabat or Ashkabad).

<i>Countries</i>	<i>Capitals</i>	<i>Languages</i>	<i>Nationalities</i>
Bulgaria [bʌl'gɜəriə]	Sofia ['sɒʃiə]	Bulgarian	the Bulgarians (a Bulgarian)
Czechia ['tʃekɪə]	Prague [praːg]	Czech(ish)	the Czechs (a Czech)
Slovakia [slɒv'vɑ:kɪə]	Bratislava [.brætrɪ'slɑ:və]	Slovak	the Slovaks (a Slovak)
Cuba ['kjʊbə]	Havana [hə'vænə]	Spanish	the Cubans (a Cuban)
Germany [dʒɜ:məni]	Bonn [bʊn]	German	the Germans (a German)
Hungary ['hʌŋgəri]	Budapest ['bʊdəpest]	Hungarian	the Hungarians (a Hungarian)
Mongolia [mɒŋ'gɜʊliə]	Ulan Bator ['u:lən'bɑ:tɔ]	Mongolian	the Mongolians (a Mongolian)
Poland [pɒlənd]	Warsaw ['wɔ:sɔ:]	Polish	the Poles (a Pole)
R(o)mania [ru:'meɪnjə]	Bucharest ['bʊkərest]	Rumanian	the Rumanians (a Rumanian)
Viet Nam ['vjɛt'nɑ:m]	Hanoi [hɑ:nɔɪ]	Viet-Nameese	the Viet-Nameese (a Viet-Nameese)
Austria [ɔ:striə]	Vienna [vi'enə]	German	the Austrians (an Austrian)
Belgium ['beldʒəm]	Brussels ['brʌslz]	Flemish	the Belgians (a Belgian)
Canada ['kænədə]	Ottawa ['ɒtəwə]	French, English	the Canadians (a Canadian)
Denmark ['denmɑ:k]	Copenhagen ['kɒpən'heɪgn]	Danish	the Danes (a Dane)
Finland ['fɪnlənd]	Helsinki ['helsɪŋki]	Finnish	the Finns (a Finn)
France [frɑ:ns]	Paris ['pærɪs]	French	the French (a Frenchman (-woman))
Great Britain ['greɪt 'brɪtn]	London ['lʌndən]	English	the English (an Englishman (-woman))

<i>Countries</i>	<i>Capitals</i>	<i>Languages</i>	<i>Nationalities</i>
Greece [grɪs]	Athens ['æθənz]	Greek	the Greeks (a Greek)
the Netherlands ['neðələndz] (Holland) ['hɒlənd]	Amsterdam ['æmstədəm]	Dutch	the Dutch (a Dutchman) (-woman)
India ['ɪndjə]	Delhi ['delɪ]	Hindi	the Indians (an Indian)
Italy ['ɪtəlɪ]	Rome [rɒm]	Italian	the Italians (an Italian)
Japan [dʒə'pæn]	Tokyo ['tʊkɪjʊ]	Japanese	the Japanese (a Japanese)
Norway ['nɔ:weɪ]	Oslo ['ɒslʊ]	Norwegian	the Norwegians (a Norwegian)
Spain [speɪn]	Madrid [mæ'drɪd]	Spanish	the Spanish (a Spaniard)
Sweden ['swɪ:dn]	Stockholm ['stɒkɦzʊlm]	Swedish	the Swedes (a Swede)
the United States of America (the USA) [ðə ju:'naɪtɪd 'steɪts əv ə'merɪkə]	Washington ['wɒʃɪŋtən]	English	the Americans (an American)

Примечания. 1. Употребление субстантивированных прилагательных, обозначающих национальность. Некоторые имена прилагательные в английском языке могут выступать в функции существительных. В этом случае они приобретают и морфологические признаки существительных: способность иметь единственное и множественное число, принимать определенный или неопределенный артикль, употребляться в притяжательном падеже, а также иметь при себе определения.

Английские прилагательные, обозначающие национальность и оканчивающиеся на *-an*, *-ian*, могут употребляться как прилагательные и как существительные. При употреблении в значении существительных они приобретают все морфологические признаки существительных. Например: a Russian book — русская книга; a Russian — русский; several Russians — несколько русских; the Russians — русские; that Russian's report — доклад того русского.

В качестве предикатива для обозначения национальности, как правило, употребляются прилагательные; существительные употребляются реже: *She is not English, she is Russian. She is not an English woman, she is a Russian.*

Прилагательные, обозначающие национальность, оканчивающиеся на *-ese* и *-ss*, выступая в функции существительных, могут употребляться с неопределенным артиклем для обозначения отдельного лица данной нации (*a Japanese*) и с определенным — для обозначения нации в целом (*the Japanese*). Однако эти существительные не имеют ни окончания множественного числа *-s*, ни окончания притяжательного падежа: *several Japanese* — несколько японцев, *that Japanese' daughter*.

Прилагательные, обозначающие национальность, оканчивающиеся на *-ish* и *-ch*, выступая в функции существительных, употребляются всегда с определенным артиклем, имеют значение только множественного числа, но не принимают окончания *-s*. Они употребляются для обозначения данной нации в целом: *the English* — англичане.

Для обозначения отдельных представителей данной нации употребляются сложные существительные, образованные из этих прилагательных с существительными *man, woman, men, women*: *an Englishman, an Englishwoman, two (several) Englishmen*.

2. Названия некоторых государств, океанов, морей, рек, горных цепей употребляются с определенным артиклем. С определенным артиклем употребляются также следующие названия: *the United States of America, the Caucasus* [ˈkɔːkəsəs], *the Crimea* [kraɪˈmɪə].

PHONETIC NOTES

Интонация сложноподчиненного предложения. Главное предложение, предшествующее придаточному, может произноситься как нисходящим, так и восходящим тоном в зависимости от степени его смысловой законченности. Например:

I pre↓fer to 'speak ,Spanish, | as I ↓know it 'much 'better than ,English. В главном предложении выражена основная мысль, придаточное предложение представляет собой дополнительную мысль.

I pre↓fer to 'speak ,Spanish, | as I ↓know it 'much 'better than ,English. Главное предложение воспринимается незаконченным без разъяснения, сделанного в придаточном предложении.

Однако в целом ряде случаев сложноподчиненные предложения образуют одну синтагму. Например: I ↓don't 'think he is ,right.

Придаточное предложение, предшествующее главному, как правило, не выражает смысловой законченности и произносится восходящим тоном. Например:

When it → gets dark | ↓ Moscow 'looks es'pecially ,beautiful | because of its → splendid il,lumi,nations.

STUDY THE FOLLOWING

Table No. 1

DEGREES OF COMPARISON OF ADVERBS

The Positive Degree

a)	Alex	plays tennis speaks English sings	well. badly. beautifully.
----	------	---	--

The Comparative Degree

b)	Alex	plays tennis speaks English sings	much ¹	better worse more beautifully	than	his friend. his fellow- student. his school- mates.
----	------	---	-------------------	--	------	---

The Superlative Degree

c)	Alex	plays tennis speaks English sings	best worst most beautifully	of all.
----	------	---	--	---------

SPELLING RULES

При образовании наречий прибавлением к прилагательному суффикса **-ly**, буква **y** меняется на **i**: easy — easily, happy — happily, gay — gaily.

¹ Сравнительная степень наречий может быть усилена путем прибавления слов **much** или **far**.

Memory Work:

Roadways

By John Masefield

One road leads to London,
One road runs to Wales,
My road leads me seawards
To the white dipping sails.

One road leads to the river
As it goes singing slow.
My road leads to shipping
Where the bronzed sailors go.

My road calls me, lures me
West, east, south and north,
Most roads lead men homewards
My road leads me forth.

EXERCISES

I. Study Substitution Table No. 1 and compose as many sentences as you can.

II. Copy and transcribe the following words. Mark primary and secondary stresses and read the words aloud:

anniversary, demonstration, revolution, illumination, the Mississippi, nationality, Japanese, explanation, celebration, invitation, assimilation, conversation, congratulation, palatalization.

III. a) The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on sounds. b) Let your fellow-student read the exercise aloud for you to detect his possible errors in sounds. Tell him what must be done to eliminate them:

- [ɔ:] 1. George was born in August.
2. I saw more than forty horses.
3. Her naughty daughter Maud is at fault.
4. Of all the saws I ever saw, I never saw a saw as that saw saws.
- [dʒ] 1. Julius was jealous.
2. Jane, Jim and George Jones.
3. John, put the orange juice into the frige.
4. A journalist made a journey over Japan.

IV. Before you start working at the text practise the sounds in the following words and word combinations:

1. [e] — November, eleventh, seventh, celebrate, gets, guests, red, let, French, pen-friends, fellow, members;

[ɑ:] — part, march, dark, park, France, party, mark;

[ʃ] — revolution, demonstration, illuminations, English, Spanish;

[ɔ:] — Warsaw, small, North.

2. a) Alveolars replaced by dentals: is the eleventh, on the seventh, is the greatest, in the parks, and the guests, on this day, in the history, is the birthday.

b) Loss of plosion: take part, what country, good time.

c) No voicing before voiced consonants: this day, gets dark, much better.

d) No glottal stop: the anniversary, the illumination, from all, let me introduce you, better than English, but I understand, nearly everything, Lucy and I, come on.

V. a) Listen to the dialogue. Mark the stresses and tunes. b) Practise the dialogue for test reading. Listen to it very carefully until you can say it in exactly the same way. c) Memorize and dramatize it.

VI. Give the degrees of comparison of the following adverbs and transcribe them:

slowly, fast, hard, badly, much, well, early, far, near, often, late, quietly, easily, little, warmly, seriously, comfortably, quickly.

VII. a) Put the adverbs in brackets in the correct place:

1. (never) Alex is late for his classes. 2. (usually) He has dinner at two o'clock. 3. (seldom) I go to bed before twelve o'clock. 4. (often) I speak Spanish with my mother. 5. (always) He works in the lab after his lessons. 6. (still) Do you think that she is ill? 7. (already) I think she is at home. 8. (sometimes) I see him in the library.

b) Form sentences of your own using the same adverbs.

VIII. Answer the following questions:

1. What traditional holidays in our country do you know?
2. How do you usually see in the New Year? 3. Is there a New-Year tree at your place at that time? 4. Where can you see the biggest and the most beautiful New-Year tree in Moscow?
5. When do we celebrate Mother's Day? 6. How do you mark this day in your family? 7. Is Victory Day a traditional holiday only in our country or is it an international holiday? 8. How do we celebrate Victory Day in our country? 9. How do people in other countries mark it? 10. Which is the traditional holiday of teachers in our country? 11. When is your birthday? 12. Do you always invite guests to your birthday party? 13. There is a tradition in some countries to put candles on the birthday cake so that people can see how old you are. How do you like this tradition? 14. Do you put candles on your birthday cake? Why?

IX. Put the adjectives in brackets in the required degree of comparison:

1. Asia is (large) than Australia.
2. The Volga is (short) than the Mississippi.
3. Mary is a (good) student than Lucy.
4. There are (few) mistakes in my dictation than in yours.
5. This garden is the (beautiful) in our town.
6. The Arctic Ocean is (cold) than the Indian Ocean.
7. Chinese is (difficult) than English.
8. Spanish is (easy) than German.
9. Let's go to the (far) corner of the park. That is the (quiet) place here.

X. Some adverbs have the same form as their corresponding adjectives. Make up sentences of your own using the words below (first as adjectives, then as adverbs).

Model: It's a bad mistake. She feels bad today.

fast, early, late, hard, long, far, low, well, quick.

XI. The following pairs of adverbs are different in meaning. Make up sentences of your own to show the difference:

hard — hardly, near — nearly, close — closely.

XII. Speak on your favourite holidays.

XIII. Fill in prepositions if necessary:

1. When we go ... foreign countries we see and learn a lot ... things. 2. She says she likes to go ... the Caucasus ... winter. 3. Japan is a country ... the western part ... the Pacific Ocean. It consists ... many islands, large and small. Some ... them are only a few miles long. 4. The Crimea is ... the South ... our country. 5. My sister lives ... the Far East. 6. The Baltic Sea is ... the West. 7. Show us the longest river ... Russia ... the map. 8. Slovakia is ... the centre ... Europe. 9. St. Petersburg is ... the north-west ... Moscow. 10. Thousands ... students ... all nationalities study ... the institutes ... our country. 11. One ... the students ... our group is ... Rumania. 12. What's the capital ... Rumania? 13. What language do they speak ... Bulgaria.

XIV. Fill in the definite or indefinite article if necessary:

1. ... Russia occupies ... eastern half of ... Europe and ... northern third ... of Asia. 2. ... climate of ... northern part of ... Russia is severe. 3. In ... European part of ... Russia ... summer is warm and sunny. 4. This winter is ... true Russian winter with hard frosts. 5. It is warm all ... year round in ... Crimea and ... Caucasus. 6. ... Commonwealth of Independent States is one of ... biggest countries of ... whole world. 7. Tbilisi is ... capital of ... Georgia. 8. I want to go to ... Alma-Ata some day. 9. ... best way to know and understand ... people of other countries is to meet them in their own homes. 10. Is Australia ... island or ... continent? 11. ... Black Sea is in ... South. 12. There are six continents in ... world, aren't there? 13. France is to ... northwest of Italy.

XV. Let the members of the class ask and answer questions as in the models. Give a short answer and add a sentence of your own using adverbs in the comparative and the superlative degree.

Model 1: Does she speak Spanish more fluently than her friend? Oh yes, she does. Of all the students in our group she speaks most fluently.

Model 2: He doesn't go to bed later than you, does he? No, he doesn't. He goes to bed earliest of all, (or: But he does. He goes to bed latest of all.)

XVI. Form questions to the following statements:

1. Russia is a very large country. 2. There are more than 100 nationalities in the CIS. 3. In the North of our country winter is very cold. 4. There are a lot of rivers and lakes in the North of Russia.

XVII. Answer the following questions:

1. How many oceans can you see on the map? What are they? 2. Is the Pacific the largest ocean in the world? 3. Which is the largest ocean in the world? 4. Does the Pacific Ocean wash Western Europe? 5. Which ocean washes Western Europe? 6. Which ocean washes the northern part of Europe? 7. Which ocean washes Eastern Asia? 8. What two American continents do you know? 9. What other continents do you know? 10. Is Australia a continent or an island? 11. Is Ireland an island or a continent? 12. The Alps are higher than the Urals, aren't they? 13. What are the highest mountains in Europe? 14. The Mississippi is the longest river in the world, isn't it? 15. Is the Thames as long as the Mississippi? 16. Which is the longest river in the world? 17. Is the Black Sea in the South? 18. Is the Baltic Sea in the South too? Where is it? 19. Is the White Sea in the North or in the South? 20. Is the United States in North or in South America? 21. Is Japan in the West or in the East? 22. Is Italy in the South or in the North of Europe? 23. What is the capital of Bulgaria (Hungary, Rumania)? 24. What language do the Spaniards (the Japanese) speak?

XVIII. Look at the map of the world, show and name all the continents, oceans, seas, countries and other geographical names you know.

XIX. Make up short dialogues on the topic: "At the Map of the World". Use conversational phrases.

XX. Change the following sentences from direct into indirect speech:

1. The pupil asks: "Is the United States in North America?"
2. The student asks: "Is the Volga longer than the Thames?"
3. The pupil asks: "Is the Thames as long as the Volga?" 4. My friend asks me: "Is the Baltic Sea cold?" 5. The teacher asks: "Is Budapest in Hungary?" 6. The teacher says: "The Indian Ocean is warmer than the Arctic Ocean." 7. Betty says: "My father speaks two foreign languages: German and French." 8. The teacher says: "London is the capital of Great Britain." 9. The

teacher says: "Betty speaks German better than Mary." 10. My friend asks: "Does Mary speak Italian?" 11. My mother asks: "Does Helen know any foreign languages?" 12. The teacher says: "Japanese is a difficult language." 13. The student asks: "Is Japanese more difficult than Russian?" 14. The pupil asks: "Is Prague the capital of Czechia?" 15. The teacher asks me: "Can you spell the word 'Mississippi'?"

XXI. a) Form sentences on the model using the following words and word combinations.

Model: He wants to take part in **this work**.

the game, the play, the football match, demonstration, concert, discussion.

b) Make the same sentences negative.

XXII. a) Fill in *much better*:

1. He knows French ... than German. 2. He can do it ... than she. 3. He writes dictations ... than his friends.

b) Give sentences of your own using the same model.

XXIII. Replace the part of the model in bold type by the following:

Model 1: Let me introduce you to **my friends**.

my mother, my teacher, my sister, my cousin, my father-in-law.

Model 2: I am ever so glad **to meet you**.

to see you, to listen to you, to do it for you, to join you.

Model 3: Would you join **my fellow-students**?

our group, my friends, our company, my family.

Model 4: What's his (her, their) nationality?

He is (a) **Russian**.

Greek, Armenian, English, ...

Model 5: **The Russians** live in **Russia**.

Poland, England, Spain, France, ...

Model 6: What country (republic) are you (she, they) from?

I come (am) from **Estonia**.

Latvia, Spain, France, ...

XXIV. Translate the following sentences into English:

1. В дни праздников Москва выглядит особенно красиво. 2. Является ли 8 Марта традиционным интернациональным праздником? 3. Хотели бы вы встретить Новый год с нами? 4. Известный певец принимает участие в нашем конкурсе. 5. Вид из окна моей комнаты великолепен. 6. Когда темнеет, люди выходят на улицы смотреть иллюминацию. 7. В праздничные дни в Москве много иностранных гостей. Они гуляют по городу, разговаривают с русскими людьми. 8. Вы принимаете участие в работе нашего английского клуба? 9. В нашей группе учатся студенты из разных городов России. 10. Моя подруга знает немецкий язык гораздо лучше, чем я. 11. Он говорит по-итальянски плохо, но понимает почти все. 12. На каком иностранном языке говорит ваша подруга? 13. Разрешите мне познакомиться вас с моей мамой. 14. Я вижу стройную черноволосую девушку у окна. Как ты думаешь, кто она по национальности? — Я знаю, что ее мать — грузинка, а отец — русский. 15. Среди туристов было много болгар, которые хорошо говорили по-русски. 16. Я родилась в Москве. (My birth-place).

XXV. Speak on the following:

1. The map of the world. 2. The country you find interesting. 3. My favourite holiday.

ADDITIONAL PHONETIC EXERCISES

1. Read the exercises several times before the mirror.
2. Record your reading and listen to it. Detect your errors.
3. Listen to your fellow-student reading the exercises. Detect his errors in sounds and intonation and tell him what he must do to get rid of them:

'iləstreit — ,ilə'streiʃn
'libəreit — ,libə'reiʃn
'imigreit — ,imi'greiʃn
'stimjələit — ,stimjʊ'leɪʃn

'kɒnstɪtjʊt — ,kɒnstɪ'tju:ʃn
dɪ'skrɪmɪneɪt — dɪ,skrɪmɪ'neɪʃn
ðə → reɪs dɪ,skrɪmɪ'neɪʃn
ðə → faɪt fə ,libə'reiʃn
ðə \ njʊ: 'rʌʃn ,kɒnstɪ'tju:ʃn

LABORATORY WORK

I. a) Repeat the sentences after the tape. b) Make the sentences interrogative and negative.

(Don't forget that in the negative sentences *as ... as* is changed into *not so ... as*).

II. Listen to the questions and answer them in the intervals.

III. a) Change the sentences from direct into indirect speech. b) Check your sentences with the key.

IV. a) Translate the sentences into English and record them in the intervals. b) Check your sentences with the key.

V. a) Translate the sentences into English and pronounce them in two ways: first the main clause must be pronounced with the falling tone and then with the rising one. b) Check your sentences with the key.

Model: I prefer to speak Spanish as I know it much better than English.

I prefer to speak Spanish as I know it much better than English.

VI. Spell and transcribe the words and word combinations.

VII. Listen to the disjunctive questions. They are not true to fact. Correct them.

ОСНОВНОЙ КУРС

Lesson Twelve

Grammar: The Present Continuous Tense. Special Questions in Indirect Speech. Imperative Sentences in Indirect Speech.
Texts: 1. Meals. 2. In the Canteen.
Phonetics: Intonation of Parentheses.

STUDY THE FOLLOWING

Table No. 1

THE PRESENT CONTINUOUS TENSE

a)	I	am (not)	speaking English. writing a letter. playing the piano. walking fast. reading a newspaper. playing football.
	He My cousin Her brother	is (not)	
	We You The girls	are (not)	
b)	Is	his wife their friend her mother	working in the garden? writing anything? standing at the window? reading exercises? working in the room?
	Are	the students the children	

Table No. 2

SPECIAL QUESTIONS IN INDIRECT SPEECH

He My friend Our teacher	asks (me)	where my parents live. why I am late. where my father works. what newspaper I read.
--------------------------------	-----------	--

Table No. 3

IMPERATIVE SENTENCES IN INDIRECT SPEECH

He She Father	asks me tells me	to wait for him. to do it at once.
You They The girls	ask me tell me	not to go there alone. not to stay there any longer.

SPELLING RULES

The following spelling rules should be observed in the formation of Participle I:

1. The mute **-e** is dropped before adding the suffix **-ing**: to take — taking.

2. The final consonant is doubled (before the suffix **-ing**) if it is preceded by a vowel expressing a short stressed sound: to get — getting.

3. The final **-l** is doubled if it is preceded by a vowel expressing a short sound: to travel — travelling.

4. In the verbs *to die*, *to lie* and *to tie* the letters **ie** are replaced by **y** before the suffix **-ing**: to die — dying; to lie — lying; to tie — tying.

5. The final **-y** is not changed before adding the suffix **-ing** no matter whether it is preceded by a consonant or by a vowel: to say — saying; to dry — drying.

6. The letter **r** is doubled if the final syllable is stressed: prefer — preferring; but: 'offer — 'offering.

GRAMMAR EXERCISES

I. Study Substitution Table No. I and compose as many sentences as you can.

II. Write and transcribe the first participle of the following verbs:

give, take, begin, buy, pay, say, listen, write, stay, leave, go, come, dine, put, pass, talk, work, get, sit, look, forget, hurry, study, travel, have, give, taste, prefer, bring, offer, add.

III. Give the verb in the following sentences in the Present Continuous:

1. He (to read) newspapers. 2. I (to work) hard at my English. 3. She (to sit) at the window and (to look) at the sea. 4. I (to prepare) my homework. 5. They all (to work) at the laboratory. 6. I (to write) letters to my cousins. 7. I (to have) breakfast with my family. 8. We (not to go) to the Institute. 9. He (to come) home. 10. Mr. Smith (not to give) a lesson.

IV. a) Answer the question *What are you doing?* imagining that you are:

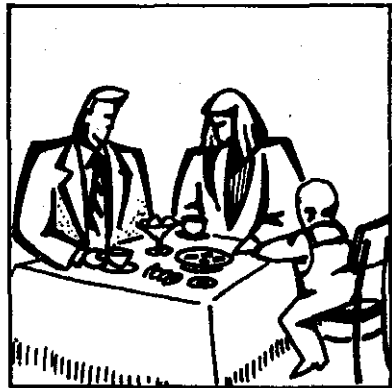
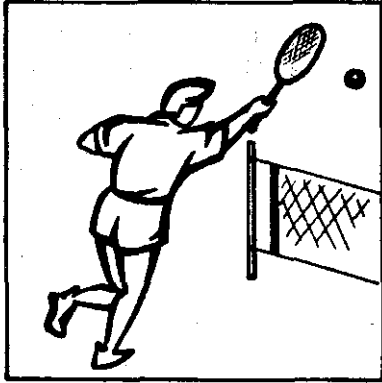
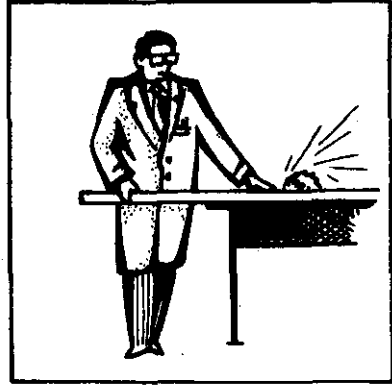
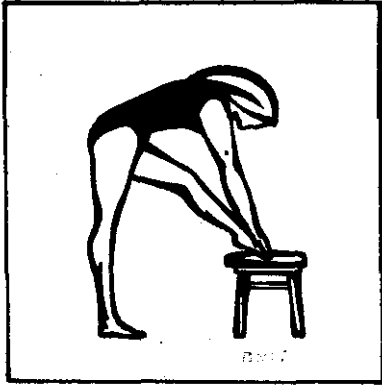
1. at an English lesson; 2. at a lecture; 3. in the corridor; 4. in the street; 5. in the garden; 6. in the Metro; 7. in the forest; 8. in the dining-room; 9. in the water; 10. in the kitchen; 11. in the bathroom.

b) Answer the same question about your fellow-student.

V. Look at the pictures on page 157: a) Ask your fellow-students questions, use the Present Continuous Tense. b) Describe the pictures.

VI. Give the following sentences in indirect speech, make the necessary changes:

1. My father says: "Why don't you read English newspapers?" 2. Maggy says: "Why are you looking at me in that way?" 3. My teacher says: "You've got a number of mistakes in your translation." 4. She says: "What are you going to be when you leave the Institute?" 5. I say: "I'm sure I am going to be a teacher." 6. He says: "Italy is in the South of Europe." 7. My cousin says: "When are you coming to see us?" 8. She says: "I like the poem. I am going to learn it by heart." 9. Mother says:



"Don't be late for dinner." 10. Our teacher says: "You must work more systematically." 11. They say: "Don't stay here any longer. It is getting dark." 12. The girl says: "We have a lot of English books at home." 13. The child says: "What are you doing?" 14. The mother says: "Why are you crying? Come up to me." 15. The boys say: "We want to help you, father." 16. Mr. Smith says: "Have dinner with us." 17. The mother says: "Eat up your porridge, children." 18. The teacher says: "Find the Thames on the map, Mike." 19. They say: "Don't make so much noise, John. The baby is asleep."

TEXT 1

MEALS

The Smiths are in their dining-room. There are five of them: Mr. Smith, the head of the family, Mrs. Smith, his wife, and their children: John, Ann and Kitty. They are having **breakfast**. Mrs. Smith is putting some **cornflakes** on the boy's plate. The elder daughter is passing the **sugar** to her father.

Mrs. Smith: Will you have sugar on your cornflakes, John?

John: Oh, no, **Mum**, thank you. **I'd like** some **more** milk instead.

Mr. Smith: Why aren't you eating anything, Kitty? You are so **slow**. Look, Ann is already finishing her cornflakes.

Kitty: I don't like cornflakes. I'm just **thirsty**. Give me some tea and cakes, Mum.

Mrs. Smith: Now, be a good girl, Kitty. Have some more cornflakes. **We're going to** have bacon and eggs, and then you'll get your tea with **toast** and marmalade.

Mr. Smith: Could you give me a little more cornflakes, dear?

Mrs. Smith: Just a moment. (*Mrs. Smith passes him his plate.*) **What about** bacon and eggs? Will you have some?

Mr. Smith: Sure. And then a nice strong cup of tea. I'm afraid I must **leave** in a quarter of an hour or so.

The father is already having his cup of tea while the children are still talking over their cornflakes.



TEXT 2

IN THE CANTEEN

Ann: I think, it's **high time to have a bite**. I am hungry.

Bob: **So am I**. I see you are ready to go down to the canteen, I am just finishing this article. Will you **wait** a minute, please.

Ann: Yes, **hurry up**, then.

Bob: I wonder if there is anything to your **taste** on the menu.

Ann: Oh, yes, all kinds of things. Let's have some soup, clear soup, perhaps?

Bob: I don't think I'll have any soup today. I'd like some salad **to begin with**.

Ann: Will you have mixed salad, chops and mashed potatoes?

Bob: Why, yes of course. **What do you say to a bottle of beer?**

Ann: No beer, thanks. I prefer a glass of soda-water or just a cup of tea.

Bob: All right. Tea then. Will you pass me the mustard, please?

Ann: Here you are. As for me, I never take mustard or pepper.

Bob: **You don't say so!**

Ann: Look! The waitress is already bringing our tea.

Bob: We want **neither** ham **nor** sausage, do we?

Ann: No, ham as well as sausage **is out of the question**. I'd like some fruit, apples or oranges.

Bob: Yes, but I'm afraid you forget about the meeting of our English club. We must leave at once to be in time for the beginning of the **discussion**.

Ann: Right you are. Let's pay for the dinner and be off.

VOCABULARY NOTES

meal *n* завтрак, обед или ужин; **to have a meal** есть, поестъ, *e. g.* We usually have four meals a day: breakfast, lunch, dinner and supper.

breakfast *n* завтрак; **to have breakfast (dinner, supper)** (no article!) завтракать, обедать, ужинать, *e. g.* Dinner is ready. Have dinner with us.

cornflakes пшеничные (кукурузные) хлопья

Mum = **Mummy** мама; Cf. **Dad** = **Daddy**

I'd (should) like (to do smth.) Мне бы хотелось ...

more, another, still correspond to the Russian «еще». The pronouns **more** and **another** are used with nouns. **More** is used both with countables in the plural and uncountables: **more** books, **more** sugar; **another** is used only with countables in the singular: **another** book, **another** student. Cf. **more** tea, *but* **another** cup of tea. **Still** is used with verbs. It is often translated into Russian as «все еще», *e. g.* It is still raining. He is still at home.

slow *adj* медленный, *e. g.* You are very slow. **Slowly** *adv* медленно, *e. g.* You speak very slowly.

to be going to собираться

toast *n* гренок; ломтик хлеба, подрумяненный на огне

What about ...? Как насчет ...?

leave (for) (left, left) *vt* 1. уезжать, уходить, *e. g.* He is leaving Moscow for St. Petersburg. He is leaving for St. Petersburg. He is leaving in half an hour. *Ant.* **stay** *vi* оставаться, *e. g.* The children stay at home as it is raining. 2. забывать, оставлять, *e. g.* Don't leave your exercise-book at home. *Cf.* Don't forget my address. Don't forget to open the window.

It is high time (to do smth.) Давно пора ...

to have a bite перекусить

hungry *adj* ГОЛОДНЫЙ; *as a hungry dog, a hungry child: to be hungry* хотеть есть, *e. g.* I am hungry. I am going to the canteen. **hunger** *n* ГОЛОД

I am hungry. **So am I.** И я тоже. The word combination **So am (do, can...)** I is used as a reply to an affirmative sentence. **Neither am (do, can...)** I is used after negative sentences, *e. g.* I am reading. So am I. I prefer a cup of tea. **So do I.** I can do it. **So can I.** I am not writing. **Neither am I.** I don't like this salad. **Neither does my sister.** He can't translate this sentence. **Neither can I.** The subject is at the end of the phrase and is stressed: 'So do I.

wait *vi* ЖДАТЬ; **to wait for (smb., smth.)**, *e. g.* We are waiting for a taxi. **waiter (waitress)** *n* официант (официантка); *Syn.* to expect

hurry *vi* спешить, *e. g.* We are hurrying to the laboratory. **Hurry up!** Скорее! Живее! *e. g.* Hurry up, it's already 8 o'clock.

taste *n* вкус, *e. g.* You must know her taste if you want to buy her a present, **to one's taste** по вкусу. *Proverb:* Tastes differ. (= о вкусах не спорят.) **taste** *vt* 1. пробовать, *e. g.* Will you taste my porridge? 2. иметь вкус, *e. g.* The pie tastes very sweet. **tasty** *adj* вкусный

to begin with для начала, начнем с того, что ...

What do you say to ... Что вы скажете насчет ...

You don't say so! Что вы говорите?! Неужели?!

neither ... nor ни ... ни; In sentences with **neither ... nor** the verb is used in the affirmative form and agrees with the second noun in number and person, *e. g.* Neither Ivanov nor Petrov knows the answer to my question. We have neither bread nor meat in the house. Please go and buy some.

It is out of the question. Об этом не может быть и речи. Это (совершенно) исключается, *e. g.* Going to the forest now is out of the question, it's too dark.

discussion *n* дискуссия, обсуждение; **discuss** *vt*, *e. g.* They are discussing a book by Mark Twain.

TOPICAL VOCABULARY

Meals

breakfast, lunch, dinner, supper; first course, second course, dessert; for the first (second) course

a plate, a glass, a cup, a saucer, a tea-pot, a kettle, a fork, a spoon, a knife

bread, meat, fish, butter, eggs, cheese, sugar, sausage, bacon, herring

potatoes, tomatoes, carrots, cabbage, cucumbers, beets, peas
salt, mustard, pepper

water, milk, tea, coffee, cocoa, beer, wine, fruit-juice, honey
soup (clear soup, cabbage soup, pea soup), porridge, macaroni, salad (mixed salad), mashed potatoes, fried potatoes, chops, cutlets, beefsteak, chicken, goose

pudding, cake, sweets, pie, ice-cream, jam, jelly, stewed fruit
apples, pears, plums, oranges, tangerines, grapes, bananas, berries, cherries, peaches, nuts

to have (to eat, to drink), to dine, to cook, to fry, to boil, to taste, to prefer

to lay the table, to sit down to table, to be (to sit) at table, to clear the table (to take away the dirty dishes); Help yourself to (smth., some food); Have some more; No more, thank you!

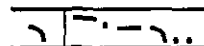
PHONETIC NOTES

1. The intonation of a parenthesis depends on its position in a sentence. A parenthesis at the beginning of a sentence is usually stressed. It often forms a separate sense-group.

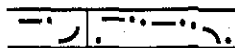
e.g. I'm a\ afraid, I must 'leave in a ↑ quarter of an 'hour or \so.



Now | \ be a 'good \ girl, Kitty.



→ As for \me | I \ never take 'mustard or \pepper.



A parenthesis in the middle or at the end of a sentence is usually unstressed or half-stressed and it continues the melody of the preceding sense-group.

e. g. I'd → like some salad to begin with.



2. Compound nouns are usually pronounced with the stress on the first element only: a 'dining-room, a 'blackboard, but 'ice-'cream, cas'sette-re, corder.

EXERCISES

I. Transcribe the following words and explain the reading rules:

a) porridge, salt, already, thirsty, bacon, marmalade, father, meals, dining-room, dinner, passing, butter, sweets, spoon, husband, afraid, Smith, moment, about, leave, talking, another;

b) thin, think, bite, hungry, just, article, canteen, please, kind, chop, glass, mustard, pepper, pass, use, sausage, apple, right, discussion, off, mashed.

II. Copy out of the texts the words: a) with the digraphs *ee, ea*; b) with the third type of syllable (vowel + r); c) with the first type of syllable (open syllable).

III. a) The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on sounds. b) Let your fellow-student read the sentences aloud for you to detect his errors in sounds and tell him what must be done to get the sounds right;

[v] 1. The cook took a good look at the cookery book.

2. It's good he could go on foot.

3. A good beginning makes a good ending.

[w] 1. Everywhere we saw the white snow.

2. William was not very willing to wait.

3. Didn't this waiter work in Washington last winter?

4. No sweet without some sweat.

5. Where there is a will there is a way.

[w3:] Her work grows worse and worse.

[w — v] William always wears a very warm woollen vest in winter; Victor, however, will never wear woollen underwear, even in the Wild West.

IV. Before you start working at the texts practise the sounds in the following words and word combinations:

- A. 1. [ʒv] no more, so slow, with toast, just a moment;
[ŋ] having breakfast, putting some cornflakes.
2. a) Alveolars replaced by dentals: at the picture, in their dining-room, and their children, just thirsty.
b) Loss of plosion: tea and cake, about bacon and eggs.
c) Lateral plosion: don't like, must leave, I'd like.
- B. 1. [aɪ] it's high time to have a bite, so am I, I'd like some;
[ŋ] finishing this article, is there anything, is already bringing our tea, for the beginning of the discussion;
[əv] a bottle of beer, a glass of water, a cup of tea, all kinds of things.
2. a) Alveolars replaced by dentals: in the canteen, on the menu, about the meeting, is there anything;
b) Loss of plosion: a minute please, soup perhaps, soup today, salad to, mashed potatoes, mustard please.

V. a) Listen to the recording of the text "Meals". Mark the stresses and tunes. b) Practise the text for test reading. Listen to the recording very carefully until you can say it in exactly the same way.

VI. a) Listen to the recording of the dialogue "In the Canteen". Mark the stresses and tunes. b) Practise the dialogue for test reading. Listen to the recording very carefully until you can say it in exactly the same way. c) Memorize the dialogue and dramatize it.

VII. a) Read the following sentences, pay attention to the intonation of the word *please* in them:

1. ↓ Please 'bring me that newspaper. 2. ↓ Please pro'nonce the 'sentence once more! 3. ↓ Please 'tell me your name. 4. ↓ Please 'take same salad for me. 5. Please 'show me the Caucasus on the map! 6. ↓ Will you 'please 'come up to me? 7. ↓ Will you 'please 'pass me the book? 8. ↓ Will you 'please 'turn 'on the ca'ssette-re,corder? 9. ↓ Will you 'please 'say it a,gain? 10. → Stand up, please! 11. → Stop talking, please! 12. → Step a,side, please! 13. → Help yourself to some pie, please.

b) Address one another with some request using the word *please* at the beginning, in the middle and at the end of the phrase and respond to it.

VIII. a) Read the following sentences. Pay attention to the intonation of direct address:

1. Ann, will you please fetch some milk from the kitchen? 2. Shall I put some more sugar on your cornflakes, John? 3. No more, Mum. 4. Why aren't you eating anything, Kitty? 5. Give me a little more cornflakes, dear.

b) Address one another using the name of your fellow-student at the beginning, in the middle and at the end of the phrase. Work in pairs.

IX. Read the following sentences, mark the stresses and tunes and picture them on the staves:

1. You are wrong, I am afraid. 2. As for me, I prefer bananas to tangerines. 3. Well, she says, it's time to have a bite. 4. As far as I know, Japanese is more difficult than Spanish. 5. Tastes differ, he says. 6. To tell you the truth, I don't like this beefsteak. 7. Besides, I'd like to be in time for the beginning of the party.

X. a) Read the following compound nouns. Don't stress the second element:

a dining-room, a looking-glass, a blackboard, a fountain-pen, a bathroom, a bedroom, a reading-hall, a smoking-car, a dress-maker.

b) Give your own examples of compound nouns and compound adjectives. Keep in mind the distribution of word stress in them.

XI. Answer the following questions:

A. 1. What do you see in the picture? 2. Who is in the dining-room? 3. What are they doing in the room? 4. What is Mrs. Smith doing? 5. What is the elder daughter passing to her father? 6. Does John like sugar on his cornflakes? 7. What does he prefer on his cornflakes? 8. Who is already finishing his cornflakes? 9. Who doesn't like cornflakes? 10. What does Kitty, the little girl, want? 11. What does Mr. Smith ask his wife to give him? 12. What does Mrs. Smith ask her elder daughter to do? 13. What are the children doing while their father is having his tea?

B. 1. Where do the two friends go? 2. What do they take for dinner? 3. Why do they go to the canteen? 4. Do they always take soup for dinner? 5. Where do the friends hurry? 6. Why must they leave at once?

C. 1. What time do you have breakfast? 2. What do you have for breakfast? 3. Will you describe your breakfast? 4. Where do you usually have dinner? 5. Why do you have dinner at home? 6. What do you usually have for the first course (for the second course, for dessert)? 7. What time do you usually have dinner? 8. Who cooks meals in your family? 9. Can you cook? 10. What time do you have dinner on Sunday? 11. Will you describe your Sunday dinner? 12. Do you have supper late? 13. Why don't you have supper late? 14. Do you like vegetables? 15. What vegetables do you like? 16. What soup do you like best? 17. What kind of salad do you like? 18. What kind of fruit do you buy in summer (in winter) in your city? 19. How do you lay the table?

XII. Write the interrogative and negative forms of the following sentences:

A. 1. They are having breakfast. 2. Mrs. Smith is putting some cornflakes on the boy's plate. 3. Ann is finishing her cornflakes. 4. Mrs. Smith is passing a plate to her husband. 5. The children are talking over their cornflakes. 6. We are having an English lesson. 7. The girl is coming into the room.

B. 1. I am finishing this article. 2. I prefer a glass of soda-water. 3. The waitress is already bringing in our tea. 4. The boy is writing a letter to his parents. 5. My cousin is leaving tomorrow.

XIII. a) Let the members of the class ask and answer questions as in the model. Give a short answer using contracted forms and add a sentence of your own in the Present Continuous.

Model: Is your teacher writing a letter?

— No, he isn't. He's speaking English.

b) Respond to the negative sentence of your fellow-student as in the model. Use contracted forms in speech. Work in pairs.

Model: The pupils aren't playing football.

— No, they aren't. They're reading a newspaper.

XIV. a) Write all the possible questions to which the following sentences are the answers. b) Each sentence describes a certain situation in a concise way. Some points of the situation are already known to you. Find out some more details about the situation by asking questions. Work in pairs. Use conversational phrases:

A. 1. The elder daughter is passing the salt to her father. 2. I am thirsty now. 3. The father is having his cup of tea. 4. I must

leave in a quarter of an hour. 5. The children are working in the garden. 6. The students are reading the text. 7. The girl is going to write a letter.

B. 1. I'm ready to go down to the canteen. 2. I am finishing this article. 3. I prefer a glass of soda-water. 4. The waitress is already bringing in our tea. 5. You forget about the meeting of our club. We must leave at once to be in time for the beginning of the discussion.

XV. Read and write in words:

a) 4, 14, 44, 9, 19, 90, 12, 38, 157, 673, 821, 1239. 1955, 2018, 3687, 271, 299, 945, 9212, 322;

b) 23/I 1964; 7/XI 1945, 22/VI 1941; 5/XII 1982.

XVI. Choose the right word:

to leave — to stay

1. He ... home in summer. 2. He ... at home in summer. 3. We ... in Moscow, while our father is in the North. 4. He is ... the Urals very soon. 5. They never ... town for the vacation. 6. When will you ...? 7. I don't think I'll ... at the Ivanovs' more than a fortnight. 8. I can't ... here any longer, the lectures begin at 9 o'clock, I must ... at once. 9. Our cousin is ... for Volgograd, he is going to ... and work there. 10. Why are you ...? We are going to have a meeting. 11. He is ... with us for another week, isn't he? — No, he is ... tomorrow morning, I am afraid. 12. When they ... I shall ... quite alone in the room.

to come — to go

1. He usually ... home in time. 2. Our father ... to his office at a quarter to 9, as a rule. 3. The dean ... to the University at a quarter to 9. 4. If they ... to the Crimea in August I shall miss them. 5. Look, daddy is already ... home. 6. Where are you ...? I am ... to the University. Our studies begin at 9 o'clock.

still — more — another

1. It is already October but it is ... rather warm. 2. Give me ... pencil, this one is too small. 3. Give me ... glass of water, I am ... thirsty. 4. Give me some ... water, please. 5. We need ... time for the translation, I am afraid. 6. "I don't want to get up," says little Kitty, "it is ... very early." 7. Will you give me some ... milk?

8. He asks for ... apple. 9. Let me have some ... pudding, it is very tasty. 10. Help yourself to some ... pie. 11. Help yourself to ... piece of pie. 12. I can't eat the porridge, it is ... very hot. 13. It is ... early, you needn't hurry. 14. I should like to have some ... salad. 15. Nick is not at home. He is ... at the Institute. 16. It is ... snowing. 17. The students need ... practice in these words. 18. She is going to buy some ... milk. 19. Try to get ... books on English literature. 20. May I have ... ticket to the Bolshoi Theatre? 21. Will you please give me some ... porridge? 22. They are ... talking.

XVII. Fill in prepositions if necessary:

A. 1. Pass ... me the salt, please. 2. Pass the salt ... me. 3. Give the bread ... me. 4. Show this text ... the teacher. 5. Show ... the teacher this book. 6. He is going to come ... half an hour. 7. Look ... the boy. How dirty he is! 8. I see a new wall-newspaper ... the corridor. 9. The children are playing ... the garden. 10. Are you going ... home? — No, I am going ... the library. 11. They have breakfast ... 8 o'clock ... the morning. 12. I dine ... 3 o'clock ... the afternoon. 13. What do you see ... this picture? 14. Excuse me, may I go ...? 15. Please, come We are just beginning our lesson. 16. The bell is ringing, the students are coming ... the room. The teacher is entering ... the room. 17. The bell is ringing and the students are leaving ... the room. 18. He is leaving ... St. Petersburg, you know.

B. 1. Will you wait ... me, I'll come ... a minute. 2. Are you ready ... the answer? 3. Have some fruit ... pleasure. 4. Help yourself ... some fruit, please. 5. I prefer an apple ... ice-cream. 6. The children are ready ... breakfast. They are waiting ... their father. 7. Let's have some herring to begin 8. What do you say ... an ice-cream? 9. As ... me I prefer a piece of cake ... sweets. 10. A waitress is coming ... our table. What shall we order? 11. The pudding is ... your taste, I hope. 12. Going to the river is ... the question, it's too cold to bathe today. 13. Father usually comes ... home ... time. 14. We must pay the waitress ... the dinner. 15. I'm fond ... vegetables and meat.

XVIII. a) Change the following sentences into interrogative and negative.

Model: I have breakfast at 9.

— Do you have breakfast at 9?

— I don't have breakfast at 9.

b) Ask one another questions on the following sentences and answer them in the negative. Mind the distribution of sentence-stress in the reply.

Model: I have breakfast at 9.

— Do you have breakfast at 7?

— No, I don't have breakfast so early. I have it only at 9.

1. They have supper at 8. 2. We usually have dinner at home. 3. Father has lunch at his office. 4. My cousin's family has dinner at 5 o'clock, as a rule. 5. He has dinner in the canteen. 6. I always have breakfast at home. 7. They usually have lunch together. 8. My brother has lunch at the plant. 9. I often have dinner at my aunt's.

XIX. Replace the part of the model in bold type by the following:

Model: I am leaving for **London**.

- a) Kiev, Novosibirsk, Sochi, Tbilisi, Bratsk, Vladivostok, Tula;
b) the Urals, the Caucasus, the Crimea, Ukraine, the country.

XX. Respond to the following sentences. Express your wish in the response as in the model.

Model: I like fruit. I **should like** some fruit now.

1. I like cucumbers. 2. I like chops and mashed potatoes. 3. I like sausage. 4. I like jam. 5. I like sugar. 6. I like bacon and eggs. 7. I like marmalade. 8. I like coffee. 9. I like ice-cream. 10. I like chicken. 11. I like bananas.

XXI. Respond to the following sentences.

Model 1: Begin reading.

— **Shall I** begin reading?

1. Speak English. 2. Open the window. 3. Read the exercise. 4. Do it at once. 5. Repeat this poem. 6. Learn it by heart. 7. Clear the table. 8. Answer my question. 9. Lay the table. 10. Make tea for us.

Model 2: I don't see what's wrong here.

— **Shall I** show you?

1. I don't know this expression. 2. I can't see what is written on the blackboard. 3. I can't swim. 4. I can't hear you. 5. I don't remember this word. 6. I don't know Moscow well. 7. I can't find the newspaper. 8. I don't know where my ball-pen is.

XXII. Make rejoinders to the following statements:

Model: I go to the Institute by bus.

— **So do I.**

I can't translate this sentence.

— **Neither can my friend.**

1. My sister speaks English. 2. The students of Group 102 are working at the laboratory now. 3. My mother is a doctor. 4. Her father is a teacher. 5. I prefer apples to bananas. 6. I don't take mustard. 7. He lives in Klin. 8. He doesn't live with his parents. 9. I don't know this old man. 10. I can't come at four. 11. Father likes to work in the garden. 12. He doesn't work much. 13. My little sister can't swim. 14. We have breakfast at half past eight. 15. Comrade Petrov is leaving for Kiev tomorrow morning. 16. My aunt is leaving for the Urals. 17. My nephew is a naughty child. 18. Those young men are not very well-bred. 19. My school-mate's father is a journalist.

XXIII. a) Change the direct speech in Text 1 into indirect.

Model: Mr. Smith: "Will you please give me a little more cornflakes, dear?" Mr. Smith asks his wife to give him a little more cornflakes.

b) Retell the text in indirect speech (make use of the picture on page 159). c) Describe the breakfast as if you were the mother (the father, Kitty, Ann).

XXIV. a) Use the following pairs of words in sentences:

Model: He prefers fruit to ice-cream.

soda-water — beer; cheese — sausage; meat — fish; English — French; coffee — cocoa; milk — water; tomatoes — cucumbers; mashed potatoes — macaroni; porridge — bacon and eggs; clear soup — cabbage soup; apples — plums; oranges — tangerines.

b) Give your own examples according to the given model.

XXV. Respond to the following statements. Express your denial of the both. Work in pairs.

Model: I like both apples and pears. I like **neither** apples **nor** pears.

1. They have both a son and a daughter. 2. She can do both sing and dance. 3. I use both pepper and mustard. 4. He speaks both English and French. 5. I like both football and hockey.

6. She knows both my cousin and brother. 7. I am going to buy both cabbage and potatoes. 8. I am going to have both coffee and cake. 9. My cousin likes both autumn and winter. 10. We need both cucumbers and tomatoes. 11. She knows both physics and mathematics. 12. We see both the child and his mother. 13. You've got both grammar and pronunciation mistakes. 14. Both my school-mates and my fellow-students are to come to my birthday party.

XXVI. Compose 10 sentences according to the following model:

Model: My mother speaks **neither** German **nor** Italian, but she reads English.

XXVII. Complete the following sentences:

A. 1. I should like ... **2.** Let me ... **3.** Be a good girl and ... **4.** Why don't you ...? **5.** Will you give me ...? **6.** I am afraid ... **7.** I don't think he ... **8.** What about ...?

B. 1. I think, it's high time to ... **2.** Well, I see you are ready ... **3.** Would you like ...? **4.** What do you say to ...? **5.** Will you pass me ...? **6.** As for me ... **7.** Let us ...

XXVIII. Translate the following sentences into English:

A. 1. Они обедают. **2.** Когда вы обычно обедаете? **3.** Что у нас сегодня на ужин? **4.** Вы сейчас обедаете? Тогда я позвоню вам через четверть часа. Хорошо? **5.** Снимай пальто и входи. Мы как раз обедаем. **6.** В котором часу обычно обедает ваша семья? **7.** Нина дома? — Да. Она обедает. **8.** На что ты смотришь? — Я смотрю на тот новый дом. Красивое здание. Ты видишь его? **9.** Здравствуй, Сергеев! Куда ты идешь? — Я иду в университет, хочу еще раз прослушать в лаборатории 12-й урок. **10.** Что ты делаешь, Боб? — Я пишу письмо, разве ты не видишь? **11.** Ты идешь в библиотеку? — Нет, я иду в кабинет английского языка (the English study-room). **12.** Почему вы курите здесь? В комнате спит ребенок. **13.** Почему вы говорите по-русски? Ведь вы на уроке английского языка, не так ли? **14.** Не спешите! Лекция начнется только через полчаса. **15.** Вы слышите меня, друзья? **16.** Вы слушаете, Петров? **17.** Вы хорошо слышите? **18.** Почему вы не отвечаете на мой вопрос? Вы можете ответить на мой вопрос? **19.** Не кричи так громко, твоя сестренка спит. **20.** Почему ты плачешь, малыш (my little kiddy, my little one)? — Я не плачу. **21.** Что делают студенты? — Они отвечают на вопросы преподавателя. (Они слушают текст № 12.) **22.** О чем ты думаешь? Пора готовить уроки. (Пора вставать. Пора идти в школу. Пора ложиться спать.) **23.** Почему ты ставишь так мало

тарелок на стол? Сегодня нас пятеро. Дедушка приезжает, ты знаешь? 24. Садись за стол, мама несет суп. 25. Прочитать вам эту поговорку? 26. Обед приготовить к четырем часам? 27. Написать это слово на доске? 28. Посолить суп (to salt)? 29. Принести мел? 30. Стереть с доски? 31. Купить овощи? 32. Вы обедаете дома? 33. Он не обедает дома, он обычно обедает в столовой. 34. Когда вы завтракаете? 35. Почему вы так поздно завтракаете? 36. Он всегда ужинает дома? 37. Почему он не обедает дома? 38. Мне бы хотелось еще чашку чая (молока, воды, кофе). 39. Мне бы хотелось еще молока (каши, варенья, хлеба, рыбы). 40. Он еще дома (в лаборатории, в больнице). 41. Мне хочется пить. Давай возьмем бутылку газированной воды.

ВУ. Пора обедать (завтракать, ужинать). 2. Давно пора знать этот материал. 3. Давай возьмем на первое бульон. 4. Кого ты ждешь? — Я жду свою подругу, мы вместе идем в театр. (Я жду нашего преподавателя, он в деканате.) 5. Столовая внизу или наверху? 6. Пойдите вниз в библиотеку и возьмите эту книгу, пожалуйста. 7. Я предпочитаю фрукты мороженому (перец — горчице, холод — жару). 8. Что ты скажешь насчет чашки чая (бутылки газированной воды)? 9. Об этом фильме не может быть и речи, он не для детей. 10. Передайте, пожалуйста, соль. — Пожалуйста. — Спасибо. — Пожалуйста (не стоит). 11. Где мел? Дайте мне кусок мела. — Пожалуйста. — Спасибо. — Не стоит. 12. Я ничего не могу найти по вкусу сегодня. — Неужели? Сегодня столько вкусных вещей. Смотри, салат из помидоров и огурцов, ветчина, колбаса. 13. Уже 6 часов. — Да что вы говорите?! Пора идти домой. 14. Кого ты здесь ждешь? Уже 8.15. Пошли! — Минуточку. Нина идет с нами. Я жду ее. — Я боюсь, мы опоздаем. Уже пора быть в институте. — Ты права. Смотри, она уже идет. Побежали. Мы не должны опаздывать. — Поторопись, Нина!

XXIX. Fill in prepositions if necessary and retell the text:

Tom and Nick are going ... the canteen to have dinner. It is only half ... one but there are many people ... the canteen already. Some ... them are reading newspapers, others are eating their dinner. The friends always enjoy ... their meals there.

They go ... a small round table ... the window, take a menu-card ... the next table and begin to read it. Tom does not want to have any soup today. He is going to take some roast beef and vegetables. Nick takes some cabbage soup ... himself, some fried fish and potatoes. He goes over ... the buffet and soon comes back ... some tomato and cucumber salad. Then a waitress comes ... their table and brings them the soup, meat and

fish. She also brings some mustard, pepper and salt and puts a knife, fork, spoon ... the table ... front ... each person.

Nick wants to have some ice-cream ... dessert but as it is not ready yet, he takes a piece ... cake and a glass ... tea. Tom orders some fruit as he always prefers fruit ... cakes and ice-cream.

The boys are usually satisfied ... their meals ... this canteen. So they finish their dessert and pay the waitress ... the dinner. Then they put ... their coats and go ... the street.

XXX. Copy out the following joke in transcription, mark the stresses and tunes. Retell the joke in indirect speech (in the Present Indefinite Tense). Enlarge the joke and give your own ending to it:

Teacher: Jimmie, why don't you wash your face? I can see what you had for breakfast this morning.

Little boy: What was it?

Teacher: Eggs, of course.

Little boy: Wrong, teacher, that was yesterday.

XXXI. Translate the following into English:

1. Принеси воды. Принеси воду. 2. Не бери бумагу. Дай мне лист бумаги. Дай мне бумагу. 3. Мне бы хотелось немного варенья. Мне нравится варенье, оно очень вкусное. 4. Выпей стакан молока. Выпей молока. Выпей молоко (to have milk). 5. Положи капусту на стол, я собираюсь варить обед. Купи капусты, я собираюсь сварить сегодня щи. 6. Съешь еще каши. — Мне не нравится каша. Она слишком соленая. 7. Суп в кухне. Принеси его сюда, пожалуйста. Мне очень хочется есть. Дайте мне супу. 8. Не покупай эти огурцы, мне они не нравятся. Не покупай огурцов. 9. Мне хочется кофе. Мне бы хотелось выпить еще чашку кофе. 10. Не забудь купить хлеба. Не оставляй хлеб на столе, поставь его в буфет. 11. Принесите, пожалуйста, мел. Дайте мне мелу, пожалуйста.

XXXII. Compare the following Russian verbs and phrases to the corresponding English ones. Use them in sentences of your own:

бояться, хотеть пить, хотеть есть, гордиться, сожалеть, радоваться, сердиться.

XXXIII. Respond using the conversational phrases and add a phrase or two of your own:

1. Will you bring a piece of chalk, please? 2. I can't tell you anything about the book. I don't remember it. 3. Shall I repeat the sentence? 4. Please come another time. 5. You don't remem-

ber this extract, do you? 6. May I open the window? 7. Shall I have a bite? 8. I can't swim, you know. 9. Will you pass me the sugar, please? 10. Shall I wait for you? 11. Will you give me a cigarette? 12. I don't eat ice-cream. 13. Shall I give you more porridge? 14. You don't take beer, do you? 15. You help me so much, thank you. 16. You can't speak German yet, can you? 17. Shall I pass you the cake? 18. May I bring my younger sister with me? 19. Thank you for your warm greetings. 20. He never remembers his duties. 21. Will you play back the tape and repeat the text?

XXXIV. Find a picture on the topic "Meals" for your discussion in class. Prepare 8—10 questions which would help your fellow-students to describe the picture. Get ready to speak on the topic "Meals". Use pictures, slides for illustration.

XXXV. Read the recipe and guess what we are going to have for dinner today:

Pour water into a sauce-pan, put some meat into it. While it boils peel and cut beetroot, carrots, parsley and onions. Heat 2 spoonfuls of butter in the frying pan. Fry vegetables in it, add sliced tomato or tomato purée and cover the lid on. Stir the vegetables, add some water if necessary, let them simmer. Remove them into the sauce-pan. After 15—20 minutes add some cut cabbage, salt, vinegar and sugar to your taste. Put potatoes either whole or cut up. Boil it until it's quite ready. Serve with sour cream.

Ingredients:

500 gr. meat	100 gr. onions	vinegar
300 gr. beetroot	100 gr. fresh tomatoes or	sugar
200 gr. fresh cabbage	1 spoonful of tomato puree	salt

Answer: Ukrainian borshch

XXXVI. a) Watch Film Segment One "Surprise for Dinner" for general content. b) Watch the film segment again to find English equivalents to the following:

я очень голоден; обед подан; мясное блюдо; баранья отбивная; жаркое; съедобный; рыбные консервы; яичница; очень вкусный (восхитительный); гореть; подгорать; сюрприз; в восторге; ничего не поделаешь; выиграть по лотерее.

c) Answer your teacher's questions on the content of the film segment. d) Listen to the sound track recording of Segment One. Get ready to describe the situation of the segment and to reproduce the dialogue between Mr. and Mrs. Brown at table.

~~XXXVII~~ a) Make up a dialogue on the following situation:

You ask your friend if he is hungry and when he is going to the canteen. You are very busy and you can't leave the office earlier than 3 o'clock. You ask him to buy a cake and two apples for you.

b) Get ready with a situation for your fellow-students to give it in the form of a dialogue.

XXXVIII. Find English proverbs concerning meals. Provide them with Russian equivalents, ask your fellow-students to illustrate them.

~~XXXIX~~ Describe: a) your Sunday breakfast; b) your dinner at home; c) the procedure of laying the table for dinner.

LABORATORY WORK

I. a) Repeat the sentences after the tape. b) Make them interrogative and negative.

II. Change the sentences into indirect speech. Begin each of them with *He asks me ...*

III. Supply short answers according to the model.

Model: I am hungry. — So am I.

IV. Translate the sentences into English using the given word combinations.

V. Listen to the sentences on the tape. They are not true to fact. Correct them.

VI. a) Listen to the text "The Browns' Dining-Room". Translate it sentence by sentence in the intervals. b) Ask each other questions on the text. c) Retell the text. d) Write it down.

Lesson Thirteen

Grammar: The Present Perfect Tense.

Texts: A Student's Day. 2. Dialogue.

Phonetics: The High-Falling or the Rising-Falling Tone.

STUDY THE FOLLOWING

Table No. 1

THE PRESENT PERFECT TENSE

a)	He (She) Mary John Father	has left ('s left) has not left (hasn't left)	for the Institute. for the country. for England. for Moscow.
	I We You They Betty and Tom	have left ('ve left) have not left (haven't left)	
b)	Has	he (she) Mary John father	(not) left for the Institute? for the country? for England? for Moscow?
	Have	I we you they Betty and Tom	
c)	He (She) Mary John Father	has <i>already</i> had ('s <i>already</i> had)	breakfast. lunch. dinner. supper. tea. an English lesson.
	I We You They Betty and Tom	have <i>already</i> had ('ve <i>already</i> had)	

d)

He (She) Mary John Father	has not had (hasn't had)	breakfast lunch dinner supper tea an English lesson	yet.
I We You They Betty and Tom	have not had		

CONTRACTED FORMS

We've left. — We haven't left. He's left. — He hasn't left.

GRAMMAR EXERCISES

I. Study Substitution Table No. 1 and compose as many sentences as you can.

II. Spell and transcribe the four forms of the following verbs:

be, do, have, see, strike, get, open, turn, wash, take, dry, clean, go, dress, put, make, sweep, clear, stay, say, hurry, begin, prepare, come, work, press, iron, gather, play, repair, knit, listen, hang, change, want, finish, know, help, fire, show.

III. Answer the following questions:

1. Have you had dinner yet?
2. Have you had coffee today?
3. Has your brother left for Kiev?
4. Has she ever met my elder brother?
5. Has Mary been to the canteen yet?
6. Have you found anything to your taste on the menu?
7. Have they paid for the lunch yet?
8. What book have you discussed today?
9. How much have you paid for the supper?
10. You have learned this poem by heart, haven't you?
11. You have made few mistakes in spelling, haven't you?
12. Where have you found this book?
13. Which lesson have you learned by heart?
14. What English books have you read yet?

IV. Choose the right verb:

to tell — to say

1. Mr. Smith ... Mr. Brown it is time to have a break for lunch. 2. Mr. Sandford ... his son he is going to London. 3. Mrs. Watson ... her children that they must not go out on such a nasty day. 4. Susan ... her friends that she has a lot of work to do. 5. Mrs. Smith ... her sons that she has already made toasts for them. 6. John ... his brother is a perfect sportsman. 7. The boy ... he is not going to stay at home on such a fine day. 8. Tom ... his friend that he is always up at eight. 9. The mother ... that she has already served breakfast. 10. The teacher ... the student that he has made only a few mistakes in pronunciation. 11. The boy ... he has already aired the room. 12. The girl ... her mother that she doesn't like boiled eggs. 13. The monitor ... we are going to have a sitting of our English club tonight. 14. Mike ... his little brother is a very hard-working boy.

V. Use the following sentences in indirect speech. Make all the necessary changes:

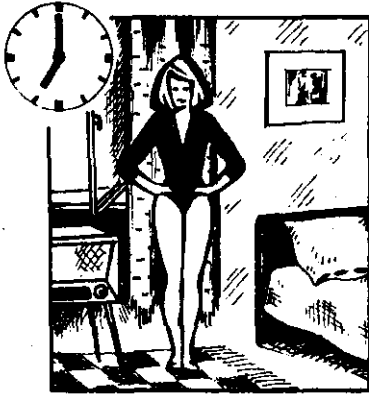
1. Mary says to me: "I am already finishing this book." 2. The girl says to her mother: "I don't like porridge." 3. Tom says to his friend: "I am going to the canteen." 4. The boy says to me: "I'm thirsty." 5. The teacher says to the students: "You must be ready for the written test tomorrow." 6. Nick says to his mother: "I have already had dinner." 7. Boris says to me: "My father is leaving for Kiev." 8. Nick says to me: "I have already paid for the lunch." 9. Ida says to her friends: "There is nothing to my taste on the menu." 10. The girl says to her sister: "I haven't finished my supper yet." 11. Tom says: "I can speak two foreign languages: English and Spanish." 12. Mary asks: "Has the bell gone?" 13. Tom asks: "Is Mary staying at home?" 14. Nick says to Ann: "Don't forget to air the room." 15. John asks his father: "Has she left?" 16. Tom asks Mary: "What is our next lesson?"

TEXT 1

A STUDENT'S DAY

1. What is there in this picture? There is a bedroom in it. Is it still dark in the room? No, it is already light. What time is it now? The clock has just struck seven. Who(m) do you see in

this picture? We see Mary in it. **Is she still asleep?** No, she is not. She is already up, she has opened the window and **turned on the radio**. She is **doing** her morning exercises **to the music**. What is she going to do next? She is going to **have a wash**.



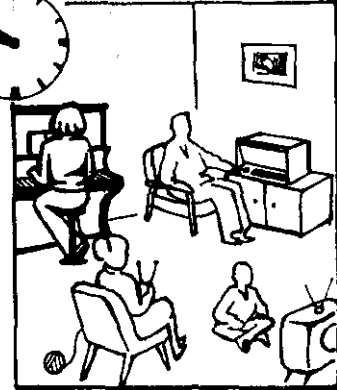
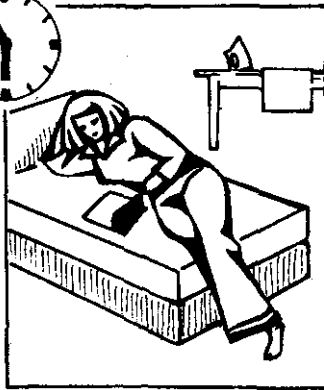
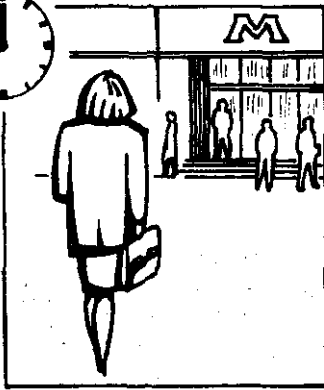
2. It is a quarter past seven. Mary is in the bathroom. She has just **taken a cold shower, dried herself on the towel and cleaned** her teeth. Now she is doing her hair before the looking-glass. What is she going to do next? She is going to dress.

3. Mary is in the bedroom again. She has already **brushed** her clothes and shoes. What is she doing now? She is dressing. She has just **put on** her dress. She is putting on her shoes now. Has she made her bed yet? Yes, she has.

4. It is a quarter to eight. The family has already had breakfast. While Mary is **sweeping** the floor with a broom her mother is washing up. Is Mary going to stay at home? No, she is not. She is going to the Institute.

5. It is eight o'clock. Mary is hurrying to the Institute. She is **a first-year student** of the English faculty. Her **classes** begin at half past eight. Mary **is never late for** her classes. Does she walk to the Institute? No, she does not. She **goes to the Institute by Metro**. How long does it **take her to get to the Institute?** It takes her half an hour to get there.

6. It is two o'clock. **Has the bell gone?** Yes, it has. The **classes are over**. Mary and her friends are having dinner. Are they going home after dinner? No, they are not. Mary is going to the laboratory to have some **practice** in pronunciation. Her friends are going to the reading-room to prepare their homework there.



7. It is nearly six o'clock in the evening. Mary has just come home after a walk. She is having a short rest now. She is reading. Is Mary going to do any work about the house? Yes, she is. She is going to **iron** her father's shirts.

8. It is ten minutes to ten. The working day is over. The family are all together, Mary is **playing the piano**. Her brother David is **repairing** the TV-set. Their mother is knitting. Their father is going to turn on the radio and listen to the **news**. The family are not going to bed yet.

TEXT 2

DIALOGUE

Edward: Hello, Mary!

Mary: Hello, Eddy. It's **so nice to see you**. Come in, please. (*Edward comes in, takes off his coat and hangs it on the hook.*)

Edward: **Look here**, Mary, there's a concert this evening at the club. You **are sure** to like it. What about going there together?

Mary: Oh, I'm sorry I can't. I'm making a new dress. I want to wear it at our party and I haven't finished it yet.

Edward: Oh, dear, we haven't been to the club **for ages**. Besides, it's a pity to stay at home on such a fine day, you know.

Mary: All right. Eddy. But will you help me before we go?

Edward: Oh, yes, why not?

Mary: **Something has gone wrong with** my electric iron. (*Mary gives the iron to Edward.*) Can you **put it right**?

Edward: Let me **have a look at** it. (*Edward examines the iron.*) Well, **there's nothing the matter with the iron**. I'm sure it's the plug.

(*Edward repairs the plug. Mary goes out to change. Then she comes back to Edward.*)

Edward: Here you are.

Mary: **How clever of you!** Thank you ever so much!

Edward: Not at all. Are you ready to go now?

Mary: Just a moment! I must switch off the light.

Edward: Hurry up then. We're going to be late, I'm afraid.

Mary: I'm ready. Come on. (*Mary and Edward hurry out.*)

VOCABULARY NOTES

to be asleep спать; *Ant.* **to be awake**

to turn on (off) the light (electricity, water, gas, TV-set, radio, tape-recorder, lamp, tap) включать (выключать) свет (электричество, воду, газ, телевизор, радио, магнитофон, лампу, кран); *Syn.* **to switch on (off).**

to do { a lesson
housework
an exercise
the room (flat, house)
one's hair
shopping, ironing,
washing, etc.
good (harm)

to make { a mistake
a report
a dress
tea
a fire
a present
money
friends (enemies)
bed

to (the) music под музыку

wash *vi* мыть, **to have a wash** мыться; **to wash one's hair** мыть голову; **to wash clothes (linen)** стирать одежду, белье; **to wash up** мыть посуду

to take (to have) a bath (shower) принимать ванну, душ

to dry (oneself) on (with) a towel вытирать(ся) полотенцем

clean *vi* чистить, очищать от грязи; **to clean one's teeth (nails, clothes, shoes)** чистить зубы (ногти, одежду, ботинки); **to clean the blackboard** стирать с доски; **to clean the room (the flat)** убирать комнату (квартиру); **to clean the window** протирать окно

brush *vi* чистить (щеткой); **to brush one's clothes (shoes, teeth)** чистить (щеткой) одежду (ботинки, зубы)

to put smth. on надевать что-л., *e. g.* Put your coat on. It's cold. *Ant.* **to take smth. off** снимать что-л., *e. g.* He took his hat off and entered.

sweep (swept, swept) подметать

a first-year student первокурсник

classes *n pl.* занятия; **in class** на занятиях, *e. g.* We have done this exercise in class, **after classes**, *e. g.* What are you going to do after classes?

to be late for опаздывать, *e. g.* Don't be late for the lecture.

go (went, gone) *vi* идти; **to go by bus (tram, train, Metro)** ехать на автобусе (трамвае, поезде, метро); **to go to bed** ложиться спать

It takes her (half an hour) ... Потребуется полчаса ..., *e. g.* It doesn't take him long to prepare his homework. How long has it taken you to read this book?

get (got, got) *vt/i* становиться; **to get to a place** добираться куда-л.; **to get up** вставать

Has the bell gone? Звонок был?

to be over кончиться, *e. g.* The lesson is over.

practice *n* практика, тренировка; **to have practice in smth.** практиковаться, тренироваться; **practise** *vt*

iron *vt* гладить; **to iron linen** гладить белье; *Syn.* **to press clothes** (not linen) утюжить; **(electric) iron** *n* (электрический) утюг

to play the piano (the guitar, the violin) играть на рояле (гитаре, скрипке), **to play chess (tennis)** играть в шахматы (теннис)

repair *vt* чинить; *Syn.* **to put right**

news *n* (plural in form, but treated as singular) новости, *e. g.* What's the news? Что нового? the news последние известия

It is so nice to see you. Очень приятно тебя видеть.

Look here, Mary ... Послушай, Мэри...

sure *adj*; **to be (feel) sure of smth.** быть уверенным в чем-л., *e. g.* We are sure of our future. We are sure that he will come. You are sure to like it. = You will certainly like it.

for ages целую вечность

Something has gone wrong with ... Что-то случилось с ...

to have a look at smth. взглянуть на что-то

There's nothing the matter with the iron. Утюг в порядке.

How clever of you! Умница! **So kind of you!** Так мило с вашей стороны!

TOPICAL VOCABULARY

to be short of time = to be pressed for time; spare time; on the way home, on the way to..., in town, out of town; to be through with smth; to look through smth. (newspaper, article, text); to look forward to smth. (doing smth.); to manage to do smth., to look in; to listen in; to watch a TV programme; to go to the laundry; the hairdresser, the barber, the cleaner's; to have one's hair done, one's clothes cleaned, to have a manicure

PHONETIC NOTES

Compound verbs have usually two primary stresses:

e. g. She is \ putting 'on her \ shoes. I must \ switch 'off the \ light.

EXERCISES

I. a) The material below it to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on the vowel [ɒ] and the consonant [h]. b) Let your fellow-student read the exercise aloud for you to detect his errors in sounds and tell him what must be done to eliminate them:

[ɒ] 1. "What an odd clock," said Tom.

2. Lots and lots of clocks and watches have gone wrong.
3. Molly's got a spot on her frock.
4. A watched pot never boils.
5. Honesty is the best policy.

[h] 1. Helen's husband hates hot tea.

2. He held her hand in his.
3. The horn of the hunter was heard on the hill.
4. Healthful habits make healthy bodies.
5. He that has ears to hear let him hear.
6. My heart's in the Highlands.
My Heart is not here.

II. Before you start working at the text practise the sounds in the following words and word combinations:

A. 1. [ŋ] is going to, is putting on, is sweeping the floor, is washing the dishes.

2. a) Alveolars replaced by dentals: opened the window, on the radio, in the bathroom, about the house.
b) Loss of plosion: what time, and turned, and cleaned, just taken, just come.
c) No glottal stop: is awake, has opened, turned on.

B. 1. [ʌ] such a fine day, nothing the matter.

2. a) Alveolars replaced by dentals: on the hook, at the club, repairs the plug.
b) Loss of plosion: about going, haven't been to, want to have, goes out to change.
c) No glottal stop: takes off, what about, goes out, not at all.

III. 1. a) Listen to the recording of the text "A Student's Day". Mark the stresses and tunes. b) Practise the text for test reading. Listen to the recording very carefully until you can say it in exactly the same way.

2. a) Listen to the recording of the dialogue. Mark the stresses and tunes. b) Practise the dialogue for test reading. Listen to the recording very carefully until you can say it in exactly the same way. c) Memorize the dialogue and dramatize it.

IV. Transcribe the following sentences, mark the stresses and tunes and picture them on the staves:

1. Hello, Mary! 2. Look here, Mary, there is a concert this evening at our club. 3. Well, we haven't been there for ages. 4. Let me have a look at it. 5. We're going to be late, I'm afraid.

V. Answer the following questions:

1. (At) what time do you get up? 2. Is it light when you get up? 3. You do your morning exercises to music, don't you? 4. What do you do in the bathroom? 5. What do you do with a tooth-brush (a towel, a comb)? 6. Do you take a shower in the morning or before you go to bed? 7. What do you clean your teeth with? 8. What do you dry yourself on? 9. You do your hair before a looking-glass, don't you? 10. At what time do you usually have breakfast? 11. What must you do with the dishes after having a meal? 12. What do you usually do before you leave the University? 13. What do you clean your flat with? 14. (At) what time do you leave for the University? 15. It takes you long to get to the University, doesn't it? 16. How long does it take you to get to the University? 17. Do you go to the University by bus? 18. (At) what time do your classes begin? 19. What do you do when the classes are over? 20. Where do you usually have dinner? 21. Do you prepare for your English lessons at home or do you prefer to work in the University reading-room? 22. How long does it take you to do your homework? 23. Do you work at the laboratory every day? 24. When do you usually come home? 25. What do you usually do when you come home? 26. In what way do you help your mother about the house? 27. What do you do with an iron (a vacuum-cleaner, a broom)? 28. What do you usually do in the evening? 29. Do you often go to the theatre or to the cinema? 30. You are fond of skating, aren't you? 31. What do you do when you stay at home in the evening? 32. Do your friends often come to see you? 33. How do you spend the time when your friends come to see you? 34. You listen to the news every day, don't you? 35. What do you do when you are going to listen to the latest news? 36. (At) what time do you usually go to bed? 37. Who does the shopping in your family?

VI. a) Write the interrogative and negative forms of the following sentences. b) Ask and answer questions on the following statements as in the model. Use the Present Perfect Tense. Add a sentence or two to develop a situation.

Model: He has already repaired the iron. Has he repaired the cassette-recorder yet? No, he hasn't. But he is sure to do it soon.

1. Mary has already ironed the table-cloth. 2. I have already turned off the light. 3. The girls have already done the room. 4. It takes me long to prepare for my English lesson. 5. It has taken Peter five minutes to shave. 6. We are going to the skating-rink after classes. 7. My sister is very good at sewing. 8. Peter is going to repair our TV-set. 9. We are going for a walk after classes. 10. I must do some knitting today.

VII. a) Write questions to the parts of the sentences in bold type. b) Each sentence describes a situation in a concise way. Find out some more details about it by asking questions. Work in pairs:

1. I have dinner **at two**. 2. I leave for the Institute **at eight o'clock**. 3. I go **to the Institute by bus**. 4. It has taken me **three hours to do my homework**. 5. **David** has already repaired the **radio**. 6. It has taken me **a fortnight to knit this sweater**. 7. I am going to have some practice in intonation **at the laboratory**. 8. I am going **to the theatre today**. 9. **Robert** is going to press **his coat**. 10. I do my room **with a vacuum-cleaner once a week**. 11. You needn't switch on the light, **it is quite light**. 12. **Mary** has gone to bed. 13. It takes me **a quarter of an hour to have breakfast**. 14. I take **a bath every morning**. 15. I go to the Institute **by Metro**. 16. We are going to **the skating-rink**. 17. I do my hair **with a comb**.

VIII. Rewrite the sentences in the Present Perfect using the adverbs *already, just*.

Model: My brother is going to repair the cassette-recorder.
My brother *has already repaired* the cassette-recorder.

1. I am going to have some practice at the laboratory. 2. I am going to clean the flat. 3. John is going to shave. 4. They are going to have a rest in the country. 5. Ann is going to turn off the gas. 6. The boy is going to brush his clothes, isn't he? 7. I am going to turn on the light. 8. His family are going to listen to the seven o'clock news, aren't they? 9. Who is going to have a bite?

10. What are you' going to do? 11. They are going to stay out of town for a fortnight. 12. I'm going to look through his article.

IX. Make up as many sentences as you can according to the following models. Use the words, word combinations and phrases of the lesson.

Model 1: I am (not) going to turn on the light. I am (not) turning on the light. I have (already, just) turned on the light. (I have not turned on the light yet.)

Model 2: Are you going to turn on the light? Are you turning on the light? Have you turned on the light (yet)?

X. Fill in articles wherever necessary:

1. Mary has taken ... cold shower and is going to dress.
2. Let me have ... look at your translation. 3. I always do ... room with ... vacuum-cleaner. 4. Let's turn on ... cassette-recorder and dance to ... music. 5. What are your fellow-students doing? — Mary is playing ... piano. Peter and David are playing ... chess.
6. I don't go to ... Institute by ... bus. I prefer to go there by ... Metro. 7. How long does it take you to do ... homework?
8. Something has gone wrong with ... vacuum-cleaner. I am sure it's ... plug. 9. It is not pleasant to go by ... Metro on such ... fine day. Let's go on ... foot. 10. Will you turn on ... radio? I should like to listen to ... seven o'clock news. 11. It's ... pity you have never been to ... England. 12. My parents are still in ... town.

XI. Fill in prepositions or adverbs wherever necessary:

1. Ann begins to work ... half past eight. At half past twelve she goes ... to lunch. After lunch she comes back ... her office and works ... four o'clock. At four o'clock she puts ... her hat and coat and goes ... home. 2. The students ... our group are never a minute late ... the classes. 3. It doesn't take me long to get ... the Institute. 4. When do you usually get ...? 5. Will you turn ... the light? The children are going ... bed. 6. We have turned ... the cassette-recorder and are going to dance ... the music. 7. When I come ... home I take ... my coat and hang it ... the hook. Then I go ... the bathroom, turn ... the tap, wash my hands and dry them ... the towel. 8. What do you press your clothes ...? 9. Have you cleaned ... the table yet? 10. Let's hurry or we'll be late ... the first lesson. 11. What kind of dress are you going to wear ... our party? 12. The button has come ... my coat. — Shall

I sew it ... for you? 13. Why have you turned ... the radio? — I am going to listen ... the seven o'clock news. 14. Are you going ... bus? 15. Hurry ..., I'm short ... time. 16. Are you through ... your housework?

XII. Fill in the missing words:

A. 1. Something has gone ... with the cassette-recorder. Can you put it ...? 2. She is not up yet; she is still 3. The classes are over. I am ... to go home. 4. I am ready to have a hot ..., ... my teeth and go to bed. 5. If you want to have a ..., let's go for a walk. 6. I have ... my hands and now I am going to ... them on the towel. 7. Before putting on my clothes and shoes I always ... them. 8. While the mother serves breakfast Susan and Peter ... the flat and ... the beds. 9. I am going to present my brother with a sweater which I have ... myself. 10. In the evening we usually have some music or ... to the radio or ... the TV programme. Sometimes we ... to see our friends or our friends ... to see us. Once a week we go to the cinema or to the theatre. 11 . Do you usually sit up late or do you ... to bed early? 12. Peter is a good sleeper, he late and often has no time for breakfast. 13: If the water feels cold on winter mornings you must rub yourself with the 14. There is a ... this evening at the club. 15. Something has gone wrong with the Will you have a ... at it? 16. Please, turn on (off) the ...! 17. Have you cleaned the ...? 18. I'm ... for time, will you help me?

B. 1. He is forty. His wife is thirty-five. He is ... than his wife. 2. David is ten. Bob is eight. Bob is ... than David. 3. Seventeen is ... than ten. 4. In August the weather is generally ... than in October. 5. In May the days are ... than in March. 6. This book is ... interesting than that one. 7. I think this exercise is the ... difficult. 8. How are you? — Thank you. I'm ... today. 9. I know German ... than English.

C. 1. ... your lessons and be off. 2. You look so smart today. Where have you ... your hair? 3. How could you possibly ... so many mistakes in your dictation? 4. If you want to make a good sportsman you must ... morning exercises every day. 5. On her way home mother usually ... some shopping. 6. I'm pressed for time. Will you ... the room yourself? 7. Skating will ... a lot of good. 8. I'd like you to ... friends with all the students of your group. 9. Isn't it your turn to ... a report today?

XIII. Form one sentence of the given two using the following model.

Model: This mistake is gross. That mistake is not so gross.
That mistake is not so gross as this one.

1. These apples are tasty. Those apples are not so tasty.
2. The Volga is long. The Don is not so long.
3. My house is tall. Your house is not so tall.
4. Tom's pronunciation is good. Your pronunciation is worse.
5. The winter in Moscow is cold. The winter in London is not so cold.
6. Your mother is young. My mother is not so young.

XIV. Form as many sentences as you can using the following tables:

a)

It takes	me him Mary us you them	a quarter of an hour half an hour an hour an hour and a half long	to get home (to the Institute). to prepare for the English lesson. to repair the radio.
----------	--	---	---

b)

How long does it take	Tom Ann you them	to do the flat? to clean the windows? to get to the club? to have dinner?
-----------------------	---------------------------	--

c)

It doesn't take	me Mary Bob us you them	long	to get home. to cook supper. to learn the dialogue by heart. to take a shower.
-----------------	--	------	---

XV. a) Respond to the following sentences as in the model.

Model: I have already swept the floor. — Have you?
I haven't aired the room yet. — Haven't you?

1. Mary has gone by bus.
2. The bell hasn't gone yet.
3. I've had much practice in English.
4. Something has gone wrong with the gas stove.
5. I haven't done my washing yet.
6. She has just come.
7. I've done a lot to help him.
8. I haven't been to the club for ages.
9. I've never been late for the lectures.
10. I've already looked through the article.

b) Continue the exercise suggesting your own verbal context.

XVI. Complete the following sentences and let your fellow-student respond to them:

1. I am (not) going to 2. Are you going to ...? 3. It has taken me 4. Something has gone wrong with 5. David is sure to 6. Are you sure to ...? 7. Look here, Mary 8. I'm afraid 9. I should like to 10. It is so nice to 11. What about ...? 12. It doesn't take me long to 13. Has it taken you long to ...? 14. How long does it take ...? 15. It's a pity to 16. It's a pity you haven't 17. It's a pity he can't 18. How clever of you to 19. I look forward to 20. He can't manage to

XVII. Think of stimulating phrases to which those below could be replies. Work in pairs:

1. Thank you ever so much. 2. No more, thank you. 3. I'm afraid, I can't. 4. Certainly! 5. Here you are. 6. Just a moment. 7. It is out of the question. 8. I'd love to. 9. That's all right.

XVIII. a) Respond to the following sentences. Work in pairs. b) Continue the exercise suggesting your own verbal context of the same type:

1. May I come in? 2. What about going to the country together? 3. Will you help me, Nick? 4. I've read many English books this month. 5. I should like to see that magazine. 6. Shall I air the room? 7. Will you have another cup of tea? 8. Let me have a look at it. 9. Something has gone wrong with my ball-pen.

XIX. Translate the following sentences into English:

A. 1. Петр еще спит? — Нет, он уже проснулся. 2. Когда я прихожу домой, я иду в ванную, открываю кран, мою руки и вытираю их полотенцем. 3. Вы должны проветривать (to air) спальню, прежде чем ложиться спать. 4. Мать просит мальчика взять щетку и подмести пол. 5. Вы ездите в институт на автобусе? 6. Что ты обычно делаешь после занятий? 7. Сними пальто и повесь его на крючок. 8. Давай потанцуем? — С удовольствием. 9. Ты обычно делаешь зарядку под музыку? — Да. 10. Сколько времени у тебя уходит на то, чтобы добраться до института? — Около получаса. 11. На то, чтобы причесаться и одеться, у меня уходит четверть часа. 12. Что-то случилось с телевизором, он не работает. 13. Включи (to plug in), пожалуйста, утюг и отутюжь отцу пиджак. 14. Что ты сейчас делаешь? — Я глажу белье. 15. В восемь часов

b)	When Why	did	we you he (she) they	come? rest? work? meet?
c)	I He (She) We You They	did not (didn't)	leave Moscow begin Text 15 finish the lesson stay at home	yesterday. the other day. last week.

Table No. 2

THE PAST CONTINUOUS TENSE

a)	Our cousin My sister Her friend	was (not)	reading a newspaper playing the piano listening to the news	when he came. when I rang her up. at that time.
	The girls	were (not)		
b)	Were	you they	playing chess having supper taking a shower	when he returned? at that moment?

STATEMENTS IN INDIRECT SPEECH

1. He said: "I am busy today."
He *said* (that) he **was busy** that day.
2. He said to me: "I know this young man."
He *told* me that he **knew that** young man.

SPELLING RULES

Regular verbs form the Past Indefinite Tense by adding the suffix **-ed** to the infinitive. Observe the following spelling rules:

1. The mute **-e** is dropped before adding the suffix **-ed**: to taste — **tasted**.

2. The final consonant is doubled before the suffix **-ed** if it is preceded by a vowel letter expressing a short stressed vowel sound: to stop — **stopped**.

3. The final **-l** is doubled if it is preceded by a vowel letter expressing a short vowel sound: to travel — **travelled**.

4. The final **-y** is changed into **i** before adding the suffix **-ed** if it is preceded by a consonant letter: to try — **tried**.

5. The letter **-r** is doubled if the final syllable is stressed: pre'fer — pre'ferred, but 'offer — 'offered.

GRAMMAR EXERCISES

I. Study Substitution Tables No. 1, 2 and compose as many sentences as you can.

II. Spell and transcribe the four forms of the following verbs:

tell, go, come, walk, give, take, put, say, speak, hear, see, read, write, finish, begin, make, show, enter, teach, study, find, get, leave, stay, pay, eat, drink, prefer, ask, answer, pass, stop, prepare, travel, examine, offer, plan, carry, occur, quarrel.

III. Express the idea in the past (change the adverbials if necessary):

1. My sister works hard at her English this year. 2. They must write many exercises at home. 3. The students speak only English at the lesson. 4. Our lessons begin at 12 on Thursday. 5. Our family gets up at 8 o'clock on Sunday. 6. I usually prepare my homework in the morning. 7. Before going to bed I can rest for half an hour and listen to the news. 8. We often have to work together. 9. We gather at the club every Saturday. 10. The girl reads about 20 pages every day. 11. In the morning she takes a cold shower, dries herself on the towel and cleans her teeth before she puts on her clothes. 12. We don't understand these words. 13. The boys do morning exercises every day. 14. Why don't you turn off the cassette-recorder when you leave the room? 15. How long does it take you to get to the theatre? — It takes me half an hour to get there.

IV. Give the interrogative and negative forms of the following sentences:

1. Ann got a good mark yesterday. 2. We translated the text two days ago. 3. He was translating the text at that time. 4. He

came home late last night. 5. She finished her work half an hour ago. 6. They had breakfast at 8. 7. They were waiting for us then. 8. My friend saw this film last week. 9. He was looking at the people in the hall. 10. There was a mistake in his test. 11. Ann was having dinner at six o'clock. 12. They had to take four exams.

V. Answer the following questions:

1. Have you bought this book? 2. When did you buy it? 3. Have you seen this play? 4. When did you see it? 5. Have you made this dress yourself? 6. When did you make it? 7. What were you doing at 7 last night? 8. Were you knitting at that moment? 9. What were you reading when I entered? 10. What were you singing when he came? 11. Why were you laughing when you saw him? 12. Why was the baby crying? 13. What were you doing when we rang you up? 14. What were they writing when the teacher entered? 15. What was he listening to when you called him? 16. What were you reading when the door-bell rang? 17. Where were you going to when I stopped you? 18. Where was the boy running when you saw him?

VI. Use the following sentences in indirect speech:

1. He said: "I want to see you today." 2. She said: "I am free tonight. May I come to see you?" 3. Mother said to me: "I feel bad today." 4. The students of Group 106 said to us: "We have four exams this spring." 5. The pupil said to the teacher: "I can do my homework after dinner." 6. The teacher said: "You work hard, I know. You are a good boy." 7. The teacher said to the students: "We have 18 hours of English a week." 8. The dean said at the meeting: "The first-year students must work well." 9. The girl asked: "May I wait for my friend here?" 10. She said: "Are you going to the club together?" 11. The old man said to her: "You can sing perfectly." 12. My sister said to me: "You look very well, I hope you are all right?" 13. The girl said to me: "I am going to become a doctor." 14. Some of our students said to him: "You are not right. You don't work hard enough." 15. He said to us: "I agree, I don't always work systematically." 16. My uncle said to us: "I buy several newspapers every day." 17. "You are an excellent cook. Everything is so tasty," my guest said.

VII. Put the verbs in brackets in the correct tense-form:

1. They (to go) to the Maly Theatre last week. 2. They (to be) to the theatre twice this week. 3. He (to come) home, (to have) a short rest, (to read) an article from the latest magazine and (to begin) to prepare his lessons. 4. When (to return) your friend from the South? — She (to return) yesterday. — You (to go) to the station to meet her? — No, I (can) not. I (to be) too busy. 5. With whom (to discuss) you this question yesterday? 6. I (to see) this film this week and I like it very much. 7. When I (to enter) the kitchen, I (to see) that my mother (to stand) at the table and (to cut) some cabbage. She (to cook) dinner. 8. As soon as I (to hear) a cry I (to run) out of the room and (to see) that the child (to lie) on the ground and (to cry). “What (to happen)? (To hurt) you yourself?” 9. I (to want) to get tickets to the Bolshoi Theatre. — You (to want) to hear the new opera? (Not to hear) you it yet? 10. What (to go) you to do? — Now I (to go) to have a bite. I (to have) not any dinner today. 11. As soon as I (to see) him, I (to understand) that he (to work) hard. He (to think) of something very important for him and (not to notice) anything. 12. Your brother (to return) from the North? — Yes, he (to come) two days ago. 13. (To be) you to the Crimea? When (to be) you there? — I (to stay) there for two months in 1979. I (to remember) I (to like) everything there, and most of all I (to like) the sea.

VIII. a) Compose sentences of your own using *have (had) to* in the affirmative, interrogative and negative forms. b) Ask one another questions and answer them as in the models.

Model 1: **Did he have to** prepare for his entrance exams? — Yes, he **had to** take four exams.

Model 2: **Did he have to** wait long? — No, he **didn't** have to stay there.

TEXT 1

OUR UNIVERSITY

(A Letter)

Dear Helen,

Don't **be angry with** me for my long **silence**, but really I was too busy to write.

As you know, I **left school** in June and began to prepare for my **entrance exams** to the University. As both my mother and father are teachers I have **made up my mind** to be a teacher too. I think teaching is a noble profession.

I had to take four **exams** and passed all of them with excellent **marks**. So I'm glad to tell you that now I'm a first-year student at the Moscow State Teacher **Training** University.

I should like to show you the main building of our University. **I can't help admiring** this fine old building with its beautiful columns. The first students entered it more than 120 years ago.

It goes without saying we, students, are very **proud** of this fact.

There are 18 faculties at our University which train teachers in many **subjects**: Russian, Literature, Mathematics, Physics, Geography, Chemistry, Biology, Foreign languages and others. Many well-known **professors** teach at our University.

We have good libraries and reading-rooms and for those who **go in for sports** there are good gymnasiums and a stadium.

At present we have quite a lot of work as we have English practice, Grammar and Phonetics, Linguistics, History of our native land and other subjects. There is an English speaking club at our faculty. It gives us a good **opportunity to master the language**, but I don't take part in it yet. I'm working **hard** at my pronunciation. There is a good language laboratory at our faculty where we work with cassette-recorders. It helps us to find out our mistakes and **to get rid of** them in the shortest possible time.

So that's the latest news about myself. Please write to me about your life and studies.

My **best regards** to your parents.

*Yours,
Ann.*

TEXT 2

A TELEPHONE CALL

Alex is about to ring up a friend of his. He **picks up** the receiver, and **dials** the number. The first time **the line is engaged** but **then he gets through**.

A: Bob?

B: Speaking.

A: This is Alex. Hello, old chap. Haven't heard from you for ages. How are you?

B: Oh, hello, Alex. I'm fine, thanks.

A: Wonderful, I hear you passed all your entrance **exams** with excellent marks. So you are a student now, aren't you?

B: Well yes, and you?

A: I wasn't **so lucky** at the exams, in fact. I only got good **marks** in the main subjects: physics and maths.

B: I wonder if you find it difficult to study mathematics?

A: Rather. I **spend** a lot of time doing my home assignment. But I'm not at all sorry. You've got to work hard **to make good progress**.

B: Do you have time to go in for sports?

A: Yes, of course, I joined the University sports society, as I'm fond of skating, skiing and tennis.

B: As for me, I'm a member of our English speaking club. I've joined our drama society and the choir. **They say I'm rather good at** both singing and acting.

A: Good, isn't it? Hope to see you some day. Will you invite me to your club?

B: Sure.

A: By the way, I've got a new telephone number. It is now 235 ...

B: Just a second. I must have a pen to put it down. Yes?

A: So I repeat 235-60-57. I'll be expecting your call. Bye-bye.

B: So long, then.

VOCABULARY NOTES

angry *adj* сердитый, раздраженный, разгневанный; **anger** *n*; **to be angry with smb.** сердиться на кого-л., *e. g.* She was angry with me because I was late.

silence *n* тишина, молчание; **silent** *adj* тихий, молчаливый; **Keep silent!** Соблюдайте тишину! *e. g.* Keep silent, I can't hear anything!

to leave school (по article!) оканчивать школу; Cf. **to go to school, to go by bus, to go to bed**

entrance *n* вход; **entrance exams** вступительные экзамены; *Ant.* **exit**; **enter** *vt*; *Syn.* **come** *vi*; *Ant.* **leave** *vt*, *e. g.* He entered Room 5. Come in!

mind *n* разум, ум, память; *vi* помнить; иметь в виду; следить за собой, за своими словами; возражать, иметь что-л. против;

to make up one's mind = to decide; **Never mind!** Ничего, неважно.
To my mind. По-моему.

exam(ination) *n* экзамен; **examine** *vt* проверять, экзаменовать;
examiner *n* экзаменатор; **to take an exam** держать, сдавать
экзамен; **to pass one's exam** выдержать, сдать экзамен, *e. g.* He
took an exam in Geography but he didn't pass it.

mark *n* оценка, отметка; **to give a mark** поставить оценку; **a
mark for an answer** оценка за ответ; **a mark in a subject** оценка по
предмету, *e. g.* He got a satisfactory mark in Physics. The teacher
gave me a five for my answer yesterday.

train *vt* тренировать; **to train teachers** готовить учителей
one can't help (doing smth.) нельзя не ..., нельзя удержаться
от ..., чтобы не ..., *e. g.* I couldn't help smiling, the child was so funny.

admire *vt* восхищаться, любоваться; **admiration** *n*, *e. g.* We all
admire your singing. The people looked at the actress in admiration.

It goes without saying. Само собой разумеется, *e. g.* It goes
without saying we help those who need our help.

proud *adj* гордый; **pride** *n*; **to be proud of smth.** гордиться чем-л.,
e. g. We are all proud of our country.

subjects (учебные) предметы: **Literature** литература, **Mathemat-
ics (Maths)** математика, **Physics** физика, **Geography** география,
Chemistry химия, **Biology** биология, **a Foreign language** иностран-
ный язык, **Linguistics** языковедение

professor *n* профессор, преподаватель; **scientist** *n* ученый (чаще
в области точных наук); **science** *n* наука; **scientific** *adj* научный;
research worker научный работник

to go in for увлекаться, заниматься, *e. g.* The students of our
group go in for sports.

opportunity *n* возможность, *e. g.* This is a good opportunity to
help them.

to master the language овладеть языком

hard *adj/adv* тяжелый, трудный/тяжело; усиленно; **Cf. hard
work, to work hard at smth.; hard-working** трудолюбивый, стара-
тельный

to get rid of отделаться, избавиться, *e. g.* I can't get rid of my
mistakes.

best regards to ... большой привет; **Syn. Remember me to ...**

receiver *n* телефонная трубка

to pick up the receiver поднять трубку

to hang up положить трубку

dial *vt* набирать (номер); **dial** *n* диск

the line is engaged (free) линия занята (свободна); **to engage**
занимать. **Hold the line, please.** Не вешайте трубку.

to get through дозвониться; **Are you through?** Вы разговаривае-
те? Вы слышите?

lucky *adj* удачный, счастливый, *e. g.* I know him, he is always lucky. Ему везет.

spend (**spent, spent**) *vt* тратить, расходовать, *e. g.* He spends much money on books. I spend much time on my English.

to make (good) progress делать успехи, *e. g.* We hope to make good progress in English.

They say ... Говорят ..., *e. g.* They say it is going to be cold.

to be good at smth. (or **at doing smth.**) удаваться, получаться, БЫТЬ СПОСОБНЫМ К ..., *e. g.* She is very good at singing.

TOPICAL VOCABULARY

Telephone Talk: a telephone-booth; a call-box; insert a coin in the slot; buzz, buzzing sound; long-distance call; to be disconnected (to be cut off); to get the wrong number; St. Petersburg is on the wire.

Letter Writing:

Opening greetings

(on the left-hand side
of the page)

Dear Sir (Dear Madam),
Dear Mr. Brown,

My dear sister,
Dearest Mother

Corresponding polite endings

(on the right-hand side
of the page)

Yours truly; Yours faithfully
Yours very truly; Respectfully
yours

Affectionately yours
Your loving daughter

PHONETIC NOTES

To make speech more expressive we do not always stress all the notional words in a sentence. Sometimes we make one or two words more prominent than the others. The word which is most important in the sentences is often marked by *logical stress* while the words following it remain unstressed or half-stressed as they do not introduce anything new, but refer to something already known.

e. g. There is an ↘ English 'speaking ↘ club at our faculty.
↘ We, 'students, are ↘ proud of this fact.

Compare:

I began to pre'pare for my ↑entrance e'xams to the ,Uni,versity.

And later:

I should ↓like to 'show you the 'main ,building of our University.

EXERCISES

I. Transcribe the following words and explain the reading rules:

angry, exams, mind, mark, Russian, admire, hard, proud, sports, find, tape, lucky, ages, sorry, invite, club, certainly, rather.

II. a) The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on sounds. b) Let your fellow-student read the sentences aloud for you to detect his errors in sounds and tell him what must be done to get the sounds right:

- [θ, ð] 1. The third Thursday of this month is the sixteenth.
2. Thirty-three thousand three hundred and thirty-three.
3. These are three brothers, these are their father and mother, *this is their other brother.*
4. Wealth is nothing without health.
5. First think then speak.
- [θ — s] Three things on this side and six things on that side.
[ð — f] That fish has a fat fin, this fish is a fish that has a thinner fin than that fish.

III. Before you start working at the text practise the sounds in the following words and word combinations:

- A. 1. [ɑ:] — my mother and father, working hard, my best regards.
2. a) Alveolars replaced by dentals: at the Institute, that's the latest news.
b) Loss of plosion: don't be angry, had to take, glad to tell you, old building, don't take part.
c) Linking [r]: mother and father, four exams, grammar and phonetics, our Institute.

- B.** 1. [30] — Oh, hello, good at both, so long.
2. a) Alveolars replaced by dentals: joined the society, and the choir, but then.
- b) Loss of plosion: difficult to study, at both, hard to make, and tennis, about to ring up.
- c) Nasal plosion: excellent marks, student now, good marks.

IV. 1. a) Listen to the recording of the text "Our University".
 b) Mark the stresses and tunes. c) Practise the text for test reading. Listen to it very carefully until you can say it in exactly the same way.

2. a) Listen to the recording of the dialogue. b) Mark the stresses and tunes. c) Practise the text for test reading. Listen to it very carefully until you can say it in exactly the same way. d) Memorize the dialogue and dramatize it.

V. Read the following sentences as answers to the given questions. Change the logical stress in them according to the question.

Model: He works in the Crimea now.

- a) Does he rest in the Crimea now? — No, he works in the Crimea now.
- b) Where does he work now? — He works in the Crimea now.

1. She spoke to the dean last week. a) When did she speak to the dean? b) Did she see the dean last week? c) Whom did she speak to last week? 2. I gave this letter to her. a) Did you give or did you read this letter to her? b) What did you give her? c) Whom did you give this letter to? 3. He read the third story to the child. a) What did he read to the child? b) Which story did he read to the child? c) Whom did he read the third story to?

VI. Repeat the following sentences several times. Change the logical stress (and the tune if necessary) according to the situations given in brackets.

Model: Don't do it alone! (Do it with your brother.)
 Don't do it alone! (You really shouldn't.)

1. Did he work in the Caucasus last year? (or did he rest there? or did his wife? or in the Crimea? or 3 years ago?) 2. Read Exercise 5 at home! (not in class! not Exercise 6!) 3. Did your father often play chess with you? (or seldom? or with your brother? or does your brother play chess with you?)

VII. Transcribe the following sentences, mark the stresses and tunes and picture them on the staves:

1. How are things? 2. Don't you find it difficult to study mathematics? 3. Do you have time to go in for sports? 4. Hope to see you some day! 5. So you are a student now, aren't you? 6. Will you invite me to your party?

VIII. Make up questions covering the content of Text 1 for your fellow-students to answer them.

IX. Fill in prepositions or adverbs if necessary:

1. First-year students work hard to master ... the language. 2. What mark did you get ... Literature ... the entrance exams? 3. What mark have you got ... your report? 4. "Try to get rid ... this gross mistake," said the teacher. 5. When did you make a report ... this book? 6. Our nephew is very good ... maths. 7. Why don't you take part ... our discussion? 8. We decided to join ... the English choir. 9. Where have you been? We haven't seen you ... ages. 10. When the monitor entered ... the classroom the students kept silent. 11. Cousin Helen sends her best regards ... everybody. 12. The girl has invited her friends ... her birthday party. 13. What kind of sports does he go ... ? — He is good ... tennis and volley-ball. 14. I see you are angry ... me, but I don't understand why you do not answer ... my question. 15. Did he often write ... his mother when he was ... the South? 16. The students are proud ... their Institute. 17. They are all very fond ... the English speaking club. 18. Two of my fellow-students are away ... the lessons today.

X. a) Write questions to the parts of the sentences in bold type. b) Each sentence describes a situation in a concise way. Find out some more details about it by asking questions. Work in pairs. Use conversational phrases:

1. **I left school in June. I began to prepare for my entrance exams** to the Institute. 2. **The first students entered the Institute more than 100 years ago.** 3. **We all gathered at my cousin's place to see the New Year in.** 4. **I was just writing a letter to my brother when the door-bell rang and he himself entered.**

XI. Fill in articles where necessary:

1. His son left ... school two years ago. 2. Helen passed ... entrance exams to ... Institute with excellent marks. 3. My

favourite subject at ... school was ... Literature. 4. My brother goes in for ... sports. 5. It was decided to finish ... building of ... house in ... shortest possible time. 6. I'm going to join ... sports society. 7. He is ... member of ... students' English club. 8. We haven't yet had ... discussion on ... book we are reading now. 9. I got ... satisfactory mark for ... test. 10. Read and translate ... text, do ... Exercise 5 orally and ... Exercise 8 in ... written form. 11. He turned on ... radio as he was going to listen to ... news. 12. ... Pacific Ocean is seldom quiet. 13. I'm afraid he is so short of ... time.

XII. Express a similar idea by using the synonymic expression to make up one's mind.

Model: We decided to learn to swim. We **made up our minds** to learn to swim.

1. I decided to go for a walk as it was a pleasant evening. 2. We decided to answer his question in written form. 3. He decided to speak to the assistant-dean about his work. 4. Our cousin decided to go to the country for his holiday. 5. He decided to recite his new poem to his friends. 6. He decided to get an excellent mark in English. 7. He decided to master two foreign languages.

XIII. Intensify the idea of liking by using to be fond of.

Model: I like dancing. I am fond of dancing.

1. I like Tchaikovsky's music. 2. The girls liked to spend time in the open air. 3. I like swimming. 4. He likes Byron's poetry. 5. We all like Russian nature. 6. The old man liked this beautiful park.

XIV. Intensify the idea by using the construction one can't help doing smth.

Model: I laughed at the boy. I **couldn't help laughing** at the boy.

1. We love Repin's work, he is a great artist. 2. I went to my sister's yesterday, it was my niece's birthday. 3. I invited Helen, she is one of my best friends. 4. I entered a teachers' training institute, I love children. 5. I told her everything. She wanted to know all about her mother. 6. I smiled while looking at that funny animal.

XV. Intensify the idea by adding *it goes without saying* at the beginning of each of the given sentences.

Model: We are proud of our University. **It goes without saying** we are proud of our University.

1. We read a newspaper every day. 2. We must work systematically if we want to know English well. 3. She will get an excellent mark. 4. His work is very interesting. 5. Teaching is a noble profession. 6. He is a well-bred person. 7. We are eager to master the English language.

XVI. Give sentences with the construction *to take part* using the following words:

discussion, concert, work, excursion, expedition, picnic.

XVII. Give sentences with the constructions *to go in for* and *to be good at* using the following words. Explain their meaning:

music, sports, poetry, painting, swimming, singing, foreign languages.

XVIII. a) Let the members of the class ask and answer questions. Give short answers and add a sentence of your own in the Past Indefinite or Past Continuous Tenses as in the models.

Model 1: When did he take his exam in History? — On Wednesday. He passed it successfully.

Model 2: Were they playing chess when he returned? — No, (they weren't). They were having supper.

b) Respond to the negative sentence of your fellow-student as in the model. Use contracted forms in speech.

Model 1: He didn't leave Moscow the other day. — No, (he didn't). He left only yesterday.

Model 2: The girls were not playing the piano when he came. — No, (they weren't). They were listening to the news.

XIX. Ask one another questions as in the model. Repeat your question beginning it with *I asked if ...*. Student B. could start answering with *Sorry I didn't catch that; I'm afraid I missed that, I beg your pardon; Would you mind repeating that, please.*

Model: A: Did you take part in the discussion?

B: I'm afraid I didn't quite hear what you said.

A: I asked if you took part in the discussion.

B: I did. The discussion was very interesting.

XX. Translate the following into English:

1. Мы стараемся принимать участие в дискуссиях о новых фильмах. Мы принимаем участие в общественной жизни Университета. Мы принимаем участие в работе английского клуба. 2. Почему вы не принимаете участия в нашей работе (в нашем концерте, в нашем обсуждении)? 3. Он занимается (интересуется) спортом (музыкой, живописью, языками, научной работой, пением, искусством). 4. Те, кто приезжают из других городов, живут в общежитии. 5. Он принял решение поступить в Московский педагогический университет (University) (стать учителем; усиленно заниматься в этом семестре). 6. Я не могу не остановиться, когда вижу этого милого ребенка. Я не могла не поступить в педагогический университет, я люблю детей. 7. Дети гордятся своим отцом-моряком. Они гордятся своими успехами (their success). Они все сдали экзамены и получили оценку «отлично». Жители Волгограда гордятся своим городом. Это действительно новый, чудесный город. 8. Не сердись на меня. Это моя ошибка. Они сердятся на меня, потому что я опоздала (потому что я не ответила на их письмо). 9. Само собой разумеется, на уроках английского языка мы говорим только по-английски. Само собой разумеется, он помог нам. 10. Я не могу избавиться от этой ошибки в произношении (от тяжелой мысли; от этой болезни). 11. Когда вы сдали последний экзамен? — Я сдала последний экзамен 12 августа. Она сдала последний экзамен. Вы сдали этот экзамен? — Да, я сдал последний экзамен и теперь свободен. Он не сдавал с нами экзамен, так как был болен. Он не выдержал (не сдал) экзамен. Мы сдаем экзамен по английскому языку в январе. Надеюсь, что мы все сдадим его.

XXI. Retell Text 1 in the person of Ann, Helen.

XXII. Complete the following sentences:

1. I made up my mind 2. Next Wednesday we shall take part in 3. Did you take part in ...? 4. It goes without saying 5. I can't get rid of 6. He found out that 7. I am fond of 8. Do you find it difficult to 9. My elder sister is very good at 10. I can't help 11. We are proud of 12. Did you manage to ...?

XXIII. Think of situations using the following words and word combinations:

- a) to take an exam (exams); to get a mark; to enter an institute; to take part in; not to make mistakes; to be lucky;
- b) to get rid of; to be good at; to make a report on; they say.

XXIV. Make up sentences using the following word combinations:

to be angry with; to take part in; to give a mark; to get a mark in (a subject); to make progress; to be good at; to be lucky; to join smth.; to find out; to make up one's mind; to make mistakes; to do homework (lab work); to go in for; to take an exam in (a subject); to pass the exam; to get rid of; to be proud of; one can't help doing smth.; to master the language.

XXV. Think of stimulating phrases to which the following sentences are the replies. Work in pairs:

1. You are lucky. 2. Certainly. 3. Sure. 4. I hope to. 5. Willingly. 6. Rather. 7. Pardon! 8. All right. 9. It's high time to do it. 10. Nothing of the kind. 11. Never mind. 12. I should like to. 13. You don't say so. 14. Sorry. 15. It's out of the question. 16. No more, thank you. 17. Here you are. 18. I'm afraid, I am (was, did, have). 19. Just a moment. 20. I believe so. 21. So did (have, was, am) I. 22. Neither did (was, have, am) I. 23. How clever you are. 24. No at all.

XXVI. Respond to the following sentences:

1. Will you come to our party? 2. Is it late to go downstairs to the laboratory? 3. Have some more coffee, will you? 4. I am so thankful to you, you have helped me a lot. 5. It's so cold today. 6. Let's go to the museum together. 7. You don't know our new secretary, do you? 8. I've already invited their parents to our party. 9. I should like to join our English choir. 10. She is very good at swimming. 11. I find it rather difficult to study a foreign language. 12. Will you go to the Caucasus in summer? 13. We are going to have a test in oral practice this week. 14. He has passed his exam in Chemistry and got an excellent mark. 15. The girl has failed at her exam, you know. 16. Would you like to go to the skating-rink tonight? 17. He is very good at skating. 18. Will you put my fountain-pen right? 19. Will you turn off the tap? The bath is full of water. 20. Shall I turn on the radio? I should like to listen to the news. 21. I'm so sorry. I can't

get this book. 22. It's so stuffy here. You should air the room.
23. How could you say such a thing?

XXVII. Translate the following sentences into English:

1. Я окончила школу два года назад. Я уже закончила работу и могу пойти с вами в кино. Когда я кончила работу, я решила пойти погулять. Собрание окончилось, и мы пошли домой. 2. Моя сестра поступила в институт в 1982 году. Когда я вошла в зал, я увидела, что там было много студентов. 3. Москвичи гордятся своим городом-героем. 4. Мы не можем не думать о предстоящих экзаменах. 5. Его родители уехали из Киева, когда ему было 10 лет. 6. Я сдала на отлично вступительный экзамен по английскому языку. Сколько экзаменов вы выдержали в прошлом году? Нина сдала экзамен по физике, но не сдала химию. 7. Какую оценку вы получили за изложение? 8. Мальчик хорошо отвечал, и учитель поставил ему пять. 9. Я знаю этого преподавателя, он экзаменовал меня по истории в прошлом году. 10. У нее хорошие оценки по всем предметам. 11. Мой брат любит математику, физику и химию, а я люблю литературу и географию. 12. На прошлой неделе у нас была контрольная. Я получила три. 13. На уроках практики речи мы читаем, отвечаем на вопросы, делаем устные и письменные упражнения. Сделайте упражнение 3 устно, а 7 и 8 письменно. 14. Вчера я готовила уроки в лаборатории. Я люблю работать с магнитофоном. Если вы хотите избавиться от ваших ошибок, вы должны больше работать в лаборатории. 15. Я хочу принять участие в работе этого научного общества. 16. Борис решил вступить в наше спортивное общество, он увлекается спортом. 17. Хотя в нашем Университете есть хороший гимнастический зал, мы часто ходим на стадион. 18. Когда вы вступили в драмкружок? — Несколько дней тому назад. 19. Наш английский клуб помогает нам лучше овладеть языком. 20. У моей подруги хороший голос. Она член нашего хорового кружка. 21. На прошлой неделе я делала доклад по домашнему чтению. Я сделала много ошибок, и преподаватель поставила мне неудовлетворительную оценку.

XXVIII. Retell the following jokes, use indirect speech:

1. English professor: What is the difference between an active verb and a passive verb?

Student: An active verb shows action and a passive verb shows passion.

2. Professor: Can you tell me anything about the great scientists of the 17th century?

Student: They are all dead, sir.

3. Friend: And what is your son going to be when he's passed his final exam?

Father: An old man.

4. Two men were talking in a train.

"Are you going to Milberry's lecture today?" said one.

"Oh, yes, I am," replied the other.

"Take my advice and don't. I hear he is a very poor lecturer."

"I am afraid, I must go," said the other. "I'm Milberry."

5. During a lecture a well-known lecturer on economics mentioned the fact that in some parts of the world the number of men was larger than that of women, and he added humorously:

"I can therefore recommend the ladies to emigrate to that part of the world."

A young lady who was sitting in one of the last rows stood up full of anger. She was leaving the room rather noisily, when the lecturer remarked.

"I don't mean that it must be done in such a hurry as that."

XXIX. a) Read the following text. Explain the usage of tenses in it. b) Render the text in indirect speech. c) Make up short bits of conversation on the analogy of those given below:

The Brown Family at Breakfast

Part I

Arthur: Has the post come yet, Robert?

Robert: Yes. There were only two letters, one for you and mother, and one for me.

Eileen: Nothing for me?

R: Of course not.

E: Why 'of course not'?

R: Well, you never write to anyone. You've never written a letter in your life.

E: I have.

R: You haven't.

Jane: Now you two, stop arguing and get on with your breakfast.

Part II

A: Who was our letter from, Jane?

J: Edith. Here it is.

A: Have you read it?

J: Yes.

A: Well just tell me what she says.

J: Don't you want to read it?

A: I've left my glasses upstairs. Have they moved yet?

J: Yes. They moved last Tuesday.

A: How do they like the new house?

J: They love it.

A: Good.

J: They've bought one or two new pieces of furniture.

A: Have they got rid of that awful old sofa?

J: Yes. And they've bought some new chairs for the kitchen.

Part III

A: Have they started on the garden?

J: Oh, yes. They started on that weeks ago, I suppose. They've done the front garden. They haven't touched the back at all.

A: Well, at least they've made a start.

J: They've been very lucky with their neighbours.

A: In what way have they been lucky?

J: Well, they were very kind on the day Anne moved.

A: What did they do?

J: Sarah (that's the wife's name) looked after the two boys the whole day...

A: How nice of her!

J: And Tom (that's the husband) helped Peter to lay the carpets.

A: Hm, hm.

J: He's even offered to help Peter with the garden.

XXX. Listen to the text carefully. Pick out words and word combinations pertaining to the topic "Your Studies". Get ready to ask your fellow-students questions on the text. Retell the text.

XXXI. a) Watch Film Segment Three "Buying a Textbooks" for general content. b) Watch the film segment again to find English equivalents to the following:

не слишком ли (много)?; разговорный английский; недостатки; заниматься; изучать лингвистику; веский довод; твердый переплет; бумажная обложка.

- c) Answer your teacher's questions on the content of the film segment.
d) Listen to the sound track recording of Segment Three. Say what happened in the bookshop.

XXXII. a) Make up a dialogue on the following situation:

You ask your friend what marks she got at the entrance exams and what subjects she studies at the University. You wonder how often she works in the laboratory and whether the work helps her to correct her pronunciation. You'd also like to know if she takes part in the work of the English club and what kind of work she does there.

b) Suggest a situation for your fellow-students to make up a dialogue on it.

XXXIII. Describe situations illustrating the following proverbs:

1. All is well that ends well.
2. It is never late to learn.
3. Out of sight out of mind.
4. Where there's a will, there's a way.

XXXIV. Describe the procedure for telephoning.

XXXV. Imagine you are on the phone talking to a friend (asking for information) about 1) your studies; 2) your social activities.

XXXVI. Write a letter to a friend (to an English pen-friend, to your former English teacher) about your studies. Mind the layout of the letter.

LABORATORY WORK

I. a) Repeat the sentences after the tape. b) Make them interrogative and negative.

II. a) Answer the questions in the intervals. b) Listen to your record and correct the mistakes if you have any.

III. Translate the words and word combinations into English. Spell and transcribe them.

IV. a) Translate the sentences into English using the given word combinations. b) Check your translation with the key.

V. Use the sentences in indirect speech. Make all the necessary changes.

VI. Listen to the disjunctive questions. They are not true to fact. Correct them.

Lesson Fifteen

Grammar: The Future Indefinite Tense. The Future Continuous Tense. **To be able, to have** in the Future Indefinite Tense. Adverbial Clauses of Time and Condition.

Texts: 1. Seasons and Weather. 2. Dialogue: Weather Talk.

STUDY THE FOLLOWING

Table No. 1

THE FUTURE INDEFINITE TENSE

I We	shall (shan't)	go to the country go to the theatre work leave for St. Petersburg	next Saturday. (?) tomorrow. (?) on Sunday. (?) next week. (?)
He (She) You They My parents	will (won't)		
Shall	I we		
Will	he (she) you they		

Table No. 2

THE FUTURE CONTINUOUS TENSE

I We	shall (shan't)	be meeting the delegation at the station. (?) be having dinner at 5 o'clock. (?) be sleeping when Mother comes. (?)
He (She) You They	will (won't)	
Shall	I we	
Will	he (she) you they	

Table No. 3

TO BE ABLE IN THE FUTURE INDEFINITE TENSE

I We	shall (shan't)	be able	to do it tomorrow. (?) to translate this article tomorrow. (?) to repair the radio-set alone. (?) to practise this text in the laboratory. (?)
He (She) You They	will (won't)		
Shall	I we		
Will	he (she) you they		

Table No. 4

TO HAVE + INFINITIVE IN THE FUTURE INDEFINITE TENSE

I We	shall (shan't)	have	to do it tomorrow. (?) to work in the garden tomor- row morning. (?) to rewrite the text. (?) to help them. (?)
He (She) You They	will (won't)		
Shall	I we		
Will	he (she) you they		

Table No. 5

ADVERBIAL CLAUSES OF TIME AND CONDITION

I We	shall (shan't)	go to the country go for a walk work in the garden play tennis have dinner in the garden	if when	it is hot. (?) the weather is fine. (?) Peter comes. (?) it doesn't rain (it rains). (?) the sun shines. (?)
He (She) You They	will (won't)			
Shall	I we			
Will	he (she) you they			

GRAMMAR EXERCISES

I. Study Substitution Tables No. 1—5 and compose as many sentences as you can.

II. Change each of these sentences using the Future Continuous:

1. At 10 o'clock he was still working at the laboratory. 2. My friend was preparing for her written test when I came. 3. Were you waiting for me at the station at 8 o'clock in the morning? 4. Was his friend giving a lesson at 5 o'clock? 5. My nephew was repairing our vacuum-cleaner at 7. 6. My uncle was listening to the news when I went to bed. 7. My aunt was knitting the whole morning.

III. Write questions to the parts of the sentences in bold type:

1. He will begin his lectures **next month**. 2. My brother will go to **India** for six months. 3. My sister will go to the South **because of her child's illness**. 4. It will take me **20 minutes** to get to her house. 5. I shall be waiting for you **at the station**. 6. It will take **two years** to build this theatre. 7. It was snowing hard **when I got up this morning**. 8. I shall be able to translate this

article **next week**. 9. He will see her **at 9 o'clock tomorrow**. 10. I shall get up tomorrow **at 6 o'clock**. 11. He will stay in the country **for two months**. 12. I shall be able to go to the canteen **after the lesson**. 13. I shall have to repair my aunt's iron **tomorrow**. 14. I shall be having dinner **soon**.

IV. Use the correct form of the verb in the adverbial clauses of time and condition:

1. If you (to translate) this article into Russian, I shall use it in my report. 2. If she (to be) in Moscow now, she will meet you. 3. If you don't (to hurry), you will miss the train. 4. If it (to rain), we shan't go to the country. 5. When my friend (to come) to Moscow we shall go to the Bolshoi Theatre. 6. What will you be doing when he (to come) to your place? 7. Don't forget to pay for your dinner before you (to leave) the canteen. 8. I shall be able to translate this article if you (to give) me a dictionary. 9. You will have to work hard at the laboratory if you (to miss) the lesson. 10. Where will you go when you (to come) to Moscow? 11. You will lay the table as soon as Mary (to wash) the dishes. 12. I shan't have dinner before mother (to come) home.

V. Use the following sentences in indirect speech. Make other necessary changes:

1. He says: "I am sure she will come in time." 2. She says: "I shall be able to read English newspapers without a dictionary in a year." 3. They say: "We shan't go to the Institute on Sunday." 4. Mr. Sandford says: "I shall have to pay much money for the house." 5. Peter says: "I'll be waiting for you at the station." 6. Mary says: "I'll be back soon." 7. She says: "What are you going to do when you come home?" 8. She says: "I hope I'll soon speak English as well as you do." 9. He says: "I am sure it will rain tomorrow." 10. They say: "We'll go for a walk if it is hot tomorrow." 11. She says: "I am busy today but I'll be much busier tomorrow." 12. Jane says: "I shall come earlier tomorrow." 13. John says: "I shan't be able to meet them tomorrow." 14. He says: "I'll come if I am free." 15. She says: "I'll go to the cinema in the evening if I am not very tired." 16. My mother says: "You'll be sleepy tomorrow if you don't go to bed at once." 17. My aunt says: "I shan't be thirsty if I have some grapes." 18. My mother says: "Don't serve dessert before I clear the table."

VI. Change the following sentences using the Past and Future Indefinite:

1. You must practise this text in the laboratory. 2. You must take your exam in English. 3. She can translate this article without a dictionary. 4. They can't meet them at the station. 5. The doctor must examine this child. 6. He must work systematically if he wants to know French well. 7. This child must spend more time out in the open air. 8. I can't recite this poem. 9. You must take part in this work. 10. He can't join the party, he is busy.

TEXT 1

SEASONS AND WEATHER

When two Englishmen meet, their first words will be "How do you do?" or "How are you?" And after the reply "Very well, thank you: how are you?" the next remark is almost certain to be about the weather. "It's a lovely morning, isn't it?" or "Isn't it hot today?" and the other person will reply "Yes, it's wonderful weather we are having. I hope it will **keep fine**, it seems almost too good to last."

Or perhaps the day is **dull**, it is raining a little, the sky is grey, and everyone is wearing a mackintosh or carrying an umbrella. As the cars and buses go along the street, they **splash** the water and mud on the passers-by.

Gradually it gets darker: a thick **fog is spreading** over London. The lamps are **lit** in the streets and in the shops and offices; cars and buses put on their lights and can only crawl along. As one friend bumps into another, he says, "Isn't it a **beastly** day?" — "Yes," replies the other, you can **hardly** see a yard in front of you."

Then comes winter. There has been a good fall of snow and a **hard frost**. It is just the day for a good country walk; let us have a tramp down the country lanes. The ground is like iron and rings under our feet, the frost **sparkles** on the branches, and **icicles** hang from the houses.

It is still freezing hard and the ponds are frozen over. There are crowds of people on them **sliding** and skating, and here is a merry group of schoolboys having a fight with snowballs. It is very pleasant while the frost lasts; the unpleasant time comes when the **thaw** begins.

A few months have passed and it is a beautiful spring day. The rain fell heavily last night, but now the soft white clouds are **floating** across the blue sky, and the sun is shining brightly. Raindrops and dewdrops shine on every small green leaf and every blade of young grass.

The farmer has ploughed his fields and the new corn is just beginning to appear above the ground. In a few months autumn and **harvest** time will come. When the corn has turned ripe and golden the farmer will reap it and put it in his barn.

(Abridged from "Modern English Course
for Foreign Students" by Eckerseley)

TEXT 2

DIALOGUE

WEATHER TALK

Leon: Lovely day today, isn't it?

George: It is. There's hardly a cloud in the sky in fact.

Leon: We'll have a heat wave, I fear. It must be 25 **degrees** in the shade.

George: It is very **close** today. Not a leaf is stirring.

Leon: There's hardly a **breath** of air.

George: By the way, I've just read the **weather-forecast** in my newspaper here.

Leon: What does it say?

George: (*reading*) "Pressure will **remain** high to the south-west of the British Isles. There will be occasional rain or **drizzle**, but bright weather with a few scattered showers will spread to England and Wales."

Leon: I fear a **thunderstorm** is coming.

George: The sky is **overcast** and the sun is going in.

Leon: It looks like rain. Actually it's beginning to rain. And I have left my umbrella at home. It never rains but it **pours**!

George: **Fortunately** enough, I've got my folding umbrella with me. Let me put it up.

Leon: What a **tremendous** clap of thunder!

George: And what a flash of **lightning**!

Leon: But the English have a saying about the weather: If you don't like it now, just wait a bit.

George: Look! It's clearing up. The clouds are lifting.

Leon: It has stopped raining. Look at this wonderful rainbow!

George: Bright sunshine again. Now I know why English weather is something worth talking about.

(After "English by Radio")

VOCABULARY NOTES

keep (kept, kept) *vt/i* держаться; оставаться (в известном состоянии); to keep fine, *e. g.* The weather kept fine.

dull *adj* пасмурный; *Ant.* **bright**

splash *vt* забрызгивать, брызгать(ся), *e. g.* The driver splashed mud on the passers-by.

fog *n* туман; **a thick fog** густой туман; **foggy** *adj* туманный, *e. g.* It is foggy.

spread (spread, spread) *vt/i* простираться, расстилаться, *e. g.* A green valley spread before us; **to spread over smth.**, *e. g.* The water spread over the floor.

light (up) (lit, lit/lighted) *vt/i* зажигать(ся), освещать, *e. g.* The lamps are lit in the streets. Our houses are lighted by the electricity.

beastly *adj* ужасный, противный; *Syn.* **nasty**; **beast** *n* зверь, животное; *Comp.* animal

hardly *adv* с трудом, едва, *e. g.* I could hardly understand her.

hard *adv* сильно; *Syn.* **heavily**, *e. g.* It is raining hard (heavily);

hard *adj* сильный, *as a hard frost*

frost *n* мороз; **frosty** *adj* морозный; **freeze (froze, frozen)** *vt* замерзать, покрываться льдом; *e. g.* It's freezing hard.

sparkle *vi* сверкать; *Syn.* **shine**

icicle *n* сосулька

slide (slid, slid) *vi/t* скользить; кататься по льду

thaw *n* оттепель

float *vi/t* плавать (по течению, по воздуху), *e. g.* A lot of red and green balloons floated in the air.

harvest *n* жатва, уборка хлеба; урожай

degree *n* градус, *e. g.* We had 25 degrees above (below) zero yesterday.

close *adj* душный, *e. g.* Open the window. It's very close here. *Syn.* **stuffy**

breath *n* ДЫХАНИЕ; *зд.* дуновение, *e. g.* At last we felt a breath of fresh air; **breathe** *vt/i* ДЫШАТЬ, *e. g.* The child was breathing hard.

weather-forecast *n* ПРОГНОЗ ПОГОДЫ

remain *vi* ОСТАВАТЬСЯ, *e. g.* In England the fields and the parks remain green even in winter; *Syn.* **stay**

drizzle *n* МЕЛКИЙ ДОЖДЬ, ИЗМОРΟΣЬ; **drizzle** *vi*, *e. g.* It's drizzling.

thunderstorm *n* ГРОЗА; **thunder** *n* ГРОМ; **a clap of thunder** УДАР ГРОМА

overcast *adj* ПОКРЫТЫЙ ОБЛАКАМИ; ХМУРЫЙ (О НЕБЕ)

pour *vt/i* ЛИТЬ, ЛИТЬСЯ; НАЛИВАТЬ, *e. g.* It's pouring, Льет дождь. Pour yourself a cup of milk.

fortunately *adv* К СЧАСТЬЮ; *Ant.* **unfortunately**

tremendous *adj* СТРАШНЫЙ, ГРОМАДНЫЙ; *Syn.* **awful, terrible**

lightning *n* МОЛНИЯ, *e. g.* A flash of lightning lit up the sky.

worth *predic. adj* ЗАСЛУЖИВАЮЩИЙ, СТОЯЩИЙ; **to be worth doing smth.**, *e. g.* It's not worth thinking about.

TOPICAL VOCABULARY

season, to shine brightly; to be out-of-doors; to be in blossom (to be in bloom); flower-bed; to cycle; to boat; to fish; to go cycling (boating, fishing); to bathe, to swim; to lie in the sun; to play with a ball; to play tennis (football); to play a game of chess (tennis); to pick flowers, to pick (gather) berries and mushrooms; to travel by car; at the seaside; on the beach; on the bank of the river

to blow; to go skating; skating-rink; to toboggan; flakes of snow; sleet; sledge; slush; to get wet through; melt

CONVERSATIONAL PHRASES

Weather remarks: What a marvellous (shocking) day! It seems to be getting more settled (clearing up), doesn't it? It's very windy (mild, wet, stormy) today. I'll be glad when the rain's over (the fog's cleared), won't you? It's nice (cold, warm, chilly, hot), isn't it?

Hesitation devices: um, er, well, actually, in fact, you see, you know, the thing is, it's like this, how shall I put it, thee (lengthening of the), ayyy (lengthening of a), tooo (lengthening of to), I think..., I believe ..., I suppose.

Memory Work:

When the weather is wet
We must not fret, —
When the weather is cold
We must not scold.
When the weather is warm
We must not storm, —
But be *thankful together*
Whatever the weather.

EXERCISES

I. a) The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on sounds. b) Let your fellow-student read the sentences for you to detect his errors in sounds and tell him what must be done to eliminate them:

- [e] 1. Get ten eggs ready for breakfast.
2. Every day in every way.
The weather is getting better and better.
3. East or West home is best.
4. All is well that ends well.
5. Better late than never.
6. Health is above wealth.

II. Before you start working at the texts practise the sounds in the following word combinations from the texts:

- A. 1. [ŋ] raining a little, wearing a mackintosh, carrying an umbrella, spreading over London, floating across the sky, having a flight;
2. [3:] their first words, almost certain, the other person, turned ripe;
3. [ʒv — ɔ: — v] almost, can only crawl along, the ponds are frozen over, a fight with snowballs.
- B. 1. Alveolars replaced by dentals: read the weather-forecast, and the sun, but the English, about the weather, look at this.
2. Nasal plosion: it must be, it never, let me, like it now.
3. Loss of plosion: must be, what does it, but bright, spread to, it pours.

III. 1. a) Listen to the recording of the text "Seasons and Weather". Mark the stresses and tunes. b) Practise the text for test reading. Listen to it carefully until you can say it in exactly the same way.

2. a) Listen to the dialogue. Mark the stresses and tunes. b) Practise the dialogue for test reading. Listen to it very carefully until you can say it in exactly the same way. c) Memorize and dramatize it.

IV. Copy out of Text 1 all the words with digraphs *ai*, *ei*, *ee*, *oo*, *ou*, *ow* and transcribe them.

V. Give the four forms of the following verbs:

come, blow, drive, fall, prefer, freeze, ski, put, sweep, hang, show, sew, awake, sleep, build, stop, sit, read, write, play, leave, begin, become.

VI. Give the degrees of comparison of the following adjectives and transcribe them:

dark, heavy, hard, large, old, severe, pleasant, bad, good, strong, weak, little, far, near, late, clear, hot, warm, beautiful.

VII. Ask questions covering the contents of Text 1 for your fellow-students to answer them.

VIII. Look at the picture (p. 224) and answer the following questions:

1. Which of the four seasons is it? 2. Is the sky overcast with heavy clouds or is it clear and bright? 3. Has the sun gone in or is it shining brightly? 4. What is the ground covered with? 5. Are the fruit trees in blossom? 6. Do you see any flower-beds in the picture? 7. Who do you see in the picture? 8. What are the grown-up people doing? 9. What are the children doing? 10. Do people stay at home in spring or do they prefer to go out into the garden? 11. How do you like to spend your time in spring?

IX. Look at the right-hand picture and ask one another questions using the words and word combinations given below:

season; summer; hot, cold; the sun; to shine brightly; on the bank of the river; to bathe, to swim; to boat, to fish (to go boating, to go fishing); to lie in the sun (on the sand); to pick flowers; to pick (to gather) berries and mushrooms; in the woods; to spend one's vacation (holiday) at the seaside; to travel by car; to go cycling; in a rest-home; on the shore.



X. Describe the picture (p. 225) using the following words and word combinations:

autumn; weather; nasty; the sky; to be overcast; cold, wind, to blow; low clouds, to drive across the sky; to rain heavily (hard); to hurry along the streets; to wear raincoats; to carry an umbrella; to get wet through; cars, trolley-buses, buses; to go (run) along the streets; to splash; mud; passers-by.

XI. Look at the right-hand picture and make up a dialogue. Use the Topical Vocabulary, Conversational Phrases and Hesitation Devices.

XII. a) Make the following sentences interrogative and negative:

1. It is as chilly today as it was yesterday. 2. The frost will be as hard tomorrow as it is today. 3. She is as fond of frosty weather as her brother is. 4. It has stopped raining. 5. She will be working when you come. 6. Pressure will remain high.



b) Ask one another questions on the following sentences and answer them in the negative. Add a sentence or two to develop a situation. Use conversational phrases:

1. It's coming on to pour. 2. There was a good fall of snow yesterday. 3. It's still freezing hard. 4. The rain fell heavily last night. 5. It was foggy yesterday morning. 6. It's clearing up. 7. The clouds are lifting. 8. I've got my folding umbrella with me. 9. A thunderstorm is coming. 10. I've just read the weather-forecast.

XIII. Put the adjectives and adverbs in brackets in the required degree of comparison:

1. Today the frost is (severe) than it was yesterday. 2. This book is (interesting) of all I have read this year. 3. It snows (hard) this winter than it did last winter. 4. January is (cold) month of the year. 5. My sister speaks English (bad) than I do. 6. Which is (hot) month of the year? 7. Which is (beautiful) place in this part of the country? 8. This nice-looking girl is (good) student in our group. 9. Does this sportsman run (fast)

than you? — Oh, yes, he is (fast) in our group. 10. The students of our group'll have (little) spare time this term and I (little) of all as I've got (much) work at the scientific society.

XIV. a) Read the following dialogue and copy out all the adjectives and adverbs used in the comparative and the superlative degrees. b) Retell the dialogue in indirect speech:

“Good evening, Mrs. Martin. Let me take your things. Put your bag on this table.”

“How is Mr. Jones?”

“Quite well, thank you. He is not in yet. And how is your husband?”

“He is coming in a moment. He is busier than ever.”

“My husband usually comes home about six. Sometimes a little earlier. But he never comes later than half past six.”

“It is only a quarter past.”

“Let us go into the sitting-room. Please, sit down in this arm-chair. It is the most comfortable.”

“I like your house very much. It is the quietest I know.”

“There is very little traffic in our street.”

“Your garden is so large. It is much larger than ours.”

“But yours is more beautiful. Your trees are older and you have finer flowers.”

XV. Fill in prepositions or adverbs:

A. 1. Be careful! Don't splash mud ... passers-by. 2. A thick fog is spreading ... the city and though cars and buses have put ... their lights they can only crawl 3. It is pleasant to look ... the trees when the frost sparkles ... the branches. 4. There is a bridge ... the river. 5. The rivers and lakes freeze winter. 6. I don't like to be out-of-doors ... such bad weather. I prefer to stay ... home. 7. Let us have a tramp ... the country lanes. 8. The new corn is just beginning to appear ... the ground. 9. The ground is usually covered ... snow ... winter.

B. 1. The temperature is 25° ... zero ... the shade today. 2. Look ... the sky. There is hardly a cloud ... it. 3. A heat wave will spread ... the south-west ... Moscow. 4. It's beginning to rain. Put ... your umbrella. 5. The rain is ... and it's clearing 6. The weather is getting worse. The sun is going 7. Look ... picture ... page 25. What do you see ... the picture? 8. It's pouring. We shall be wet 9. My aunt will stay ... our place ... two months.

XVI. Complete the following sentences using the words in brackets:

1. The sky will be clear if the wind ... (to stop). 2. I shall go to the country if the weather ... (to be fine). 3. We shall go to the skating-rink if the frost ... (to be not severe). 4. The snow will melt if the sun ... (to be hot). 5. You will feel warm if you (to put on) a warm coat. 6. He will ring you up when he (to come) home. 7. The days will be longer when summer (to come). 8. I shall go home if it (to rain). 9. We look forward to the time when spring (to come).

XVII. Choose the right word:

to stay — to remain

1. I have done three exercises and two 2. The place was so nice that we decided to ... there all the summer. 3. Few leaves ... on the trees and they are not green any longer. 4. He was so tired that he ... in bed all day long. 5. The teacher tried to make the boy speak but he ... silent. 6. It was raining so hard that I ... at my friend's the whole night.

such — so

1. She was ... tired that she couldn't go on working. 2. I never go for ... long walks. 3. I didn't know that it was ... an interesting book. 4. The student spoke English ... badly that the teacher couldn't give him even a satisfactory mark. 5. The weather was ... nasty yesterday that I stayed at home all day long. 6. It rained ... hard yesterday that I got wet through.

XVIII. a) Respond to the following sentences. Develop them into dialogues. Use conversational phrases and hesitation devices:

1. It looks like rain. 2. It's pouring, what shall we do? 3. What nasty weather we are having today! 4. It's a lovely morning, isn't it? 5. Isn't it a hot day? 6. It's wonderful weather we are having. I hope it will keep fine. 7. What a tremendous clap of thunder! 8. Look! It's clearing up.

b) Continue the exercise suggesting your own verbal context.

XIX. Think of stimulating phrases to which those below could be replies. Work in pairs:

1. Very well indeed, thank you. 2. I don't know exactly. 3. Sometimes I do. 4. I think so. 5. I've no idea, I'm afraid. 6. No,

I don't think I'll 7. Yes, I'll have to change my clothes. 8. I think that's a very good idea. 9. I don't think so. 10. I've lost my umbrella. 11. Fancy that!

XX. Complete the following sentences and add something to develop a situation:

1. I shall go skiing if 2. The pond will be frozen over when 3. The farmers will reap the corn when 4. The unpleasant time comes when 5. We shall go for a walk as soon as 6. I'll stay out-of-doors till 7. She'll be able to help you if she 8. He'll make good progress if 9. I shall put up my umbrella when 10. Don't go out before

XXI. Team up with another student and have a friendly talk using words and word combinations of Text 2 concerning weather.

XXII. a) Read the following text. Give a title to the story. b) Retell the story using the vocabulary of the lesson:

The weather in England can change very quickly. One day last week I went for a walk in the country. When I started early in the morning the weather was beautiful. The sun was shining, the sky was blue and there were no clouds at all. In the middle of the morning a sudden change came. A cool wind started to blow, black clouds covered the sun and in a very short time it started to rain heavily. There were no houses in sight and I had no coat with me. So I got very wet indeed and very cold too. After about an hour I managed to catch a bus which took me home. But when I arrived I was shivering and sneezing and I've had a cold ever since. We sometimes say that England is the only country where you can have four seasons in one day.

XXIII. Translate the following into English:

A. 1. Сегодня не такой туман, как вчера. Вчера туман был такой густой, что я боялась ехать на машине и предпочла идти в театр пешком. 2. Неприятно гулять, когда небо покрыто тучами и идет дождь, а автобусы и машины забрызгивают прохожих водой и грязью. 3. Какая сегодня скверная погода! Моросит дождь, и улицы такие грязные. 4. Небо потемнело, и с моря начал дуть холодный ветер. Но сегодня ветер не такой сильный, как вчера. Вчера он был гораздо сильнее. 5. Сильно подмораживает. Скоро пруд замерзнет, и мы сможем кататься на коньках. 6. Парк выглядит

так прекрасно, когда земля покрыта снегом, а на деревьях сверкает иней. 7. Я не слышала прогноза погоды сегодня и не знаю, будет ли сегодня дождь. Если дождя не будет, я обязательно поеду за город. 8. Погода становится теплее, я думаю, что скоро зацветут (будут в цвету) фруктовые деревья. 9. Зерно начинает созревать. Скоро начнется уборка. Некоторые студенты поедут помогать убирать урожай. 10. Возьми плащ или зонт. Погода может измениться. 11. Сегодня очень холодно. Тебе придется остаться дома. Если ты выйдешь, ты опять простудишься и не сможешь посещать школу. 12. Я думаю, что он вам не позвонит до того, как вернется в Москву. 13. Завтра утром приезжает мой брат. Я не знаю, получу ли от него телеграмму, но даже если не получу, я поеду на вокзал встречать его. 14. Мы сможем обсудить наши планы в понедельник. 15. Вы не должны учить это стихотворение наизусть, пока вы не отработаете его в лаборатории. 16. Она не знает, закончит ли свою статью сегодня. Если закончит и если сегодня не будет дождя, мы пойдем в театр. 17. Я буду рада, если дождь прекратится. Мне надо торопиться на вокзал. 18. Через час начнут прибывать первые делегаты. 19. В Англии поля и парки остаются зелеными даже зимой. 20. Посмотри! Выпало много снега. Завтра дети будут кататься на санках и лепить снеговика. 21. Как красиво! Капельки дождя и росы сверкают на листьях и на траве. 22. Я думаю, что дождь не будет продолжаться очень долго и мы сможем пойти в лес собирать грибы и ягоды.

В. 1. Сегодня очень душно. Боюсь, что скоро будет гроза. 2. Эти ужасные раскаты грома разбудили меня ночью. Дождь лил как из ведра всю ночь. 3. Посмотри! Дождь перестал. Облака рассеялись. На небе красивая радуга. Надеюсь, будет хорошая погода. 4. Согласно прогноза погоды на этой неделе изредка будут выпадать дожди. 5. Идет сильный дождь, раскрой зонтик, а то ты совершенно промокнешь.

XXIV. a) Translate into Russian. b) Give synonyms to the following words:

silly, ruin, jolly, completely, chuckle, lovely, flimsy, start.

c) Explain the meaning of the following words and word combinations in English:

tomfoolishness, occasional, depression, to be plagued, set-fair day, keep on steadily, a thing that is beyond me.

d) Retell the text:

George got hold of the paper, and read us the weather forecast "rain, cold, wet to fine, occasional local thunderstorms, east wind with general depression over the 'Midland Counties'." I do think that, of all the silly, irritating tomfoolishness by which we are plagued, this "weather forecast" fraud is about the most aggravating. It "forecasts" precisely what happened yesterday or the day before, and precisely the opposite of what is going to happen today.

I remember a holiday of mine being completely ruined one late autumn by our paying attention to the weather report of the local newspaper. "Heavy showers, with thunderstorms, may be expected today," it would say, and so we would give up our picnic, and stop indoors all day, waiting for the rain. And people would pass the house, going off in wagonettes and coaches as jolly and merry as could be, the sun shining out, and not a cloud to be seen.

"Ah," we said, as we stood looking out at them through the window, "won't they come home soaked!"

And we chuckled to think how wet they were going to get. By twelve o'clock, with the sun pouring into the room, the heat became quite oppressive, and we wondered when those heavy showers and occasional thunderstorms were going to begin. At one o'clock the landlady would come in to ask if we weren't going out, as it seemed such a lovely day.

"No, no," we replied, with a knowing chuckle, "not we. We don't mean to get wet — no, no." But not a drop ever fell, and it finished a grand day, and a lovely night after it.

The next morning we would read that it was going to be a "warm fine to set-fair day, much heat," and we would dress ourselves in flimsy things, and go out, and, half-an-hour after we had started, it would commence to rain hard, and a bitterly cold wind would spring up, and both would keep on steadily for the whole day, and we could come home with *cools and rheumatism* all over us, and go to bed.

The weather is a thing that is beyond me altogether. I never can understand it.

(Abridged from "Three Men in a Boat"
by Jerome K. Jerome)

XXV. Find a picture on the topic "Season and Weather" for your discussion in class. Prepare 8—10 questions which would help your fellow-students to describe the picture.

XXVI. Listen to the text "The Snow Maiden" carefully. Pick out words and word combinations pertaining to the topic "Weather". Get ready to ask your fellow-students questions on the text. Retell the text.

XXVII. a) Watch Film Segment Four "The Sky is Overcast" for general content. b) Watch the film segment again to find the English equivalents to the following:

до семи дождь, до одиннадцати ясно; английское лето — три жарких дня и гроза; какая там у Боба погода?; небо затянуто облаками; поехать на пикник; лгать; как хорошо слышно; накануне; матч на кубок; все хорошо, что хорошо кончается.

c) Answer your teacher's questions on the content of the film segment. d) Listen to the sound track recording of Segment Four. Get ready to ask and answer questions on the content of Film Segment Four and to reproduce the dialogue.

XXVIII. a) Explain the meaning of the proverb: "It never rains but it pours" and give a situation to illustrate it. b) Find English proverbs concerning weather, provide them with Russian equivalents, ask your fellow-students to illustrate them.

XXIX. Describe the weather in England and in your native town.

XXX. a) Make up a dialogue on the following situation:

Две студентки (одна с юга, другая из Сибири) разговаривают о климате своих родных мест. Южанке не нравится климат Москвы. Ей кажется, что зимой здесь очень холодно, а летом часто идет дождь. Сибирячке тоже не нравится московская зима. Хотя морозы в Сибири достигают 30—35°, но переносятся они легче, так как почти нет ветра и воздух сухой. А в Москве зимой снег часто тает, иногда моросит дождь.

b) Suggest a situation for your fellow-students to give it in the form of a dialogue.

LABORATORY WORK

I. a) Repeat the sentences after the tape. b) Make them interrogative and negative.

II. a) Listen to the questions and record your answers in the intervals. b) Listen to the record and correct the mistakes.

III. Translate into English, spell and transcribe the following words and word combinations.

IV. Spell and transcribe the four forms of the following verbs.

V. a) Join the following pairs of sentences using the first one as an adverbial clause of condition. b) Listen to the key following the intervals and repeat the key aloud. Pay attention to the intonation.

VI. a) Translate the following sentences into English as in the models. b) Check your sentences with the key following the intervals and repeat the key aloud.

VII. a) Use the following sentences in indirect speech. Make all the necessary changes. b) Check your sentences with the key following the intervals and repeat the key aloud.

VIII. Listen to the poem "Nothing Will Die" by Alfred Tennyson. Mark the stresses and tunes. Practise the poem. Learn it by heart.

Lesson Sixteen

Grammar: Sequence of Tenses. The Future in the Past. The Past Perfect Tense.

Texts: 1. Under the High Trees. 2. At the Seaside.

STUDY THE FOLLOWING

Table No. 1

SEQUENCE OF TENSES

a)	He (She)	was	sure	Tom Ann everybody	was	ill. out. at school. in the country.
	They	were		the children their friends	were	

b)	James Roger I We The Browns	asked	if	Ben everyone Alice	was	ready. busy. free. angry.
				they her friends	were	

Table No. 2

THE FUTURE IN THE PAST

Ann Tom We The Browns The students	knew that	I we	should	go out of town. join them. enjoy the party. skate a lot.
		Mr. Black everyone	would	leave the place. never return . read the story.

Table No. 3

THE PAST PERFECT TENSE

We Ann Tom The Browns The students	knew that	we everyone Mr. Black Irene	had	read the letter. seen the play. bought a radio-set. stayed indoors all day.
Alice George The Blacks	asked if	John Ann the Browns everyone	had	had dinner. bought a lot of fruit. changed the clothes.

GRAMMAR EXERCISES

I. Study Substitution Tables No. 1, 2, 3 and compose as many sentences as you can.

II. Spell and transcribe the four forms of the following irregular verbs:

take, do, come, read, feel, say, see, ride, go, know, shine, forget, tell, cut, get, make, run, fly, choose, catch, swim, lie.

III. Write the following sentences in indirect speech using the Future in the Past:

1. She asked me: "Will you be angry with me?" 2. I said: "I'll be too busy tomorrow." 3. We said: "We'll take four exams in summer." 4. He said: "I'll show you the main building of our University. It's very beautiful." 5. Ann said: "I'll have a better command of the language, if I read English books." 6. The students said: "We'll work hard at our pronunciation. We want to get rid

of our mistakes.” 7. They asked us: “When will you join our choir?” 8. Nelly asked her “Will you invite me to your birthday party?”

IV. Write the following sentences in indirect speech using the Past Perfect)

1. Roger said: “My uncle has been here more than once”.
2. Alice asked me: “Did you spend much time there?” 3. Ben asked me: “When did you join our circle?” 4. She said: “Our group has worked in the lab today.” 5. Bill said: “I remember she was good at singing.” 6. The mother asked her son: “Why have you spent so much money on sweets?” 7. Fanny asked her friend: “Where did you go during your vacation?”

V. Find in the book you use for your home reading examples on Sequence of Tenses. Copy them out.

VI. Translate the following sentences into English:

1. Мы слышали, что все первокурсники получили большое удовольствие от концерта. 2. Все были уверены, что Петр сдаст все экзамены на отлично. 3. В письме сын писал матери, что принимал участие в трудной, но интересной работе. 4. Мы узнали, что они не поехали за город из-за отвратительной погоды. 5. Бекки сказала матери, что она пригласила на пикник своих друзей. 6. Я был уверен, что не смогу получить отличную оценку по географии. 7. Брат сказал, что он не любит химию. 8. Анна сказала Николаю, что ему придется делать доклад в субботу. 9. Дети сказали Тому, что учительница поставила ему хорошую оценку. 10. Он узнал, что этот человек был когда-то храбрым генералом. 11. Мы услышали по радио, что на следующий день мороз будет еще сильнее. 12. Она боялась, что день будет холодным и дождливым. 13. Гарри сказал, что дождя не было, по крайней мере, двое суток. 14. Девочка сказала, что ее братья уехали кататься на лыжах. 15. Отец сказал, что он уже просмотрел утренние газеты. 16. Подруга Нины сказала, что ей удалось достать билеты.

TEXT 1

UNDER THE HIGH TREES

It was six o'clock when Ben Smith, dreadfully **tired**, arrived home from the school where he was a teacher. He had had **a lot** of work and trouble that day. He dreamed of a quiet evening at

home. June, his wife, met him at the door smiling radiantly. She asked Ben to be quick with his supper and change after that. She said she had **got everything arranged** and they would go to the theatre.

Only then did Ben remember it was the **very** night that had been **settled** for their going out. So June was **realizing** her dream. He envied his daughter Penny, a sixteen-year old girl, who said she would stay **indoors** and **watch television**. But suddenly he was sorry for June who got too little entertainment even at **week-ends**.

It was already past seven when they **started for** the theatre. The weather was **unusually** nasty. Ben's nose and feet were cold. After 20 minutes a number 64 bus stopped. They got on, but the seats were full. Unfortunately the bus conductor told Ben to get off as only seven people could stand in the bus. Ben did so forgetting that his wife had got the tickets.

It was pouring now. The road was wet and there was a hole in his shoe. Luckily he got on the next number 64 bus soon enough and found a seat. Ben shut his eyes. When he opened them again, the bus was past the theatre. It was still raining as he walked back to it **feeling unhappy**. Over the doors were the words, "Under the High Trees".

The man at the door said he could not let him in without a ticket. Ben **was about to** leave when a girl behind the ticket-office window said: "Are you Mr. Smith? Your wife left your ticket with me."

Ben squeezed to his seat in the dark, stepping on people's feet. He asked June what the play was about. She whispered she could not understand much as one actor, an old man, spoke very quietly, and the other, a young man, spoke very quickly.

As soon as the play was over, they ran out. There were no buses and it was raining. They waited and waited and their clothes got wetter. At last Ben lost his patience and shouted: "Taxi!"

A passing taxi stopped. Ben pushed his wife in.

"Two pounds," said the driver when they arrived.

"What?"

"After ten o'clock in the evening the fare is higher."

Unwillingly Ben paid the driver. **Besides** all the trouble it turned out to be too **expensive** for them.

"Did you watch television, Penny?" Ben asked his daughter.

"Yes," she said. "You can't imagine how brilliant the play was."

"What was the name of it?" asked Ben as he picked up his cup of coffee.

"Under the High Trees" was the answer. Ben Smith put his cup of coffee on the kitchen table and went slowly upstairs to bed.

TEXT 2

AT THE SEASIDE

Mrs. Hilton: It's much fresher here than in London.

Mr. Hilton: Yes, it was so stuffy in the train with the carriage so crowded, I hate trains and buses.

Mrs. Hilton: It's all over now. Look? Alice and Roger have gone further along. They've chosen a nice place.

Mr. Hilton: Yes, there are fewer people there.

Mrs. Hilton: How quick the young people are! They are already in their bathing-suits lying in the sun.

Alice: Isn't the water cold?

Roger: It is, and you are certainly afraid to come into the water, you coward.

Mrs. Hilton: Stop teasing your sister, Roger. I am sick and tired of your quarrels. Let me have a minute's rest.

Roger: Sorry, Mum. I'll be **as good as gold**. Wait for me, Alice, I'm coming too.

Alice: Quick! I'm already in the water.

Roger: I'll **catch up with** you easily. You **splash about** too much with your feet.

Alice: I'm not such a strong swimmer as you. Oh, I've got a mouthful of salt water.

Roger: You shouldn't swim with your mouth open.

Alice: I feel a bit chilly. I'd **rather** swim ashore and lie on the sand.

Roger: I'll join you in a moment after I dive off that raft.

VOCABULARY NOTES

be tired after устать от, *e. g.* They were tired after having practice in hearing and pronunciation. If you are tired of London, go down to the sea. **be tired (of)** надоестъ; **be sick and tired** надоестъ до смерти; *e. g.* I am sick and tired of this noise.

a lot (of) много. The following word combinations are all translated into Russian with the word «много». Mind their usage and the way prepositions are used: **a great deal (of), a good deal (of)** are used with uncountable nouns, *e. g.* He spends a good (great) deal of time at the language laboratory. She plays the piano a good (great) deal. **a great number of, a great many** are used with countable nouns, *e. g.* There is a great number of old newspapers in the desk. I saw a great many needles in the working-basket. **a lot of, plenty of** are used both with countable and uncountable nouns, *e. g.* There is a lot (plenty) of fruit in the shop today. There are a lot (plenty) of tooth-brushes on the shelf. He knows a lot.

Mind the way of strengthening the meaning of the given word combinations: He knows a lot **more** than you think. I can tell you a great deal **more** on the subject.

get everything arranged все уладить, приготовить, *e. g.* Robert and Tom got everything arranged for their excursion.

very *adj* тот самый, *e. g.* At that very moment Mrs. Hilton told them that it was high time for everybody to go to bed. He is the very person we want to see.

settle *vt* улаживать, решать; назначать, определять, *e. g.* It was not difficult to settle the question. *Syn.* **decide** *vt/i* решать, *e. g.* She decided to leave Nick at home.

realize *vt* 1. представлять себе; понимать, осознать. *Syn.* **understand (understood, understood)** *vt, e. g.* The man was very quiet. He didn't realize the danger. 2. осуществлять, реализовать, *e. g.* The plan was hard to realize (fulfil). *But:* It's necessary to understand the rule before doing this exercise. I don't understand why he has left.

indoors *adv* дома; **out-of-doors** на улице; **indoor games:** chess, draughts, lotto, dominoes, etc.; **outdoor games:** football, golf, cricket, hockey, etc.

Mind the stresses in the following word combinations: 'indoor 'games, but to 'stay in 'doors; 'out-of-'doors.

watch television (TV) смотреть телевизор, *e. g.* The Leonovs bought a TV-set and invited the neighbours to watch TV. to see

(watch) the TV programme смотреть телевизионную передачу, *e. g.* I'm sorry you didn't see the TV programme on Sunday evening. It was really interesting.

week-end *n* Sunday, with parts of Saturday and sometimes of Monday, as a period of rest or as a holiday. Mind the use of prepositions: to do something **at** the week-end, to go somewhere **for** the week-end.

start (for some place) *vt/i* 1. отправляться, пускаться в путь, *e. g.* The family started for the railway station. 2. Начинать что-л., *e. g.* The machine started working.

unusually *adv* необычно, *e. g.* He thought that Jane looked unusually pretty that day. *Ant.* **usually** обычно, *e. g.* He usually takes a cold shower at 8 o'clock, **as usual** как обычно, *e. g.* He took off his coat and hung it on the hook as usual.

to feel (look) unhappy (happy, bad, chilly, etc.) чувствовать себя (выглядеть, казаться) несчастным (счастливым), чувствовать себя (выглядеть) плохо, чувствовать озноб, **but to feel (look) well** чувствовать себя (выглядеть) хорошо, *e. g.* He always feels happy when he comes to his native town. She felt chilly and swam ashore. Ann looked surprisingly beautiful in her black dress. John looked well in spite of his illness.

to be about to собираться сделать что-л., *e. g.* They were about to leave the house when the telephone bell rang.

besides *adv* кроме того; **beside** *prep* около, возле, *e. g.* X. is a wonderful singer and a good pianist besides. There was a house beside the river.

expensive *adj* дорогой, *e. g.* The hat is too expensive, I can't buy it. *Syn.* **dear** (*разр.*), *e. g.* Isn't the toy dear? *Ant.* **cheap** дешевый, *e. g.* The cheapest things cannot be very good.

at the seaside у моря, на взморье

Note: **shore** *n* берег моря, океана, озера, **as the shore of the Black Sea**; **bank** *n* берег реки, **as the bank of the Moskva river**; **coast** *n* побережье, **as the coast of France**; **the Black Sea coast**; **beach** *n* пляж, *e. g.* Robert and his Grandpa sometimes spent their time on the beach.

as good as gold золотой, примерный (о поведении, о нравственных качествах)

to catch up (with smb.) догонять, *e. g.* It's easy to catch up with him, he is walking slowly. Mary was afraid that she would not be able to catch up with the group after her illness.

to splash about брызгаться, плескаться

I'd rather (I would rather) я пожалуй, я предпочел бы, *e. g.* I'd rather swim ashore.

Compare: You'd better (You had better) вам бы лучше, e. g. You'd better go now = It would be better for you to go now.

EXERCISES

I. a) The material below is to be prepared for reading. Mark the stresses and tunes. b) Let your fellow-student read this exercise for you to detect his errors in sounds and tell him what must be done to eliminate them:

- [i:] 1. Please believe me. Please leave me in peace.
2. Extremes meet.
3. Seeing is believing.
4. A friend in need is a friend indeed.
5. A sailor went to sea
To see what he could see.
But all he could see
Was sea, sea, sea.
6. If all the seas were one sea, what a great sea that would be.

II. Before you start working at the text practise the sounds in the following word combinations:

- A. 1. [aɪ] — smiling, realizing, behind, wife, arrived.
2. Loss of plosion: and trouble, that day, asked Ben, got too little, walked back.
3. Alveolars replaced by dentals: when they, in the bus, and there, at the door, as the play, said the driver, in the evening, that was the end, was the answer.
- B. 1. Loss of aspiration: s_{top} teasing, you s_{plash}.
2. No glottal stop: all_{over}, swim_{ashore}, dive_{off}.

III. 1. a) Listen to the recording of the text "Under the High Trees". Mark the stresses and tunes. b) Practise the text for test reading. Listen to the text very carefully until you can say it in exactly the same way.

2. a) Listen to the recording of the dialogue "At the Seaside". Mark the stresses and tunes. b) Practise the dialogue for test reading. Listen to the text very carefully until you can say it in exactly the same way. c) Memorize the dialogue and dramatize it.

IV. Transcribe the following words and practise their pronunciation:

dreadfully, radiantly, arranged, week-end, squeeze, enough, quietly, patience, unwillingly, expensive;

carriage, both, further, bathing-suit, coward, tired, mouthful, ashore, moment, raft.

V. Transcribe the following sentences; mark the stresses and tunes and picture them on the staves:

1. "I can speak Japanese," he said. 2. "India is in the South of Asia," the pupil answered. 3. "Does he come from South America?" John asked. 4. "Have you come from Bulgaria?" I asked him. 5. Besides, he is a good sportsman. 6. To tell you the truth, I dislike him. 7. As far as I know, she is married. 8. The students, of course, knew the professor. 9. As a rule, I am free in the evening.

VI. a) Answer the following questions:

1. Why was Ben Smith so dreadfully tired when he came home? 2. Why was June smiling radiantly? 3. What kind of dream was June realizing? 4. What was Penny's idea of spending that evening? 5. Why did Ben envy his daughter? 6. What do you think of Ben's attitude towards June? 7. What can be said about the weather? 8. Why did Ben have to get off the bus? 9. How did it happen that Ben went past the theatre? 10. Why didn't the man at the door let Ben in? 11. Who saved the situation at that moment? 12. Was it easy for Ben to find his seat? Why? 13. Why did Ben and June find it difficult to understand the plot of the play? 14. Why did Ben decide to take a taxi on their way back? 15. Why did the journey turn out to be rather expensive? 16. What struck Ben when he talked to his daughter about watching TV?

b) Ask your comrades questions on Text 2. c) Ask your comrades questions on their past week-end.

VII. Fill in prepositions or adverbs wherever necessary. Retell the text:

Tom Sawyer got tired ... the medicine which Aunt Polly gave ... him every day. So once he decided to give it ...his Aunt's cat Peter. Peter sprang up ... the air ... once. ... a few minutes Aunt Polly entered ... the room. She wanted to know what Tom was laughing She came just ... time to see Peter jumping ... the window and carrying the last flower-pot ... him. Tom lay ... the floor laughing. She looked down and saw the bottle ... medicine and a teaspoon ... the bed. Aunt Polly took Tom ... the ear and

asked why he had treated ... the poor animal like that. Tom said, "I was sorry... him because he had no aunt."

VIII. Each sentence describes a certain situation in a concise way. Find out some more details about the situation by asking questions. Work in pairs. Use conversational phrases:

1. They are proud of their wonderful language laboratory.
2. Tom asked his father to take him down to the seaside. 3. She is turning on the radio. 4. The Greens have breakfast in the open air in summer. 5. Ann does her morning exercises to music every day.

IX. Fill in the right word out of those in brackets (*to hear, to listen; to leave, to stay; tall, high; short, low*):

1. She said she did not like the idea of ... the children all by themselves. 2. When Tom ... the old man's words he trembled with fear. 3. He said he had spent his childhood far away in ... mountains. 4. When the teacher made sure that all his pupils were ... to him he began explaining the new material. 5. Peter the First was an unusually ... man. 6. The girl said that she would never ... a moment in the house where nobody liked her. 7. He was so ... that his wife was ... than he. 8. Pay attention to that ... building.

X. Replace the part of the model in bold type by the following.

Model: It is high time **for everybody to swim ashore.**

for him to leave, for them to go out of town, for everybody to begin the work, for John to return.

XI. Form 5 sentences on the model using the following adjectives.

Model: The girl was **tall enough** to reach the apples.

quick, well, clever, energetic, polite, nice, distinct.

XII. Write 5 sentences of your own on each of the models and add some more sentences for a situation.

Model: a) It was **such** a wonderful holiday. We bathed a lot.

b) She dislikes **such** selfish young men. They get on her nerves.

c) Don't go out in **such** bad weather. You may catch cold.

XIII. Write exclamatory sentences on the models using the given adjectives.

Model 1: a) How quick the boy is! He has already run away!
b) How quick the young people are! They are already on the other bank!

Model 2: a) What a quick boy he is! He has already come back!
b) What quick young people they are! They are already on their way home!

strong, weak, interesting, beautiful, lovely, tall, high, jolly.

XIV. Form adjectives of negative meaning with the help of the prefix *un-* from the following adjectives. Translate the derived adjectives into Russian:

tidy, pleasant, selfish, able, grateful, limited, necessary, married, original.

XV. Form adjectives of negative meaning with the help of the suffix *-less* from the following nouns. Translate the adjectives into Russian:

home, speech, care, wood, water, thought, sleep, rest, hair, tooth.

XVI. a) Translate the following sentences into Russian:

1. Would you rather have a piece of bread or a cake? 2. I would rather go to the cinema than stay at home. 3. We had better leave the house at 5 so as not to be late. 4. Would you like to go to the theatre? — No, thank you, I would rather stay at home. 5. You had better eat your breakfast or you'll be hungry before lunch-time. 6. If we don't run, we shall miss the bus, so we had better run. 7. Would your brother like to come? — I think he'd rather not. 8. The boys would rather play football. 9. I would rather have hot weather than cold weather. 10. Which would you rather have: tea or coffee?

b) Make up sentences using the following tables.

Model: You'd better (You had better) do it yourself.

We'd		try again.	
He'd		say nothing.	
She'd	better	go at once.	
I'd		wait for her.	
They'd		tell him the answer.	
You'd			

Model: I'd rather (I would rather) do it myself.

I'd	rather	stay at home.
We'd		take the book.
He'd		go on an excursion.
She'd		take a taxi.
They'd		have tea than coffee.
You'd		

XVII. Translate the following sentences into English:

1. Сколько времени им нужно, чтобы прочитать эти журналы? — На это не потребуется и получаса. Сколько времени вам будет нужно, чтобы закончить эту работу? — Около полутора часов. 2. Друзья собирались поехать за город в конце недели. 3. Я очень устала после экскурсии и не смогу приехать к вам сегодня. 4. Им всем хотелось провести праздник весело. 5. Детям нельзя смотреть телевизор каждый день. 6. Эта женщина выглядит молодо. Она всегда так хорошо выглядит? 7. Он никогда не думал, что сможет осуществить свою мечту. Старик сознавал, как серьезно было его положение. 8. Легко затеять ссору, но нелегко помириться. 9. Ваш ребенок знает гораздо больше, чем вы думаете. 10. Они долго сидели на берегу реки. На берегу озера никого не было. На побережье Черного моря сейчас тепло. 11. К ним присоединились 12-летняя Мэри и Дикки, веселый пятилетний мальчуган. 12. Трудно оставаться дома в такую погоду. 13. Он готов был (собирался) выйти из дома, когда начался дождь. 14. Мне хотелось бы быть сейчас на свежем воздухе. 15. Эту проблему нетрудно разрешить. 16. Вот та самая тетрадь, которая мне нужна. Вот тот самый человек, которого я мечтал встретить. 17. В вагоне очень душно. Давай выйдем на платформу на следующей остановке.

XVIII. a) Retell Text 1 in the words of the author, Ben Smith, June, Penny, one of the spectators at the theatre. b) Think of another way for the Smiths to spend their week-end. c) Sum up the content of the text in a few sentences.

XIX. Fill in the blanks with a great (good) deal (of); a great many, a great number of; plenty of:

1. It was a very gay party. We laughed ... 2. The boys saw ... people on the beach. 3. There were ... most beautiful flowers in the mountains. 4. There are ... small boats at the bank. 5. In winter ... skiers practise their skill on the Vorobyev Hills. 6. Both of the girls spend ... time on reading books in the original. 7. They used to quarrel ..., but they made up their quarrels easi-

ly. 8. In the morning we settled ... questions and got everything arranged for the journey. 9. After her illness she had to study ... to catch up with the group. 10. ... fashionable dresses were displayed in the shop-windows. 11. One can see ... fruit and vegetables at the market in autumn. 12. ... multistoreyed buildings have lately appeared in the suburbs of Moscow. 13. ... trains run from Moscow to St. Petersburg every day. 14. The mother and the daughter spent ... money at a ready-made clothes department. 15. You can't buy ... expensive things with the money you have been given.

XX. Fill in articles wherever necessary. Retell the stories:

1. ... young lady entered ... crowded bus with ... pair of ... skates for ... figure skating over her arm. ... gentleman stood up to give her his seat. "Thank you very much, sir," ... lady said, "but I've been skating all ... afternoon and I'm tired of sitting down." 2. ... young man and his girl-friend once decided to see ... football match. It was very difficult to get ... tickets and they had to wait outside for ... long time. ... young people got there only thirty minutes after ... beginning of ... first half. "What's the score?" Peter asked ... fan sitting next to him. "Nothing to nothing." ... fan replied. "You see," said ... girl with ... smile, "we haven't missed anything."

XXI. Make up dialogues:

a) between Ben and June; b) June and Penny; c) Ben and Penny; d) Ben and June, looking out of the windows of a taxi; e) Ben and his neighbour after the visit to the theatre; f) two friends who have come to Moscow for their vacation; g) two friends going on a visit.

XXII. Describe situations using the following words and word combinations:

a) *at the seaside*: the beach, waves, to be fond of looking at the bright sky, to lie in the sun, to swim, to dive, to go boating, children, sea-gulls, to be glad to;

b) *on Sunday*: to go on an excursion, it took ..., to go by bus, crowded, to get off, the wonderfully fresh country air, the tall pines and birch trees, to enjoy the beauty of the landscape, to look forward to;

c) *at the skating-rink*: the frosty air, to go skating, to be fond of, figure skating, to enjoy music, a great many, to be tired after;

d) *at the evening party*: to gather, to celebrate, gay, smiling, to sing, to recite poems, to dance, to enjoy oneself, to be pleased with.

XXIII. Respond to the following sentences. Work in pairs:

1. Excuse me, I haven't looked through this paper yet. 2. Oh, it's you! 3. Give me that pencil, please. 4. May I take your newspaper? 5. What about going to the country today? 6. How are you? 7. I'm afraid, I'm very short of time. 8. Well, if it isn't old Jack!

XXIV. Think of stimulating phrases to which those below could be replies. Work in pairs:

1. Here you are. 2. Oh, no, I didn't. 3. I am afraid not. 4. It's nonsense. 5. Really? 6. I think so. 7. Certainly. 8. Oh, it's too bad. 9. Right you are. 10. Don't worry. 11. See you tomorrow, then.

XXV. Retell Text 2 in indirect speech, as if you were Alice (Roger, Mr. Hilton, Mrs. Hilton).

XXVI. a) Make up a dialogue using conversational phrases:

Два студента собираются на зимние каникулы в дом отдыха. Один из них уже был в этом доме отдыха прошлой зимой, и ему там очень понравилось. На вопрос товарища, где они смогут кататься на коньках, он отвечает, что там есть большой пруд, и зимой, когда он замерзает, на нем катаются на коньках. Надо ли брать с собой коньки, спрашивает его товарищ, или их можно получить в доме отдыха. В прошлом году, отвечает первый студент, коньки можно было достать в доме отдыха. А лыжи лучше взять с собой. В хорошую погоду многие уезжают на лыжах в лес, и тогда получить их почти невозможно.

b) Get ready with a situation for your fellow-student to give it in the form of a dialogue.

XXVII. Translate the story into English. Retell it:

Погода была прекрасная в то воскресное утро. Федоровым очень хотелось провести несколько часов на свежем воздухе. Потребовалось немного времени, чтобы обдумать план отдыха. Все

они — отец, мать и два сына, Юрий и Виктор, — были отличными лыжниками. Поэтому они решили взять лыжи и выехать как можно скорее за город.

Они позавтракали, приготовили все для поездки и в 10 часов вышли из дома.

Улицы были полны народом. Одни шли в музей и на выставки, другие — навестить друзей. Многие молодые люди и дети несли лыжи или коньки.

Через пять минут Федоровы добрались до Савеловского вокзала. Через час вместе с другими лыжниками они были на станции Турист. Морозный воздух был изумительно свеж. Все вокруг было покрыто снегом.

После прогулки все почувствовали себя немного уставшими, но были довольны днем, проведенным за городом. После обеда братья играли в шахматы. Отец и мать сказали, что предпочитают остаться вечером дома и посмотреть телевизор. Отец сказал, что воскресная телевизионная программа обещает быть интересной. Они посмотрят новый фильм и с удовольствием послушают оперу Мусоргского.

Но Юрий и Виктор не собирались отдыхать дома. Александр, их друг, праздновал свой день рождения. Оба брата были приглашены. Мать пожелала им хорошо повеселиться на вечер. Юноши попрощались с родителями и вышли из дома.

XXVIII. Arrange short dialogues according to the model. Use the following statements.

Model: A: I've never seen such a town.

B: What did you say?

A: I said I'd never seen such a town.

1. She can't help admiring St. Petersburg. 2. They haven't got any refrigerator. 3. He won't be able to make a report tomorrow. 4. My friend isn't a coward. 5. Mary can shoot well. 6. My brother hasn't had dinner yet. 7. We'll clean the windows on Monday. 8. They've gone further along. 9. She's having a bathe. 10. The boy's teasing a dog. 11. They're about to dive off that raft.

XXIX. Render the following in indirect speech:

Once in Berlin, Remarque, the author of "All Quiet on the Western Front", was talking to an American girl.

The American, speaking in German, asked Remarque why he had never visited the United States. His answer was: "I know only a few sentences in English."

"What are the sentences?" inquired the girl.

Remarque said: "How do you do? I love you. Forgive me. Forget me. Ham and eggs, please."

"Why, with that vocabulary you could tour my country from Maine to California," the girl said.

XXX. Find a picture on the topic "Rest" for your discussion in class. Write 8—10 questions which would help your fellow-students to describe the picture.

XXXI. a) Translate into Russian. b) Find the key-phrases. Retell the text. Mind the speed limit:

Let's Have a Picnic

Picnics are popular with women and children and some men who know how to make a fire. Children are fond of picnics chiefly because, as a rule, there are no tables at picnics and consequently no table manners and because they have an excellent opportunity to eat things that do not agree with them. Since picnic lunches are always just about the same and therefore require little imagination, women do not have to trouble about thinking up a meal.

Much depends, of course, upon the day. Typical picnic weather is of three kinds. Either it is dark and threatening with occasional showers in the morning, clearing in the afternoon or it is hot and clear in the morning, with thunder showers in the afternoon; or there is a steady drizzle all day long. But as most of the lunch is prepared ahead of time, nothing much can be done about it. After all, there is not much choice between eating a picnic lunch that has waited a day or two and getting a soaking. Picnic grounds are usually situated on a body of water at some high altitude. One of these features is essential, for no picnic can be a success unless the children have something to fall into, or fall off. Also, a body of water naturally suggests taking fishing tackles along. No fish was ever known to have been caught on a picnic, but fishing serves as an excellent excuse for getting out of the way while the heavy work is being done.

Quite the most important feature of the picnic is the lunch. Fried chicken is always popular ... Then there should be hard-boiled eggs. Almost everything else that comes in a can or a paper bag is good for a picnic lunch. These containers are very important as, after the contents have been eaten, they are strewn about and identify the picnic ground. Ginger ale, too, should be brought along to remind you that you left the bottle-opener at home. However, there is always at least one person present who knows how to open a bottle on a rock.

As soon as the food and other equipment have been unpacked it is in order to start a fire. Collecting wood provides occupation for people who do not know how to amuse themselves.

After the lunch has been eaten a picnic is mostly anticlimax. But there is always the possibility of someone nearly getting drowned or running into a hornets' nest or twisting an ankle. However, you must remain until well into afternoon, or you may not appear to have had a good lime. To make matters worse, someone will suggest singing.

Picnics, whatever may be said against them, have their advantages. At least they reawaken in the hearts of many the truth of the old saying that there is no place like home.

(S. M. G. From "Humour Variety. Stories, Jokes, Cartoons", No. 2, London)

XXXII. Read and translate the following story which is not finished, give a title and your own ending to it:

The morning we left Liverpool the weather was very fine and we were going to have a very pleasant time. The captain told us it would be warm and calm all the way to New York. I still remember some of the passengers. There was an old lady who was going to visit her son in Boston. Then there was a man who was going to start a new life in Canada. They both went down with the ship. The first and second days were very nice. I thought I would soon have a fine suntan. Then, on the second evening the captain told us that the weather was going to be a bit worse than expected, but it wouldn't last long.

It turned very nasty on the third day. None of us had any idea how bad it was going to get. By the time it was evening, it was really terrible.

Everybody stayed in their cabins on the fourth day. The storm was impossible to describe by then. Suddenly I felt a jolt.

(From "English in Situations" by R. O'Neill.
London Oxford University Press)

XXXIII. a) Watch Film Segment Five "The Picnic". b) Watch the film segment again to find the English equivalents to the following:

растворимый кофе; пиво в банках; снимать (делать фото); моментальный снимок; с континента; линза (объектив); закопать мусор.

c) Answer your teacher's questions on the content of the film segment.
d) Listen to the sound track recording of Segment Five. Make up the dialogue between Mrs. Brown and Margaret on the phone. Get ready to ask and answer questions on the content of Segment Five. Write a short account of what happened at the picnic.

XXXIV. Write a short composition about your week-end.

XXXV. Arrange a dialogue on the topic "Week-End". Use conversational phrases.

LABORATORY WORK

I. a) Repeat the sentences after the tape. b) Make them interrogative and negative.

II. Use the sentences in indirect speech. Mind the change in intonation.

III. Paraphrase the sentences using *a great deal* and *a good deal* instead of *a lot*.

IV. Paraphrase the sentences using *a great number* and *a great many* instead of *a lot*.

V. a) Use the adjectives *unhappy, bad, awful, nervous, frightened, ill, strange* instead of the adjective *happy*. b) Use the nouns *taxi, bus, tram, trolley-bus, pony* instead of the noun *bicycle*.

VI. a) Use the adjectives *gay, pretty, clever, kind, dull* instead of the adjective *quick*. b) Compose exclamatory sentences beginning with *What ...* Use the following word combinations: *a strong wind, a high mountain, a bright student, a kind woman*.

VII. a) Translate the sentences into English using the vocabulary of the lesson. b) Check your translation with the key.

VIII. Listen to the wrong statements. Correct them.

IX. Listen to the dialogue "Planning a Holiday". Mark the stresses and tunes. Repeat it following the model. Learn it by heart.

Lesson Seventeen

Grammar: The Passive Voice.

Texts: 1. A Visit to Moscow. 2. Conversation.

STUDY THE FOLLOWING

Table No. 1

THE PASSIVE VOICE

The article The poem	was	written translated	on Monday. yesterday.
The exercises The letters	were	finished	last week.

GRAMMAR EXERCISES

I. Study Substitution Table No. 1 and compose as many sentences as you can.

II. Change the form of the verbs in the sentences from the active into the passive voice and add something to them to develop a situation:

1. We turn on the light when it's dark. 2. The students finished their translation in time. 3. Helen washed the dishes. 4. Betty often took Benny to the park. 5. Mother has made some coffee. 6. Have you ironed your dress yet? 7. Nina mispronounced the word. 8. We pronounce the consonant with aspiration. 9. We form the Present Perfect Tense with the help of the auxiliary verb 'to have'. 10. They told her the truth. 11. She promised me a book. 12. She's cooked the cake very well. 13. One uses chalk for writing on the blackboard. 14. I'll finish my work at about seven. 15. Someone has opened the door. 16. The waitress brought in the coffee. 17. One of my friends took me to the pictures last week. 18. They'll meet me at the station. 19. We shall finish this work in time. 20. They built the house in 1980. 21. They didn't invite me to the birthday party because they didn't know I was in Moscow. 22. I didn't leave

the windows open. 23. They didn't turn off the light. 24. I have invited some friends to tea. 25. She's given me an English book. 26. Have you written the letter yet?

III. Change the form of the verbs in the sentences from the passive into the active voice. Add something to them to develop a situation. Think of new subjects in the sentences:

1. The light has not been switched off. 2. The boy was punished for something. 3. His work was finished by 3 o'clock. 4. The dictation was written without mistakes. 5. Who is the article written by? 6. Her dress was washed and ironed. 7. I was not invited to the party. 8. The work wasn't finished in time. 9. This house was built last year. 10. The letter has just been sent off. 11. This article will be translated. 12. When will this book be read? 13. The room was cleaned and aired. 14. Have all these books been read? 15. Who are these letters written by? 16. The letter's just been typed. 17. She showed me the article which had been translated by her brother. 18. I shan't be allowed to go there. 19. He's been told everything. 20. All the questions must be answered. (By you).

IV. Translate the following sentences into English:

1. Эта статья написана одним из наиболее известных английских журналистов. 2. Эта книга должна быть прочитана всеми студентами нашей группы. 3. Кем написана эта книга? 4. Статья должна быть переведена к 5 часам. 5. Он обещает, что перевод будет закончен вовремя. 6. Когда я пришла домой, стол был уже накрыт. 7. Их будут обучать английскому языку. 8. Когда экзамен был сдан, студенты пошли на стадион. 9. Когда будет написана ваша статья для стенной газеты? — Завтра. 10. Лаборатория речи посещается ежедневно всеми студентами. 11. Все эти книги взяты из библиотеки. 12. Диктант был сдан преподавателю после звонка. 13. Нам об этом ничего не сказали. 14. Студенты нашей группы всегда приглашаются на заседания клуба. 15. Она читала письмо, полученное от сына. 16. Это не могло быть сказано студентами. 17. Я думала, что хлеб и масло будут куплены сестрой. 18. Весной это поле будет покрыто зеленой травой и цветами. 19. Проверь, пожалуйста, выключены ли газ и электричество. 20. Уроки были приготовлены, книги и тетради уложены в портфель. 21. Письма были оставлены (забыты) на столе. 22. Мальчику не разрешили купаться в реке. 23. После обеда посуда была вымыта.

TEXT 1

A VISIT TO MOSCOW

Last summer Mr. Wilson, his wife and their daughter Mary — **tourists** from England — **arrived** in Moscow. It was their first visit to Russia and they wanted to see as much as possible.

Their guide showed them a lot of **places of interest so that they could get a good idea of** the Russian capital.

The Wilsons liked Moscow's **straight** and **broad** streets and **avenues**. They admired the centre of the city with its theatres, cinemas, museums, monuments, and wonderful multi-storeyed buildings. They were greatly **impressed** by the Moscow Kremlin, Red Square, Lenin Avenue, which is one of the longest and **busiest** streets in Moscow.

The Wilsons wanted to see Moscow University and the guide **suggested** their going there by metro. They liked the idea and joined a stream of people going downstairs into the metro. It seemed to them that nearly everyone in Moscow was in a hurry. Very few were **satisfied** to stand still and let the magical staircase carry them down to the platforms below. Most people went hurrying down on the left side. On and on ran the train through the tunnel and at every station people came in and out. The trip gave the Wilsons a good impression of Moscow's **immense** size.

When they came up into the daylight, they saw the **magnificent** building of the University which **is situated** on the Vorobyev Hills and from there they enjoyed a most beautiful view of *the whole city*.

They went for a ride in the city. The size and the beauty of the capital made a great impression on the family. They saw endless streams of buses, trolley-buses and cars in the streets, **crowds** of people walking along the pavements. They **crossed** the city in different **directions** but to their great **surprise** they saw the same thing everywhere: well planned streets lined with trees, multi-storeyed houses, big stores, hotels and beautiful squares. They saw no contrasts between the central part of the city and its suburbs so typical of big old towns.

The Wilsons **went sightseeing** every day of their stay in Moscow. And before their tour came to an end they had seen and learned a lot of interesting things about the capital and the country. They liked Moscow and the Muscovites who are so hospitable and friendly.

TEXT 2

CONVERSATION

Stranger: Excuse me.

Resident: Yes?

Str.: I... I was wondering if you could help me.

R.: Well, I'll try.

Str.: I need to find out where the... er... town centre is. Now I see there is a **sign** up there that points to the left.

R.: Ah, well, let me see, ... er... it all depends if you're on foot or going by car.

Str.: Ah, no, I'm walking.

R.: Ah well, you turn to the left and then carry straight on.

Str.: Ah, right, thanks! Er... I wonder if you could tell me... um... if there's a good hotel... er... in town that I can use.

R.: Oh, let me think a moment... um... yes, there are two hotels — they're in the High Street... er... one on each side of the road.

Str.: Right, well, I expect we'll **manage** to find one of those. Er, I wonder if you could tell me er... anything about the... er... **castle** in town... er... where... where it is.

R.: Um, well, it's actually further on... er... down the High Street and then you cross over the bridge and it's on the other side of the river.

Str.: I see, I see. Could you tell me a bit more about it? Is it worth visiting you think?

R.: I'm not really sure. I've never actually been there myself. I think it's one of the tourist **attractions** of the town.

Str.: I see, well, right, thank you, thank you.

VOCABULARY NOTES

visit *n* посещение, визит, *as* a visit to a friend, a visit to the Crimea:
visit *vt* посещать, навещать, *e. g.* They visited the Ivanovs on Sunday.
Syn. **attend** *vt* посещать регулярно (лекции, собрания), *as* to attend lectures, meetings, classes

tourist *n* турист, путешественник; **tour** *n* путешествие, экскурсия, поездка; **to make a tour of (some place)** объехать, осмотреть, *e. g.* We made a tour of the new metro stations.

arrive *vi* прибывать, приезжать. *Syn.* **come** *vi*; **to arrive in** прибыть, приехать (в страну, в большой город), *e. g.* A large group of tourists from England arrived in Russia. We arrived in Moscow in the evening. **to arrive at** прибыть, приехать (в небольшой населенный пункт), *e. g.* She arrived at Abramtsevo. We arrived at the station to meet our friend. **arrival** *n* прибытие, проезд, *e. g.* I saw him on the day of his arrival.

place of interest достопримечательность

so that для того чтобы

idea *n* представление, идея, *e. g.* That's a good idea, let's visit Kiev in winter. **to get an idea of smth.** получать представление, *e. g.* I'd like to get an idea of his character. **to give an idea** дать общее представление, *e. g.* This book gives you a good idea of life in England.

straight *adj* прямой, *as a straight line* (street, road, etc.); **straight** *adv* прямо, *as to stand straight*; **go (carry) straight on** идите прямо

broad *adj* широкий; *Syn.* **wide**, *e. g.* We need broad roads now that there are so many motor-cars. *Ant.* **narrow**

avenue *n* проспект

impress *vt* производить впечатление, *e. g.* The book didn't impress me at all. **impression** *n* впечатление; **to make an impression on smb.** производить впечатление на кого-л., *e. g.* His speech made a great impression on the audience.

busy *adj* 1. занятый; **to be busy (doing smth.)** быть занятым, *e. g.* I was busy getting ready for the journey. 2. оживленный, беспокойный, суетливый, *e. g.* Tverskaya Street is one of the busiest streets in Moscow.

suggest *vt* предлагать, выдвигать идею, предложение. *Syn.* **offer**. The verb **to suggest** is never followed by an infinitive. The direct object following the verb **to suggest** may be expressed by a noun, a gerund or a clause.

He suggests, suggested { a walk in the park.
(our) taking a walk in the park.
that we (he, she, they) should take
a walk in the park.

offer *vt* предлагать. The direct object following the verb **to offer** may be expressed by a noun or an infinitive.

He offered { to help me.
his help.
me a glass of lemonade.

satisfy *vt* удовлетворять; *Ant.* **dissatisfy**, *e. g.* The teacher was satisfied with the student's answer. **satisfactory** *adj* удовлетворительный; *Ant.* **unsatisfactory**, *e. g.* She got a satisfactory mark at the exam.

immense *adj* огромный, *as* immense distance, height; **immensely** *adv* чрезвычайно, очень, *e. g.* Our guests were surprised at the immense size of Moscow. Their trip was immensely interesting.

magnificent *adj* величественный, великолепный; *Syn.* **splendid**, **excellent** *as* a magnificent building (hotel, house)

to be situated *БЫТЬ* расположенным, *e. g.* The village is situated on the bank of the river Volga.

crowd *n* толпа; **crowded** *adj* переполненный, битком набитый; **overcrowded** *p. p.*, *e. g.* The bus was overcrowded.

cross *vt* пересекать, переходить (улицу), **crossing** *n* переход, *e. g.* Cross busy streets at crossings. (**subway** *n* подземный переход). **across** *prp* через, по ту сторону, *e. g.* There is a bridge across the river. **to come across smth.** случайно натолкнуться, *e. g.* I came across a very interesting phrase in the book. **to cross out** вычеркивать, *e. g.* Two of the words were crossed out.

direction *n* направление; **in the direction of** в направлении, *e. g.* I saw her walking in the direction of the Institute. **direct** *adj* прямой, *as* a direct line, direct speech, direct object

surprise *vt* удивлять, поражать, *e. g.* I was surprised to see the cat playing with the dog. **to be surprised at smth.** удивляться, *e. g.* I was surprised at seeing her there. **surprise** *n* удивление, *e. g.* To my great surprise his plan succeeded. **in surprise** с удивлением, *e. g.* The girl looked at us in surprise.

sights *n pl* достопримечательности, *as* to see the sights of Moscow; *Syn.* **places of interest**, *e. g.* They were shown a lot of places of interest during their tour. **sightseeing** *n* осмотр достопримечательностей; **to go sightseeing** осматривать достопримечательности

sign *n* знак, *e. g.* a traffic sign

manage *vt* справляться, успевать (в чем-л.), *e. g.* I didn't manage to go to the library today, I had no time.

castle *n* замок

attraction *n* привлекательность, *e. g.* The picture gallery is one of the greatest attractions of our town. **attract** *vt* привлекать, притягивать; **to attract one's attention** привлекать чье-л, внимание

TOPICAL VOCABULARY

get on/off (a bus); to put down at...; down/up the street; at the bottom of the street; take bus No. 7. change for bus No. 7; it's a five minutes' walk from here; take the first turning to the left/right; what/how much is the fare?; full up/packed; traffic regulations/lights; right/left hand traffic: heavy/light traffic; one way traffic; peak/rush hours; industrial area; shopping area/centre; outskirts; outstanding; tower

EXERCISES

I. Spell and transcribe the four forms of the following verbs:

arrive, get, admire, impress, situate, enjoy, ride, cross, learn, show, teach, make, visit, plan, drive, build.

II. Give the comparative and superlative degrees of the following adjectives:

new, long, busy, dirty, beautiful, good, large, big, splendid, narrow, interesting, hospitable, straight, impressive, broad, crooked.

III. Write a) the plural and b) the singular of:

a) avenue, bus, crowd, city, view;

b) pictures, taxis, squares, theatres, minutes, guides.

IV. Transcribe the following words and explain the reading rules applied in them:

broad, crooked, crowded, guide, hotel, museum, narrow, street, stream, square, typical, worker, show, friendly, builder, view, straight, country, avenue, between.

V. a) The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on sounds. b) Let your fellow-student pronounce this exercise for you to detect his errors in the vowel [ɑ:] and tell him what must be done to eliminate them:

- [ɑ:] 1. Can't you ask Father or Aunt Margaret?
2. He laughs best who laughs last.
3. Half heart is no heart.
4. The highest art is artlessness.

VI. Before you start working at the text practise the sounds in the following words and word combinations:

- A. 1. [əv] — a lot of places of interest, the centre of the city, typical of big towns, streams of buses, crowds of people.
2. a) Alveolars before interdentals: admired _ the centre, its _ theatres, they crossed _ the city, suggested _ their going, on _ the left side.
- b) No devoicing before voiceless consonants: as _ possible, their guide _ showed, of _ people.
- B. 1. [ŋ] — wondering _ if you, anything _ about, going _ by car, is it worth visiting _ you think?
2. Linking [r]: the town centre _ is, further _ on, a bit more _ about it, I wonder _ if, never _ actually.

VII. 1. a) Listen to the recording of the text "A Visit to Moscow". Mark the stresses and tunes. b) Practise the text for test reading. Listen to the recording very carefully until you can say it in exactly the same way. c) Listen to Text 2 carefully. Try to dramatize it following the conversational style of the speakers on the tape.

VIII. Transcribe the following sentences, mark the stresses and tunes and picture them on the staves:

1. I say, Mary! Does this bus go to Tverskaya Street? 2. Excuse me, can you tell me where the nearest metro station is about here? — Certainly. 3. Is there a bus from here to Red Square? — Yes, any bus'll take you.

IX. Answer the following questions:

1. When did the Wilsons arrive in Moscow? 2. Where did they come from? 3. They came to Moscow on a visit, didn't they? 4. What do people usually do when they come to a town for the first time? 5. What did they want to see in Moscow? They wanted to see as much as possible, didn't they? 6. Who took them sightseeing about the city? 7. What places of interest did the guide show them? 8. Did they do much sightseeing? 9. Did the Wilsons like the centre of our city? 10. What did they admire most of all? 11. Where is Moscow University situated? 12. What did the tourists see from the Vorobyev Hills? 13. Where else can one enjoy a most beautiful view of the whole city from? 14. Can you describe the centre of Moscow? 15. In which street do you live? 16. How long does it take you to get to the University from your place? 17. Does your friend live in the suburbs of Moscow?

18. Can you tell me the way from here to Petrovka Street?
19. How does your father usually get home from his office?
20. Is it easy to get a taxi during rush hours?
21. If one of your friends came here for sightseeing what would you advise him to see if he had: one day; two days; a week or a fortnight?

X. Rewrite as in the models.

Model 1: His answer surprised me.
I **was surprised** at his answer.

1. Her voice surprised us all. 2. The results of the exam surprised the teacher. 3. His behaviour surprised those who were present. 4. You surprise me. 5. Your written test surprises us. 6. The girl's speech surprised the students. 7. The youth's words surprised the old people.

Model 2: The teacher was impressed by the student's answer.
The student's answer **made an impression on** the teacher.

1. The listeners were impressed by the speech. 2. The play impresses me each time I see it. 3. The tourist was impressed by the places of interest in St. Petersburg. 4. We were greatly impressed by Petrov's speech. 5. My companions were impressed by her singing.

Model 3: He came to Moscow the other day.
He **arrived** in Moscow the other day.

1. He has come to St. Petersburg to take part in the work of the congress. 2. He came to the meeting in time. 3. They came to the seaside at the week-end. 4. We came to London on the 16th of March. 5. We all came to the station to see our friends off to Minsk. 6. We came to Pushkino at about 6 o'clock.

XI. Fill in prepositions if necessary:

- A. 1. A lot ... tourists ... various countries arrive ... Russia.
2. The children enjoyed riding ... the metro and going ... escalators which led ... the platforms. 3. We were taken ... the town ... the guide. 4. Mary was most interested ... the museums. She was impressed ... the beautiful things she saw there. 5. ... Sunday we went ... the Recreation Park, we walked ... the alleys. The leaves ... the trees were turning red, brown and yellow. It was

like being ... the country, and only the noise ... the streets ... the distance reminded us that we were still ... the city. 6. We greatly enjoyed a ride ... the city ... a taxi. 7. The buildings built... the suburbs are as modern and beautiful as those ... the centre ... the town. 8. Most ... the places ... interest are as a rule situated ... the centre ... the town. 9. Tourists always admire the Moscow metro, the beauty ... its architecture different ... each station. 10. There were crowds ... people ... the streets ... the first ... January. 11. ... which direction did he go? — He was walking ... the direction ... Red Square. 12. I planned to leave ... Sochi ... the 5th July. 13. These splendid multi-storeyed houses are inhabited ... the workers ... the automobile plant. 14. ... all the theatres ... Moscow she prefers the Bolshoi (theatre). 15. We went ... sight-seeing tours whenever we had time. 16. ... their great surprise the picture did not impress me ... all. 17. The dean's speech made a great impression ... the students. 18. They were sitting side ... side. 19. We were all greatly impressed ... his knowledge ... so many foreign languages. 20. I came ... these old photos when I was looking ... my passport. 21. Can you make room ... another boy ... that desk?

B. Ann: Er, I say, Betty? Do you live ... the hostel ... our Institute?

Betty: Oh, no. I'm a Muscovite and live ... Tverskaya Street. But why?

Ann: Well. I wanted to call ... a friend ... mine who lives ... the hostel, but I'm not sure I can find the way there. Is it a long way ... the Institute?

Betty: Rather. It'll take you 35 minutes or so.

Ann: Do you happen to know how I can get there ... here?

Betty: Oh, let me think for a moment. Take trolley-bus 14. It'll take you right there. I'm not absolutely sure, but I think there's a stop ... the metro station.

Ann: I wonder if I can get there by metro.

Betty: Why, yes of course. But if you go ... metro you'll have to change ... Revolution Square, that's why the best way for you to go is ... trolley-bus.

Ann: And where do I get ...?

Betty: You have to go as far as Yaroslavskaya Street stop, there you get ..., turn ... the corner, walk a short distance ... the street and ... less than 5 minutes you'll find yourself ... the hostel.

A n n: It's perfectly clear.

Betty: It is quite easy to get there. But ... case you lose your way, you may ask a militiaman or any passer-by ... it. They'll show you the way, only don't forget the address: 18 Yaroslavskaya Street.

A n n: Thank you very much, Betty. Good-bye.

XII. Translate the following sentences into English using *You'd better, I'd rather*:

1. Ты бы лучше поехал на метро, а вам бы лучше сойти на следующей остановке. 2. Лучше читай вслух. 3. Я, пожалуй, навещу Олю. 4. Ему бы лучше остаться дома. Мне кажется, у него ангина. 5. Она сказала, что предпочитает пойти на прогулку. 6. Я бы предпочла присоединиться к своим институтским друзьям. 7. Мы, пожалуй, пойдем осматривать город. 8. Куда бы ты скорее поехал: в Лондон или Париж? — В Лондон. 9. Вам бы лучше пойти туда немедленно. 10. Ты бы лучше помогла маме убрать квартиру. 11. Я, пожалуй, куплю ежика для мальчика. 12. Ты бы лучше произносила все отчетливее. 13. Я предпочла бы не говорить об этом.

XIII. a) Read the following sentences. Note the constructions in bold type. b) Compose 5 sentences on each of the constructions:

A. 1. The tourists wanted to see **as much as possible**. 2. Be **as careful as possible** when you cross the street. 3. If you don't work **as hard as possible**, you won't pass your exams. 4. Go to the language laboratory **as often as possible**. 5. Keep **as quiet as possible**.

B. 1. I arranged to meet Nina **so that** we could go to the cinema together. 2. Let us go out earlier **so that** we can catch the train. 3. Draw it larger **so that** everybody can see it. 4. The little girl stood up **so that** the old woman could sit down. 5. You must speak louder **so that** I can hear you.

C. 1. I **am busy teaching** you. 2. Mother **is busy cooking** dinner. 3. I **was busy writing** letters the whole morning. 4. He **is busy translating** the article. 5. She **was busy making** her dress.

D. 1. Our new friend **took us sightseeing** about the town. 2. What about **going sightseeing**? 3. The tourists **went sightseeing** every day of their stay in the town. 4. On the next day of our arrival in Kiev we **went sightseeing**. 5. What do you say to **going sightseeing**?

XIV. Translate the following sentences into English:

1. Я живу на одной из наиболее оживленных улиц нашего города. Моя подруга живет на окраине города. 2. В новых городах нет узких, кривых улиц. 3. На Кутузовском проспекте построено прекрасное здание музея-панорамы. 4. Мы приехали в Сочи в воскресенье. Город расположен на побережье Черного моря. Сады и парки Сочи великолепны. В центре города много больших магазинов. 5. Картины этого музея произвели на меня большое впечатление. 6. Туристы всегда восхищаются московским метро. 7. Россия не очень гостеприимна. 8. Я живу в доме, расположенном на берегу реки. 9. Они перешли улицу и вошли в дом. 10. Поездка по городу доставила нам большое удовольствие. 11. Мы устали после нашей поездки по городу. 12. Толпы людей спешили по направлению к станции метро. 13. Запишите мой адрес, чтобы не забыть. 14. Как только мы прибыли в Волгоград, мы тотчас же отправились осматривать достопримечательности этого города-героя. 15. Простите, вы не знаете, как проехать в Сокольники? — Нет. Я очень плохо знаю Москву. 16. В такси для меня не оказалось места. 17. Давайте выйдем на следующей остановке и пройдемся пешком. 18. Я езжу в институт автобусом. 19. Где вы делаете пересадку (a change) по дороге на работу? — На Пушкинской площади. Там я пересаживаюсь на 31-й троллейбус. 20. Вы выходите на следующей остановке? — Да, выхожу. 21. Вам бы лучше остаться дома — вы нездоровы. 22. Вы можете сказать, который сейчас час? 23. Простите, вы можете сказать мне, какой троллейбус идет по Петровке? — Кажется, № 69. 24. За последние годы в Москве построено много подземных переходов.

XV. a) Write all possible questions to which the following sentences are answers. b) Each sentence describes a certain situation in a concise way. Find out some more details about it by asking questions. Work in pairs.

Model: The street in which I live is broad and straight.

A: What's the street you live in like?

B: It's broad and straight.

A: Is it in a new district?

B: Yes, in Medvedkovo.

1. My brother lives in one of the new districts in Kiev.
2. Minsk has greatly changed since the war, you will hardly recognize it now.
3. There is a new cinema not far from the

metro station. 4. In summer we shall visit a lot of towns in different parts of Russia and shall see very many places of interest. 5. The guide wanted us to have the best possible impression of the city. 6. A lot of new houses are being built in all the towns of Russia. 7. Last Sunday our best friend visited us. 8. My girl-friend has just arrived in Moscow from the Crimea.

XVI. Rewrite these sentences changing the verbs in bold type from the Present Indefinite to the Past and Future Indefinite, Present and Past Continuous, Present and Past Perfect. Make other necessary changes, add the corresponding adverbs of time:

1. The tourists **are shown** many places of interest in our town. 2. Moscow University on the Vorobyev Hills **is greatly admired** by everybody. 3. History and Art Museums **are** often **visited** by the students of our group. 4. New metro stations **are built** in our town. 5. The poem **is recited** in our group.

XVII. a) Change the following sentences into indirect speech using the verbs to suggest or to offer.

1. "Let us study English together," said Olga. 2. "Why don't you buy the dictionary?" Mary said to me. 3. "Let's go to the park by metro," said John. 4. "Take another piece of cake, it's delicious," said our hostess. 5. "Let us rest for a while," said my friend. 6. "Will you have another cup of tea?" asked Mother. 7. "Let us visit Mary," said one of the students. 8. "Why not arrange some excursions during the winter holidays?" said the monitor of the group.

b) Translate the following sentences into English using one of the following verbs: to offer — to suggest:

1. Гид предложил туристам поездку в Сергиев Посад. 2. Можно предложить вам еще чашечку кофе? 3. Он предложил мне билет в театр. 4. Нина предложила своей подруге провести каникулы вместе в деревне. 5. Староста группы предложила студентам поехать на экскурсию в воскресенье. 6. Так как до вокзала было далеко, они предложили нам взять такси. 7. Мой друг предложил мне пойти с ним в театр. 8. Я знаю, что он предложил помочь им. 9. Я предложил ей отложить поездку (put off) на неделю. 10. Оля предложила идти до станции метро пешком.

XVIII. Replace the passive constructions by the corresponding active constructions. Supply the new subject yourselves where necessary:

1. The Tretyakov Gallery is visited by thousands of people every year. 2. They were greatly impressed by the Moscow Kremlin. 3. We were pleasantly surprised at his answer at the examination. 4. We were told to wait outside. 5. We were shown the nearest way to the Bolshoi theatre by a passer-by. 6. The girl was promised a new dress. 7. I was asked to come at 5 o'clock. 8. The child was left at home. 9. We were taken on a ride about the city. 10. You are invited to dinner tomorrow.

XIX. Translate the following into English:

Москва, город-герой, — столица Российской Федерации. Это крупнейший политический и культурный центр страны и самый большой город России, один из крупнейших городов мира с населением более 8 миллионов.

Москва занимает первое место среди столиц мира по количеству учебных заведений и студентов. В городе свыше 100 музеев и выставочных залов (exhibition halls), десятки театров, множество клубов, кинотеатров, стадионов и других спортивных сооружений. Москва была столицей всемирных Олимпийских игр 1980 и очень хорошо подготовилась к встрече лучших спортсменов мира и многочисленных зарубежных гостей. В Москве много исторических и архитектурных памятников. За последние десятилетия город сильно изменился. Там, где раньше были кривые, узкие улочки и маленькие деревянные дома, теперь широкие проспекты с красивыми высокими современными зданиями. Москва растет и хорошеет с каждым днем, появляется все больше новых домов, улиц, площадей, проспектов, скверов. Увеличивается количество новых линий метро. Москва расширяется во всех направлениях. Все, кто приезжает в Москву, поражаются огромному строительству, которое идет во всех районах столицы.

XX. Fill in articles if necessary:

1. In ... big cities ... streets are broad and straight, there are ... lot of squares and ... beautiful parks. 2. At ... each corner you can see .. militiaman regulating .. traffic. 3. Let us walk to ... nearest stop and take ... bus. 4. If we don't know where to go we ask ... militiaman to show us ... way. 5. When ... traffic light changed from yellow to green, we crossed ... street and entered

... underground station, paid our fares, went down ... escalator, got on ... train and rode as far as ... Yugozapadnaya station. 6. There we left ... metro and walked to ... Institute. 7. Walk ... short distance down ... street till you come to ... multi-storeyed house, then take ... first turning to ... right, walk down ... block and you will see ... entrance. 8. We must get out here or we shall miss ... stop. 9. We went by metro as far as ... Sokolniki station and then changed for ... trolley-bus. 10. We made ... tour of ... new metro stations. 11. Never step off ... pavement into ... road without looking ... both ways to see if anything is coming.

XXI. Develop these dialogues using the topical vocabulary and conversational phrases:

1. Do you happen to know the way to the Tretjakov Gallery? — Well, let me see ... Go straight on and then take the second turning to (or on) the left (right).

2. Er ... Excuse me, could you tell me if this is the right way to Petrovka Street? — Oh, no, you are quite wrong. You'd better go back and then ask again.

3. Er... I wonder if you could tell me the nearest way to Tverskaya Street. — I'm terribly sorry. I really don't know. I'm a stranger here myself. You'd better ask the militiaman over there.

4. Er... Could you help me, I'm not quite sure where the nearest metro station is? — Well, let me see. It's round the corner.

5. Excuse me, is there a bus from here to Red Square? — I'm terribly sorry, I've no idea, I'm afraid.

6. Er... Will you please tell me how far the nearest metro station is? — If you walk, it'll take you about twenty minutes to get there. You'd better take a bus.

XXII. Retell the following jokes using indirect speech:

1. Little John, in a crowded bus, is sitting on his father's lap. An elderly lady enters the bus, and Johnny at once jumps down, politely takes off his hat, and says: "May I offer you my seat?"

2. A traveller, on arriving at a railway station, asked a local man: "Well, my friend, as this is my first visit to your town, could you tell me how many hotels you have here?"

Local man: We have two.

Traveller: Now, which of the two would you recommend?

Local man: Well, frankly speaking, it's like this, sir: whichever one you go to, you'll be sorry you didn't go to the other.

3. A woman hired a taxi. It began to race along, passing trams, cars, policemen, etc. The woman was frightened, and said to the taxi-driver:

"Please, be careful. This is the first time I ever rode in a taxi."

"It's all right," answered the taxi-driver. "It is the first time I ever rode in a taxi, too."

4. When Conan Doyle arrived in Boston, he was at once recognized by the cabman whose cab he had engaged. When he was about to pay his fare, the cabman said:

"If you please, sir, I should prefer a ticket to your lecture."

Conan Doyle laughed. "Tell me," he said, how you knew who I was and I'll give you tickets for your whole family."

"Thank you, sir," was the answer. "On the side of your travelling-bag is your name — Conan Doyle."

XXIII. a) Retell the text "A Visit to Moscow". b) Describe the Wilsons' visit to Moscow as if you were Mr. Wilson himself (his wife, his daughter Mary).

XXIV. This exercise should be done in pairs. Use your own words to fill in the blanks in the following dialogue. Before you begin, study the whole dialogue carefully and decide what you are going to say:

(A stranger is asking for directions in a town you know well.)

A: Excuse me. Can you tell me the way to ..., please?

B: Yes. At the moment you are standing in ... (at ..., near ...).

A: And I want to go to ...

B: If you turned left ..., you'd come to, ...

A: But I don't want to go to ...

B: No, I know you don't. But if you went straight along this road, you'd come to ...

A: But I don't want to go to ...

B: No, you don't, do you? So if you turn right at ..., you'll come to ...

A: Thank you.

B: Not at all.

XXV. a) Watch Film Segment Six "Sightseeing ... at Home" for general content. b) Watch the film segment again to find the English equivalents to the following:

такое движение!; левостороннее движение; двухэтажный автобус; дорожные происшествия; выставка; набережная; основывать; заседать (*о парламенте*); кинооператор (фоторепортер); неудачная съемка.

c) Answer your teacher's questions on the content of the film segment. d) Listen to the sound track recording of Segment Six. Get ready to speak as the narrator of Mr. Brown's home movie on London.

XXVI. Take a plan of Moscow, St.-Petersburg, your native town, etc. Prepare 8—10 questions to help your fellow-students discuss it in class.

XXVII. a) Render the following in the form of a dialogue. b) Get ready with a situation for your fellow-students to give it in the form of a dialogue:

Ваш знакомый, с которым вы вместе работали на Севере, приезжает на несколько дней в Москву. Он никогда раньше не был в столице и просит вас посоветовать ему, с чего начать осмотр города. Вы охотно соглашаетесь. В Москве много мест, которые стоит посмотреть. Для начала вы предлагаете побывать на Красной площади, на Воробьевых горах, осмотреть новое здание Московского университета. Ваш знакомый просит объяснить ему, как добраться до центра.

XXVIII. Find English proverbs concerning travelling, provide them with Russian equivalents, ask your fellow-students to illustrate them.

XXIX. Ask your friend to give you as much information as possible about:

his native town; a place in Britain he knows; one of the capitals of our republics.

XXX. Get together with one or two other students and have a friendly talk. The situation is this:

You are friends planning a trip to St.-Petersburg. There are a lot of things that need to be done. Each of you is full of imaginative ideas.

XXXI. Speak on the following:

1. Your arrival in a big city. 2. Any city you think interesting.

3. A new district of Moscow. 4. Explaining to a stranger how to get to the Central Post Office from: Pushkin Square, Petrovka Street, the Vorobyev Hills.

LABORATORY WORK

I. a) Repeat the sentences after the tape. b) Make them interrogative and negative.

II. Spell and transcribe the given words and word combinations.

III. Use the sentences with the verb in the passive voice.

IV. a) Translate the sentences into English. b) Check your sentences with the key.

V. a) Use the sentences in indirect speech. Make all the necessary changes. b) Check your sentences with the key.

VI. Listen to the wrong statements. Correct them.

VII. a) Listen to the poem "Evening" by Percy D. Shelley. Mark the stresses and tunes. b) Practise the poem. c) Learn it by heart.

Lesson Eighteen

Grammar: The Complex Object.

Texts: 1. Carrie Goes to a Department Store. 2. Shopping.

STUDY THE FOLLOWING

Table No. 1

THE COMPLEX OBJECT

a)	I We They	want wanted expect expected	Nelly Nick you him (her)	to	make a report. return soon. ride in a taxi. sing at the party.
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b)	He (She) Jack Ann	sees saw	Nelly Nick me us them	go along the street every morning. take the book from the desk. stand near the Kremlin. come up to the window and shut it. write exercises every evening.
c)	He (She) Ann	hears heard	Nelly Nick	speak loudly. sing beautifully every Sunday. laugh softly at the joke.
d)	Jack Ann The teacher The mother	makes made	Nick him (her) us them	do the room every day. speak loudly enough. get up early every morning. work regularly.

Note 1. A continuous action is expressed by a present participle. e. g. I saw Pete coming towards me.

Note 2. After the verb **make** in the Passive Voice the infinitive of the verb following it is used with the particle **to**, e. g. I was made **to** get up early.

GRAMMAR EXERCISES

I. Study Substitution Table No. 1 and compose as many sentences as you can.

II. Spell and transcribe the four forms of the following verbs:

buy, make, become, show, try, put, wear, fit, cost, get, forget, write, run, go.

III. a) Write one sentence instead of the given two using complex objects.

Model: I saw John every day. He often spoke with his comrades. I often **saw John speak** with his comrades (or **John speaking**).

1. I watched the sun. It was rising. 2. I heard him. He was singing an English song. 3. We noticed a man. The man was cleaning his shoes. 4. He saw two girls. They were dancing on the stage. 5. She watched the children. They ran about and played in the garden. 6. I saw her every morning. She arranged

her hair carefully. 7. Every night we saw our neighbour. He listened to the news. 8. John heard his daughter. She was talking loudly. 9. We saw Roger. He was crossing the square. 10. They heard their father. He played the piano every night.

b) Give your own examples of complex object. c) Use the same sentences with complex objects in short situations.

IV. a) Translate the following sentences into English:

1. Я видел, что Николай пришел. 2. Я видела, что Джордж идет по улице. 3. Каждое утро Мэдж видела, как ее сосед раскрывает окно. 4. Мы заставили брата прочесть свои стихи. 5. Мои друзья заставили меня петь вчера. 6. Никто не может заставить меня это сделать. 7. Мы видели, как разговаривали их родители. 8. Мы видели, как дети играли. 9. Она видела, что Нина примеряет шляпу. 10. Алиса видела, что ее сестра взяла книгу. 11. Он видел, что его ученики стоят около школы. 12. Том видел, что она вышла из комнаты. 13. Мать видела, что ее дети сидят и делают домашнее задание. 14. Она видела, что Роджер сидит на диване. 15. Николай видел, что Анна что-то пишет. 16. Я хочу, чтобы вы меня поняли. 17. Я хочу, чтобы вы купили это платье. 18. Я не хочу, чтобы вы уходили рано. 19. Мы ожидаем, что они скоро придут. 20. Учитель заметил, что ученики разговаривают.

b) Use the translated sentences in situations.

V. Paraphrase the following sentences as in the model.

Model: Nelly spoke to the dean yesterday.

It was Nelly who (that) spoke to the dean yesterday.

Those boys have brought me the letter.

It is those boys who (that) have brought me the letter.

1. The guide showed them many places of interest. 2. Mrs. Hilton told the children to go to bed. 3. Lizzie does not want to eat her porridge. 4. Jim is eager to ride a pony. 5. Alice is cutting some sandwiches. 6. James says the frost is severe. 7. Alice and Roger swam further along. 8. The conductor told me where to get out. 9. The students began a lively talk with an English correspondent. 10. Robert and Nora noticed a nasty-looking cloud. 11. My friends helped me to catch up with the group.

TEXT 1

CARRIE GOES TO A DEPARTMENT STORE

The extract is taken from "Sister Carrie" by Th. Dreiser, a well-known American writer (1871—1945). Carrie, a young provincial girl, comes to Chicago and is greatly attracted by the pleasures the big city offers. Shopping is one of them. Drouet,¹ her friend, is to meet her at the **ready-made clothes department**.

Carrie reached Dearborn Street. Here was the great Fair store with its crowds of shoppers. She thought she would go in and see. She would look at the jackets.

She paused at each article of clothing. How **pretty** she would look in this, how charming that would make her! Carrie stopped at the jewellery department. She saw the ear-rings, the bracelets, the pins, the chains.

But the jackets were the greatest attraction. When she entered the store, she already had her heart fixed on a jacket with large mother-of-pearl buttons. The **cut** was all the **fashion that fall**.² She said to herself there was nothing she would like better.

Here she saw Drouet who was coming up to her smiling.

"Let's go and look at the jackets," he said as if he had read her thoughts.

When Carrie got the jacket in her hand, it seemed so much nicer. The saleswoman **helped her on with it**. It **fitted** perfectly. It was just her **size**, not a bit **loose**. She looked quite smart.

Carrie turned before the glass. She could not help feeling pleased as she looked at herself. It was so **becoming**.

"That's the thing," said Drouet. "Now pay for it."

"It's nine dollars," said Carrie, after she had asked the saleswoman **how much it was**. She took out one of the bills and gave it to **the cashier**.

From there they went to a shoe department where Carrie **tried on** some shoes. Drouet stood by and when he saw how nice they looked, said: "**Wear them**."

Then Drouet **advised** her to buy a purse **made of** leather, a pair of gloves and stockings.

¹ Drouet [dru'eɪ].

² **fall**: **autumn** in the American variant of English.

Carrie thought that she would come the next day and buy herself a skirt to **match** the new jacket.

(After "Sister Carrie" by Th. Dreiser)

TEXT 2

SHOPPING

Mother: Pete, we've **run out of** vegetables and we've **hardly any bread** in the house. You know, now it's your **turn** to go to **the greengrocer's and to the baker's**.

Pete: Oh, **bother?** Why do we have to go shopping so often?

Mother: The day before yesterday it was **Nelly who did all the shopping**. She went to **the grocer's** and to **the butcher's**.

Pete: Did she? But, Mother, girls are so fond of shopping. Let Nelly do it today **as well**.

Mother: Oh, you've been a lazy-bones ever since you were born! It's so difficult to make you go anywhere.

Pete: D'you want to make me a **model** boy, Mum?

Mother: I'd like to. Take that bag and don't grumble. Buy a cabbage, a pound of onions, half a pound of carrots and a loaf of bread. Here is the money and don't forget the change.

Pete: Did I ever forget it?

Mother: I don't say you did. But you are so absent-minded.

Pete: (*sighing*): My teacher says the same.

Mother: I **expect** you to be back in half an hour.

Pete: All right. I'll do my best.

VOCABULARY NOTES

department store *n* универсальный магазин

ready-made clothes/clothes department отдел готовой одежды;
footwear, millinery, knitted goods, leather goods, textiles hosiery, haberdashery, cosmetics (departments) отделы: обувь, головные уборы, трикотаж, кожгалантерея, чулки-носки, галантерея, косметика

pretty *adj* хорошенький; *Syn.* **good-looking, beautiful; handsome** (*usually about men*)

cut *n* покрой, *e. g.* The saleswoman assured Eliza that the cut of the coat was fashionable. **cut** (**cut**, **cut**) *vt* резать; *proverb*: Cut your coat according to your cloth.

fashion *n* мода; *Syn. style*, *e. g.* Take this coat. It's the latest fashion (style). **in fashion** в моде, *e. g.* Such shoes are in fashion now. **out of fashion** не в моде, *e. g.* This cut is out of fashion now. **fashionable** *adj. e. g.* Alice has gone shopping and is sure to buy a fashionable hat. **old-fashioned** *adj. e. g.* I don't like old-fashioned furniture.

to help smb. on with smth. помочь надеть что-л.; **to help smb. off with smth.** помочь снять что-л.

become (**became**, **become**) *vt/i* идти, быть к лицу, *e. g.* I don't think it's very becoming. Compare the use of the verbs **to become** (in the meaning «быть к лицу»), **to fit**, **to match**, **to go with**, **to suit**. **fit** *vt* сидеть, годиться, быть впору, *e. g.* The dress fits her like a glove. **match** *vt* подходить по цвету, тону, *e. g.* She is going to buy a hat to match her new coat. **go with** *vi* подходить (по фактуре, стилю), соответствовать, *e. g.* That cardigan does not go with a silk skirt. **suit** *vt* подходить, соответствовать, идти к лицу (is the most general term), *e. g.* The costume suits her. She looks smart in it.

size *n* размер, *e. g.* What size shoe(s) do you wear? What size glove(s) do you wear? What size clothes do you wear?

loose *adj* широкий, свободный; **to be loose on smb.**, *e. g.* The frock's a bit loose on me. *Ant. tight: to be tight on smb.*, *e. g.* The coat is tight on him. The shoes are tight on me.

How much is it? What is the price of...? What does it cost? Сколько это стоит? The expressions are used only in the process of shopping. Compare the use of tenses in the following situation: "I bought a new hat yesterday." "Really? How much **was** it?" ("What **was** the price?")

cashier *n* кассир; **cash-desk** *n* касса. Note other English words corresponding to the Russian word «касса»: **box-office** at the theatre; **booking-office** at a railway station

to try on smth. примерять что-л.

wear (**wore**, **worn**) *vt* 1. носить, быть одетым в..., *e. g.* He always wears a grey hat. Kitty was wearing, a lovely pink dress that night. *Syn. to be dressed in smth.; to have smth. on*, *e. g.* She was dressed in a light summer frock. She had a light summer frock on. 2. *vi* носиться (о платье, материи и т. д.) *e. g.* Does that material wear well?

advise *vt* советовать, *e. g.* The teacher strongly advised him to work more at the language laboratory. **advice** *n* совет; Pay attention

to the use of the noun **advice** which is uncountable, e. g. We got so much good advice from him. Compare it with the Russian word «совет» which is countable. The following English uncountable nouns also correspond to Russian countable nouns: **knowledge, money, weather, hair, work, information, news.**

made of ... сделанный из ..., as made of leather, wood, etc.

to run out of smth. истощить свой запас, e. g. We've run out of sugar. У нас кончился сахар.

to have hardly any, e. g. We've hardly any bread in the house. У нас почти не осталось хлеба дома.

turn *п* эд. очередь; **in turn** по очереди, e. g. Speak in turn, please. I can't understand you when you are talking together. Note the translation of the Russian combination «стоять в очереди за чем-либо» — to stand in a **queue (line) for something.**

the greengrocer's овощной магазин

the baker's булочная, e. g. I met her at the baker's yesterday. **the grocer's** магазин «Бакалея»; **the butcher's** мясной магазин. Note also the names of some other shops: **provision shop** продуктовый магазин; **fishmonger's** рыбный магазин; **fruit-shop** фруктовый магазин; **confectionery** кондитерская; **dairy** молочная; **supermarket** магазин самообслуживания; **shopping centre** торговый центр

Oh, bother! Какая досада!

It was ... who (that), e. g. It was Nelly who did all the shopping. Это Нелли сделала все покупки. The word combination **it is (was) ... who (that)** is used to emphasize the subject.

to do shopping, to go shopping делать покупки, e. g. Boys don't like to do shopping. Mary likes to go shopping in the morning, when there are fewer people.

as well *adv* также; *Syn.* **too, also,** e. g. Everybody was eager to go sightseeing. Ann wanted to see the town as well.

model *adj* образцовый, e. g. Tom Sawyer hated the model boy because he was so good. **model** *п* образец, модель, e. g. Sentences must be formed according to this model.

sigh *vi* вздыхать; *sigh* *п* вздох

expect *vt* ожидать, предполагать, полагать, думать; e. g. I expect a letter any day now. Everybody expects he will come tomorrow. *Syn.* **to wait** ждать. Whom are you waiting for? I am waiting for a friend of mine. Note that **wait** refers to physical activities (e. g. to sit and wait) while **expect** denotes supposition, looking forward to smth.

TOPICAL VOCABULARY

Kinds of clothes: coat, shirt, blouse, cardigan, sweater, skirt, suit, trousers, shorts, a pull-over, dressing-gown, jersey, jeans, corduroy trousers (corduroys).

Articles of clothing: socks, stockings, scarf, muffler, kerchief, gloves, mittens, tie, handkerchief, tights, pyjamas, nightgown, underwear (undies).

Parts of clothes: collar, sleeve, belt.

Footwear: slippers, sandals, sport shoes, walking shoes, court shoes, rubber boots, training shoes (trainers).

Textiles: silk, cotton (print), velvet, woollen cloth.

Jewellery: ring, bracelet, ear-rings, chain, brooch, necklace.

Cereals: buckwheat, rice.

Meat: beef, pork, mutton, chicken, goose, duck, tinned meat.

Fish: herring, sprats, smoked fish, tinned fish.

Dairy products: cream, sour cream, cottage cheese.

Confectionery: biscuits, cakes, chocolate, pastry.

Vegetables: onions, turnips, melon, water-melon, cauliflower, lettuce, radish, parsley, celery.

EXERCISES

I. a) The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on sounds. b) Let your fellow-student read this exercise aloud for you to detect his errors in sounds and tell him what must be done to eliminate them:

[r] 1. A foreign accent is a very great drawback.

2. The three will probably drive across the Brooklyn Bridge.

3. We gathered ripe red raspberries along the river road.

4. When at Rome do as the Romans do.

5. Neither rhyme nor reason.

6. Every cook praises his own broth.

[av] 1. What have you found out about it?

2. Out of sight out of mind.

[av — ai] 3. Snow came in the night

Without a sound,

Like a white cloud trembling

Down to the ground.

II. Before you start working at the text practise the sounds in the following word combinations:

- A. 1. [ɪ] becoming; smiling; clothing; feeling pleased; earrings; shopping is one of them; coming up.
2. Loss of plosion: reached Dearborn Street, looked quite smart, turned before the glass, stood by.
3. Linking [r]: mother-of-pearl, helped her on with it, a pair of gloves.
- B. 1. [ʊ — ɒ] — oh, bother, go shopping, so often, fond of shopping, go to the grocer's.
[ɜ: — ɔ:] — your turn, were born.
2. a) No voicing before voiced consonants and vowels:
half a pound, take that bag.
b) No, glottal stop; so often, hardly any, did I ever, so absent-minded.

III. 1. a) Listen to the recording of the text "Carrie Goes to a Department Store". Mark the stresses and tunes. b) Practise the text for test reading. Listen to the text very carefully until you can say it in exactly the same way.

2. a) Listen to the recording of the dialogue "Shopping". Mark the stresses and tunes. b) Practise the dialogue for test reading. Listen to the text very carefully until you can say it in exactly the same way. c) Memorize the dialogue and dramatize it.

IV. Transcribe the following sentences, mark the stresses and tunes and picture them on the staves:

1. "What size gloves do you wear?" she asked. 2. I don't think it's becoming. 3. "Will you please show me that pale-green one?" she said. 4. That can't be called very cheap.

V. Make up questions covering the contents or Text 1.

VI. Write 10 questions on Text 2.

VII. a) Study the Vocabulary Notes. Write 5 sentences on each of the Substitution Tables on pages 267, 268 using the new words. b) Use them in short situations.

VIII. a) Write the interrogative and negative forms of the following sentences:

1. John saw his brother go to the fruit-shop. 2. Everybody expected you to give this information. 3. They want him to take

his parents' advice. 4. We saw Peter buy rolls at the baker's. 5. I have made Michael tell the news. 6. Helen wants me to wear this cardigan. 7. I want you to clean your shoes.

b) Express your surprise. Use conversational phrases.

IX. Each sentence describes a certain situation in a concise way. Some points of the situation are already known to you. Find out some more details about the situation by asking questions. Work in pairs:

1. My wife has spent a lot of money on fashionable furniture.
2. Ann wore a black velvet dress that night. 3. Jack wants Pete to give him a piece of good advice. 4. Alice's bag is made of silk.
5. Mrs. Brown will go shopping in the morning.

X. Fill in prepositions or adverbs wherever necessary:

A. 1. What size ... gloves does your daughter wear? 2. Is your blouse made ... silk or ... nylon? 3. This frock suits ... her and she looks so well today. 4. Go ... the fitting-room and try ... the green frock. 5. Go ... the mirror and have a look ... yourself. 6. I'm afraid the shirt is a bit loose ... you. 7. You must choose another belt. This one does not go ... your light dress. 8. I'm sure they will soon make ... their quarrel. 9. The woman was made to believe that such shoes were not ... fashion ... that time.

B. 1. We've run meat. Let's go and buy some ... the butcher's. 2. Please weigh half ... a pound ... sweets. 3. Will you give me a quarter ... a pound ... sausage? 4. Whom are you waiting ...? — I'm waiting ... my friends. They are ... the green-grocer's. 5. She paid ... a cabbage and went 6. The salesmen will finish their work ... half ... an hour. 7. There is no cottage cheese ... the dairy today. 8. I'm not going to stand ... a queue ... a tin ... sprats.

XI. Change the following direct questions into indirect and answer them. Begin the sentences with the words *I wonder ...* or *Tell me ...* or *I'd like to know*:

1. At what shop did you buy this hat? 2. What colour scarf would you like to buy to match your new coat? 3. Are those gloves old or new? 4. How old is your father? 5. Does Ann do shopping every day? 6. When will you go to the State Department Store? 7. Were any new films on last week? 8. How much is this material? 9. Has anything gone wrong with the iron?

10. Why didn't you come to the dining-hall yesterday? 11. Is it snowing hard? 12. Has John given you good advice? 13. Why is it so stuffy in the room? 14. When did they get everything arranged? 15. Have you managed to knit a pull-over for your father? 16. When are you going to the dairy? 17. When was he made to write that letter?

XII. Choose the right verb:

(to expect — to wait)

1. Don't ... for him. He is going to return very late. 2. Nobody ... such an answer from him. 3. ... a minute. Your brother is sure to come soon. 4. Do you ... her to be late? 5. Nobody ... him to repair that broken radio-set. 6. Let's ... for some other students. They are sure to help us to put the tape-recorder right. 7. Everybody ... him to hurry out, but he remained proudly in his seat. 8. Nobody ... the weather to become so nasty. 9. The children ... impatiently for the beginning of the performance. 10. They ... the river to freeze over in a few days. 11. We ... the box-office to be opened on Sunday.

XIII. Make up your own sentences with the phrases: *How much is it? What is the price? What does it cost?* and use them in micro-dialogues.

XIV. Translate the following sentences into English:

A. 1. Какого размера перчатки (туфли, пальто) вы носите? 2. Это платье вам идет. Вам идет эта шляпа. Не примеряйте это платье. Вам не подходит цвет. Идет ли мне эта блуза? 3. Я хочу купить туфли в тон своему новому костюму. 4. Этот костюм плохо сидит на мне. Это платье очень хорошо сидит на вас. Ирине очень идет это платье. 5. Эти перчатки не подходят к твоему костюму. Эти туфли не подходят к твоему нарядному платью. Этот бант не подходит к твоей лиловой блузке. 6. Эта блузка широка тебе. Этот костюм вам широк. Это платье мне узко. Эти туфли мне малы. Этот пиджак вам узок. 7. Эти туфли очень красивы. Примерьте их. Это пальто очень элегантно. Примерьте его. 8. Это пальто слишком дорого для меня. Этот зонтик не очень дорогой. 9. Мне нужны дешевые туфли для улицы. Я предпочитаю носить дешевые вещи. 10. По-моему, он умен. По-моему, это неинтересно. По-моему, нужно подождать его.

B. 1. У нас кончилось мясо. У нас кончился лук. У нас кончился картофель. 2. Мне нужно пойти в бакалею (булочную, овощной

магазин, рыбный магазин, в кондитерскую, молочную, фруктовый магазин). 3. Это Нина нам помогла. Это мама вымыла всю посуду. Это Николай был нашим гидом. 4. Моя очередь читать. Твоя очередь идти за покупками. Ее очередь мыть посуду. 5. Пусть Петя купит лук. Пусть Аня купит кочан капусты. Пусть Николай купит огурцы. 6. Не ждите его, он не придет. Кто ждет меня? — Роджер. Пожалуйста, подожди нас на станции у билетной кассы.

XV. Retell Text 1 on the part of (a) Carrie; (b) Drouet.

XVI. Think of sentences using the word combinations in bold type. Add a sentence or two to develop a situation as in the model.

Model: I don't know much about this material. So I'm not buying the dress, I'm afraid.

1. Will you please show me that blue dress? 2. I **don't know much** about this fruit-shop. 3. We've **run out of** sugar. 4. She **looks so smart** today. 5. **It was** Nelly **who** did all the shopping. 6. **Let** Nelly **go** to the fishmonger's. 7. He **went both** to the greengrocer's **and to** the baker's. 8. This cut is **out of fashion** now. 9. It's your **turn** to go shopping. 10. **It is** those boys **who** are fond of figure skating.

XVII. Retell the story using indirect speech. Write logical questions to the text. Give a title to it:

Once a little boy entered a shop and said to the shopman: "How much will I have to pay for ten pounds of sugar; two pounds of coffee and three pounds of butter?" The shopman took a piece of paper and a pencil, wrote something down and said: "Four dollars and sixty cents."

Then the boy said: "How much change will you give me if I give you five dollars?"

"I shall give you forty cents," answered the shopman.

"Thank you," said the boy, "I don't want to buy anything. It is my homework for tomorrow, and I cannot do it myself."

XVIII. Fill in articles wherever necessary. Retell the text:

... train stopped at ... small station. ... passenger looked out of ... window and saw ... woman who was selling ... cakes. ... man wanted to buy ... cake. ... woman was standing rather far from ... carriage. ... man called ... boy, who was walking on ... platform near ... carriage and asked him:

“How much does ... cake cost?”

“Three pence, sir,” answered ... boy. ... man gave him ... six-pence and said to him: “Bring me ... cake, and with ... other three pence buy one for yourself.”

Some minutes later ... boy returned. He was eating ... cake. He gave ... man threepence change and said: “There was only one cake, sir.”

XIX. Translate the following sentences into English:

A. 1. Когда Ирина подошла к примерочной, она увидела, что ее подруга примеряет нарядное платье. 2. Ты слышала, как Олег читал текст? Он читал его очень хорошо. Теперь твоя очередь записывать свое чтение. 3. Не советуй ей покупать эту блузку. Она не идет ей. 4. Пусть Лена купит картофель, лук и помидоры. 5. Вы хотите, чтобы она купила эти дорогие туфли? — Да, они ведь такие красивые. 6. Мама хочет, чтобы Нина пошла в булочную. 7. На днях я встретила свою подругу. Она выходила из центрального универмага (the Moscow Central Store). 8. Нина не спала и слышала, как ее сестра вошла в комнату. Она почувствовала, что Анна касается (touch) ее руки. 9. Заставь ребенка убрать свои вещи. 10. Никто не может заставить его следовать вашим советам.

B. 1. Вчера в универмаге я купила замшевые перчатки (suede). Они тесны мне. Если хотите, я могу отдать их вам. — Спасибо. Я возьму их с удовольствием, если подойдет размер. — Это размер 6½. — Как удачно! Это как раз мой размер. — Сколько они стоят? — 80 рублей. — Вот вам деньги, пожалуйста. 2. Я получила стипендию, и мне придется сделать некоторые покупки. Мне нужно купить чулки, носки и красный кожаный ремешок для моего нового платья. 3. Летом я предпочитаю носить платья из ситца. В них не так жарко, как в шелковых. 4. Вам очень идет этот костюм, но жакет слишком длинный, по-моему. 5. Платья в этом магазине не продаются. Здесь продаются только мужские костюмы, брюки, пиджаки и мужские рубашки. 6. Помогите мне выбрать туфли. — Примерь те коричневые. Мне кажется, что они подойдут к твоему зеленому костюму. 7. Послушайте моего совета, не берите это пальто. Оно уже не модно. То, серое, гораздо лучше. Я уверена, что оно будет хорошо сидеть на вас. Пройдите в примерочную. Сюда, пожалуйста. — О, пальто действительно изумительное. Сколько оно стоит? — 820 рублей. Выписать чек? Да, пожалуйста, я вам очень благодарна. 8. У нас кончились сахар и масло.

По дороге с работы не забудь зайти в бакалею и купить все необходимое. 9. У нас почти не осталось хлеба. Зайди в булочную и купи батон и две сдобные булочки (bun). 10. Нам необходимо купить колбасу, сыр, банку шпрот (a tin of sprats), овощи для салата, конфеты и пирожные. 11. Нине придется пойти в овощной магазин и купить капусты и моркови. 12. Роберта заставили пойти в продуктовый магазин.

XX. a) Listen to the recording of the text "Protecting His Property" for the general content. The following words will help you to understand the text:

to protect; property; closet; pack; tablet; to slip; to faint; poison; stare, half-conscious; thief; to steal; murder; the law.

b) Retell the text according to the following plan:

1. John Webb and his wife are going to leave their summer cottage.
2. John discovers that somebody has drunk his wine.
3. John decides to put some poison into the wine.
4. John falls down.
5. His servant gives him the poisoned wine.

XXI. Describe the pictures on page 281 using the following words and word combinations:

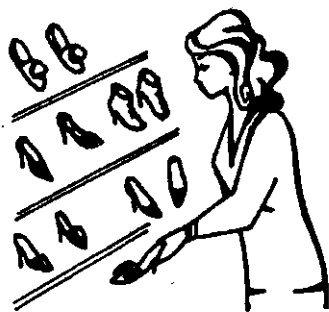
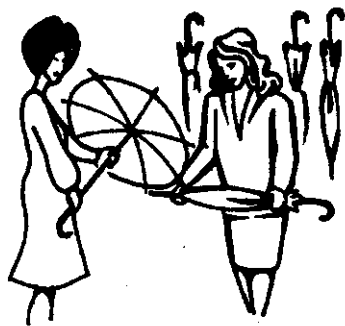
broad brim; parasol; sandal shoes; bathing-suit; raincoat; rubber boots.

XXII. Find a picture on the topic "Shopping" for your discussion in class. Prepare 8—10 questions which would help your fellow-students to describe the picture.

XXIII. Use the following story as material for rapid reading. Retell it and give a title to it:

The other day my friend George came to see me and brought a small book with him. It was a guide to English conversation for the use of foreign travellers. George said: "My idea is to go to London early on Wednesday morning and spend an hour or two going about and shopping with the help of this book. I want one or two little things — a hat and a pair of bedroom slippers."

On Wednesday we arrived at Waterloo station and went to a small boot shop. Boxes of boots filled the shelves. Black and brown boots hung about its doors and windows. The man, when



we entered, was opening with a hammer a new case full of boots.

George raised his hat, and said "Good morning."

The man did not even turn round. He said something which was perhaps "Good morning" and went on with his work.

George said: "I have been recommended to your shop by my friend, Mr. X."

The answer to this in the book was "Mr. X. is a worthy gentleman; it will give me the greatest pleasure to serve a friend of his."

What the man said was: "Don't know him; never heard of him."

This was not the answer we expected. The book gave three or four methods of buying boots; George had selected the most polite of them centred round "Mr. X." You talked with the shop-keeper about this "Mr. X." and then you began to speak about your desire to buy boots, "cheap and good." But it was necessary to come to business with brutal directness. George left "Mr. X," and turning back to a previous page, took another sentence. It was not a good selection; it was useless to make such a speech to any bootmaker, and especially in a boot-shop full of boots.

George said: "One has told me that you have here boots for sale."

For the first time the man put down his hammer, and looked at us. He spoke slowly. He said: "What do you think I keep boots for — to smell them?"

He was one of those men that begin quietly and get more angry as they go on.

"What do you think I am," he continued, "a boot collector? What do you think I'm keeping this shop for — my health? Do you think I love the boots, and can't part with a pair? Do you think I hang them about here to look at them? Where do you think you are — in an international exhibition of boots? What do you think these boots are — a historical collection? Did you ever hear of a man keeping a boot shop and not selling boots? Do you think I decorate the shop with them? What do you think I am — a prize idiot?"

I have always said that these conversation books are practically useless. We could not find the right answer in the book from beginning to end. I must say that George chose the best

sentence that was there and used it. He said: "I shall come again, when, perhaps, you have more boots to show me. Till then, good-bye."

With that we went out. George wanted to stop at another boot shop and try the experiment once more; he said he really wanted a pair of bedroom slippers. But we advised him to buy them another time.

(After Jerome K. Jerome)

XXIV. a) Watch Film Segment Seven "Souvenirs from Scotland".
b) Watch the film segment again to find the English equivalents to the following:

фасон (какой бы фасон вам хотелось?); позволить себе израсходовать; расточительный; универсальный магазин; забежать в магазин; сыт по горло; хорошая идея; штатив (подставка); фототовары; желаю удачи!; ум хорошо, а два лучше; сопровождать; уговорить; обман; друг в беде — настоящий друг.

c) Answer your teacher's questions on the content of the film segment.
d) Listen to the sound track recording of Segment Seven. Get ready to reproduce the dialogue between Bob and Fred.

XXV. a) Make up a dialogue on the following situation:

You ask your friend whether she has bought that nice hat or she has had it made to order. You'd like to buy one, but you are not a Muscovite and you don't know the city well enough. You wonder which department store in Moscow is the best and how you can get there.

b) Suggest a situation for your fellow-student to give it in the form of a dialogue.

XXVI. Write and then reproduce your dialogue on one of the following topics. Use complex objects in them:

1. At the Moscow Central Store. 2. Going to the market.
3. At the grocer's. 4. At the baker's. 5. At the greengrocer's.
6. Choosing a present for a friend. 7. At a ready-made clothes department. 8. Buying shoes.

LABORATORY WORK

I. a) Repeat the sentences after the tape. b) Make them interrogative and negative.

II. Replace the proper names in the sentences by corresponding personal pronouns.

III. Combine each of the pairs of sentences as in the model (use complex object).

IV. Replace the noun in the sentence by the given noun.

V. Answer the given questions.

VI. Change every sentence as in the model.

Model: Try this frock on. Try on this frock. Try it on.

VII. Replace the group of the subject as in the models.

VIII. Replace the word *loose* in the given sentences by its antonym *tight*.

IX. Translate the sentences into English using the given words and word combinations of the text.

X. Listen to the wrong statements. Correct them.

XI. a) Listen to the text "Shopping". Write it down, mark the stresses and tunes. Read it following the model. b) Learn the text by heart.

Lesson Nineteen

Grammar: Some Verbs and Word Combinations Followed by a Gerund.

Texts: 1. Jean's First Visit to the Theatre. 2. Dialogue.

STUDY THE FOLLOWING

SOME VERBS AND WORD COMBINATIONS FOLLOWED BY A GERUND

to stop to finish to mind to enjoy to be fond of to be good at to go in for to be worth can't help to go on	doing smth.
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Note. The preposition **without** may be followed by a gerundial construction: e. g. He left the room **without saying** a word. One can't learn **without making mistakes**.

GRAMMAR EXERCISES

I. Complete the following sentences using a gerund:

1. Go on 2. He stopped 3. He couldn't help 4. We all enjoyed 5. Have you finished ...? 6. I don't mind 7. Her cousin is fond of 8. The child is rather good at 9. She goes in for 10. The poem is worth ... 11. The boy doesn't read a sentence without 12. You won't go there without

II. Translate the following sentences into English:

1. Прекратите разговаривать (смеяться; курить; писать; ссориться). 2. Мать велела детям закончить игру (чтение; вязание; шитье; глажение). 3. Продолжайте петь (работать над этим текстом; переводить эту статью; писать; изучать эту проблему). 4. Вы не против того, чтобы открыть окно (собраться в субботу; пойти туда вместе; повторить это упражнение)? 5. Я очень люблю рисовать (играть в теннис; петь в хоре; читать вслух). 6. Мы получили удовольствие от ее пения (от плавания; от беседы с ним; от катания на лыжах в лесу). 7. Я не могла не согласиться с ним (не подождать ее; не ответить на его вопрос). 8. Стоит посмотреть эту пьесу (посетить этот музей; сделать эти упражнения устно). 9. Он ушел из комнаты, не сказав ни слова (не глядя ни на кого; не взяв ничего с собой; не попрощавшись). 10. Ее дочери увлекаются вязанием (катанием на коньках, танцами).

TEXT 1

JEAN'S FIRST VISIT TO THE THEATRE

When I invited Jean to the theatre I was afraid she would **refuse** my invitation, but she had **accepted** it. I still **doubted** whether she would come: her religion did not allow to go to a theatre, play cards or love a man of other religious views. However, when I met her at the entrance to the theatre I saw she had

thrown off her religious scruples. She looked eager and her dark eyes sparkled with **excitement**. Our **seats** were in the **pit**. They were not expensive, but we could see the **stage** quite well. I gave her the **programme** and my opera glasses.

Presently **the lights went down**; then the curtain **rose** upon a **scene** of eighteenth-century Paris at the time of the French Revolution. It was a melodrama full of hopeless love and heroic self-sacrifice, a play after Dickens's novel "A Tale of Two Cities". When Martin Harvey, a famous **actor**, who **played the leading part** of Sydney Carton appeared on the stage, Jean's eyes were full of interest and **delight**. She was greatly impressed by pale, dark Carton and delicate, **charming** Lucie Manette, the girl he loved.

During the interval Jean said: "Oh, Mr. Shannon, how splendid it is! So different from what I expected! I can't tell you what a treat it is for me! I feel so sorry for poor Sydney Carton! **He is so much in love with** Lucy and she ... It must be a frightful thing to be in love and not to be loved!"

"Quite," I agreed gravely. "At least they are good friends, and friendship is a wonderful thing."

She consulted her programme to conceal her flush. "The girl who does Lucie is very sweet, she has such lovely, blonde hair and is so young!" "Well, in real life she is Martin Harvey's wife, must be about forty-five, and that blonde hair is a wig."

"Please, don't, Mr. Shannon! How can you joke about such things?" she cried in a shocked voice...

As the last scene was under way Jean's hand, small and hot, **touched** mine. We sat hand in hand as though to **support** each other while watching Carton with a pale face and **carefully** arranged hair mount the guillotine and meet his **death**. Jean couldn't keep her tears and they fell upon the back of my hand like raindrops in spring.

When at last the play came to its end there was a **storm of applause** and many **curtain calls** for Miss de Silva and Martin Harvey. Miss Jean Law, however, was too overcome to join in such a banal **applause**, her feelings were too deep for words. Only when we were in the street she whispered with shining eyes. "Oh, Robert, you can't believe me how much I've enjoyed myself!" It was the first time she had used my Christian name.

(After "Shannon's Way" by A. Cronin)

TEXT 2

A TELEPHONE CONVERSATION

(Nick dials the number. Helen answers the call.)

Helen: Hello!

Nick: Thank God, is that you, Helen?

Helen: Sure, that's me, Nick, darling. You sound a bit annoyed. Is anything the matter?

Nick: Well, I've been trying to get connected with you for nearly ten minutes and...

Helen: But what's wrong? The line wasn't engaged, I hope?

Nick: Yes, it was. Besides, I got the wrong number several times...

Helen: Oh, Nick, I'm so sorry!

Nick: That's all right now. I say, Helen, have you got anything special on tonight?

Helen: No, not really. Why?

Nick: I suggest our going to the theatre.

Helen: I'd love to. What are we going to see?

Nick: I've got two tickets for "Lady Windermere's Fan" by Oscar Wilde. It's **the first night**.

Helen: Oh, it's at the Maly Theatre, isn't it?

Nick: I have heard **the play is worth seeing**. It is staged very well. The scenery is simple, but good and the acting is splendid.

Helen: And what about the seats? I hope they are not in the balcony or in the gallery?

Nick: Oh, dear, no. They are in the dress-circle, box 5.

Helen: Let's hope we'll enjoy ourselves. Will you **call for me** or shall we meet at the theatre?

Nick: I'd rather call for you. I don't like waiting and you take such a long time to get ready.

Helen: So I do. But I love to look smart when I go to the theatre.

Nick: All right, then. I'll call for you at 5.30, so we'll have plenty of time to get to the theatre before the performance starts.

Helen: **That suits me perfectly**. I'll be waiting for you. And, oh, Nick! Thank you ever so much for your invitation.

Nick: That's all right, dear. See you tonight.

Helen: Bye-bye!

VOCABULARY NOTES

refuse *vt* отказывать(ся); *Ant.* **accept**, *e. g.* Irene refused Soames several times before she accepted him, **refusal** *n*

accept *vt* принимать; **to accept a present** (invitation, offer, help, plan) *but to receive guests* (visitors)

doubt *vt/i* сомневаться, *e. g.* We doubted whether he would follow your advice. **doubt** *n*; **no doubt**, *e. g.* There is no doubt he tells the truth.

excite *n* возбуждать, волновать, *e. g.* The performance excited Jean so greatly that she could hardly speak. **excited** *p. p.* взволнованный; **to be** (look, feel) **excited**; **excitement** *n*

seat *n* место в театре; **in the stalls** в партере; **in the orchestra stalls** в первых рядах партера; **in the pit stalls** в задних рядах партера; **in the pit** в амфитеатре; **in the dress-circle** в бельэтаже; **in the upper circle** в первом ярусе; *Syn.* **in the balcony** на балконе; **in a box** в ложе; **in the gallery** на галерке

stage *n* сцена; *e. g.* When the singer came onto the stage there was a storm of applause. **stage** *vt*, *e. g.* This play was staged by K. S. Stanislavsky.

program(me) *n*; **to be on the programme** в программе, *e. g.* My favourite songs were on the programme.

the lights went down огни погасли

rise (**rose**, **risen**) *vi* 1. подниматься, подняться, *e. g.* He slowly rose to his feet. 2. взойти (*о солнце*), *e. g.* When the sun rose we started off. *Note:* **raise** *vt* поднять; **to raise one's head** (hat, voice, etc.), *e. g.* At seeing Fleur he raised his hat. *Syn.* **put up**, *e. g.* If you want to ask a question put up your hand.

scene *n* сцена, картина (*о пьесе*), *e. g.* I like the final (last) scene in that ballet, **scenery** *n* (used only in the singular) декорации, *e. g.* The scenery was beautiful. The scene is laid in Paris.

act *n* акт, действие, *e. g.* I like the second act of "Swan Lake" most of all. **actor**, **actress** *n* актер, актриса, *as a great* (famous, popular, talented, favourite) actor; **act** *vi* действовать, *e. g.* He had to act at once. There was no time to lose. **active** *adj* активный, *as an active person* (support, part, etc.). Our students take an active part in school life. *Ant.* **passive**

to play the part of играть роль

leading *adj* ведущий, главный; **leading article** передовая статья, передовица

delight *n* восторг

charming *adj* очаровательный, *e. g.* The doctor was a charming young woman. **charm** *vt, n, e. g.* We were all charmed by her manners. His short stories have a charm of style that cannot be found in other writers.

to be in love with smb. быть влюбленным в кого-л., *e. g.* Fleur was in love with Jon. **to fall in love with smb. (at first sight)** влюбиться в кого-л. (с первого взгляда)

touch *vt* трогать; касаться; волновать, *e. g.* Her story touched the listeners. **touch** *n* прикосновение; **touching** *adj* трогательный, *e. g.* We were excited by this touching scene.

support *vt* поддерживать, *e. g.* Michael helped his father to support their family. **support** *n* поддержка, *e. g.* I need your friendly support.

carefully *adv* аккуратно, тщательно; осторожно, *e. g.* He took the baby carefully in his arms. **care** *n* уход, забота, *e. g.* The car needs constant care. **to take care of** ухаживать за, присматривать, *e. g.* He took care of the flowers in the garden. *Суп.* **look after, care (for smb.)** питать интерес, любить, *e. g.* I don't care much for fish. I don't care! Мне все равно. **careful** *adj.* 1. осторожный, *e. g.* I'll be careful with your books. **be careful not to** смотри, не..., *e. g.* Be careful not to lose the tickets. 2. тщательный, *as careful work* (preparation, examination); **careless** *adj* 1. небрежный, *as careless person* (work, attitude); 2. беззаботный, *as careless little singing birds*

death *n* смерть; *Ant.* **life**, *e. g.* After his parents' death little Shannon was brought up by his grandparents. **die** *vi*, *e. g.* Her father died when the girl was twelve. **dead** *adj*, *e. g.* When the doctor came the old man was already dead.

applause *n* аплодисменты; **a storm of applause** буря аплодисментов, *e. g.* There was a storm of applause when the curtain rose. The scenery was wonderful indeed. **applaud** *vi*, *e. g.* As soon as we saw the famous actor we began to applaud to him.

curtain call вызов актера на сцену

ticket *n* билет, *as a ticket to the theatre* (cinema), a ticket for a play (performance, etc.)

the first night премьера

the play is worth seeing пьесу стоит посмотреть

to call for smb. зайти за кем-л., *e. g.* I'll call for you and we shall go there together. **to call on smb.** зайти к кому-л., *e. g.* Last night I called on Ann. She's ill as you know.

That suits me perfectly. Это меня очень устраивает.

TOPICAL VOCABULARY

opera, drama, comedy, circus, variety show, concert, concert hall, conservatoire, symphony music, composer, conductor, cloak-room, refreshment-room, attendant, rehearsal (dress rehearsal), matinée, opera-glasses

EXERCISES

I. a) The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on the sounds. b) Let your fellow-student read the exercise aloud for you to detect his errors in sounds and tell him what must be done to eliminate them:

- [ɪ] 1. Six little kittens lost their mittens.
It's a pity, they were so pretty.
2. Little Bill, sit still.
Will you sit still, little Bill?
If you sit still, little Bill,
Jimmy Nill will bring you to a big hill.

- [ʌ] 1. Most French children like cheese.
2. Why did the teacher ask such a question?
3. Don't touch those peaches in the kitchen.

II. Before you start working at the text, practise the following word combinations:

- A. 1. a) [h] — her hand, hand in hand, allow her, I met her,
I gave her, her feelings.
b) Loss of aspiration: the pit stalls, the stage, could speak, in spring, a storm, in the street, expensive.
2. Alveolars replaced by dentals: at the entrance, in the pit, played the part, in the street.
- B. 1. [θ — ð] — anything special, it's the first night, it's worth seeing, get to the theatre.
2. Loss of plosion: got two tickets, but good, get to the.

III. Transcribe and intone the following extract:

“Oh, Mr. Shannon, how splendid it is! So different from what I expected! I can't tell you what a treat it is for me!” said Jean.

IV. a) Listen to the recording of the text "Jean's First Visit to the Theatre". Mark the stresses and tunes. b) Practise the text for test reading. Listen to the recording very carefully until you can say it in exactly the same way.

V. a) Listen to the recording of the dialogue. Mark the stresses and tunes. b) Practise the dialogue for test reading. Listen to the recording very carefully until you can say it in exactly the same way. c) Memorize the dialogue and dramatize it.

VI. Find in the text sentences that might be the answers to the questions given below:

1. What did Jean look like when Robert met her at the theatre? 2. Where were their seats? 3. Upon what scene did the curtain rise? 4. What kind of play was it? 5. Who(m) was Jean greatly impressed by? 6. What did Robert say about the leading actress? 7. What showed that Jean was deeply touched by what was going on on the stage? 8. Why didn't Jean join in applause? 9. What showed that the performance was a success? 10. Jean had always used Shannon's Christian name, hadn't she?

VII. Answer the following questions. Use conversational phrases. Work in pairs and enlarge the dialogue.

Model: — Could you possibly tell me why Robert invited Jean to the theatre?

— I 'm not sure but I believe he wanted to give her a treat.

— Then why on earth did he take her to a melodrama and not to a comedy or something?

— To my mind he was afraid she would refuse to come if she knew it was a comedy. Don't you remember her religious scruples?, etc.

1. I wonder what made Robert doubt if Jean would come to the theatre? 2. Do you happen to know anything about Jean's religion? 3. Could you tell me what made Jean throw off her scruples? 4. Do you happen to know anything about Charles Dickens? 5. I'd like to know why Jean was so impressed by the play and the actors? 6. My question may be personal but is it really so frightful to love and not be loved in return? 7. Why did Robert say gravely that friendship was a wonderful thing? 8. Could you tell me why Robert was ironical when he spoke about the leading actress? 9. I wonder if that visit to the theatre

was a real treat to Jean? 10. I wonder why Jean had used Shannon's Christian name for the first time?

VIII. Choose the correct word :

to rise — to raise

1. He ... his head when he heard a slight noise. 2. When we started the sun had already ... 3. There was a storm of applause when he curtain ... 4. He ... his hat to greet us. 5. Ann slowly ... to her feet. 6. It was very noisy and the reporter had to ... his voice. 7. The curtain wouldn't ... and we had to ... it.

stage — scene

1. The ... was so touching that Jean began to cry. 2. Carrie was told to come onto the ... in the second act. 3. The play consists of two acts and four ... 4. When the actor appeared on the ... the audience began to applaud. 5. I don't quite like the final ... in this play. 6. Our seats were in the orchestra stalls and we saw the ... well.

IX. Fill in the missing words:

1. Jean looked ... when she came to the theatre (взволнованный). 2. I ... the invitation with joy (принимать). 3. The play consists of three ... and four ... (акт; картина). 4. He ... our help and said he could do everything himself (отказываться). 5. When the ... rose and the audience saw the ... everybody began to ... (занавес; декорации; аплодировать). 6. When Alison appeared on the ... she was ... (сцена; взволнованный). 7. Our ... were in the ... and we could see the ... very well without the ... (места; ложа; сцена; бинокль). 8. The play made such an ... upon me that I would never forget it (впечатление). 9. I never expected that you would ... our suggestion (поддерживать). 10. We made up our minds to ... a party in English (устраивать). 11. I don't remember the name of the ... who played the ... part in the play (актер; главный). 12. Seats in the boxes and in the stalls are ... and seats in the gallery are ... (дорогой; дешевый). 13. She said she was telling the truth, but we ... her words (сомневаться).

X. Fill in prepositions or adverbs wherever necessary:

1. We enjoyed ... the performance greatly. 2. He decided to reserve a seat ... phone. 3. It's rather easy to get tickets ... this

theatre, but it is difficult to get tickets ... this play. 4. She refused ... our help. 5. She took care ... her little brother. 6. Will you go to the football match tomorrow? — No, I don't care ... football. 7. ... my way ... the theatre I met a friend of mine. 8. I don't like seats ... the balcony or ... the gallery, I prefer them ... the stalls or ... the dress-circle. 9. The scene is laid ... Verona. 10. This is a play ... Dickens' novel. 11. I'm so sorry ... Ann. She has fallen ill. 12. Fleur Forsyte fell ... love ... Jon ... first sight. 13. The attendant will show you ... your seats. 14. There is no doubt ... it. 15. When the lights went ... and the curtain rose there was a storm ... applause.

XI. Fill in articles wherever necessary. Retell the text:

... theatres are very much ... same in London as anywhere else; ... main theatres, music-halls and cinemas are in ... West End. If you are staying in London for ... few days, you will have no difficulty whatever in finding somewhere to spend ... evening. You will find ... opera, ... comedy, ... drama, ... variety, ... cinema performances start at about eight or ... half past, and finish about eleven.

... best seats are those in ... stalls, in ... dress-circle and ... upper circle. Then comes ... pit and ... last of all ... gallery. ... boxes, of course, are more expensive. ... most theatres and music-halls have ... good orchestras with ... popular conductors.

The opera house is at Covent Garden. There you get ... best of everything: ... first rate orchestra, ... famous singers and celebrated conductors. But, of course, if you are not fond of ... music, this won't interest you. At ... West End theatres you can see ... most of ... famous English actors and actresses. ... plays are staged well. Choose ... good play, and you'll enjoy yourself from ... moment ... curtain goes up, to ... end of ... last act. Get your seat beforehand either at ... box-office of ... theatre itself or at one of ... agencies.

(Abridged from ELC)

XII. Change the following sentences according to the models.

Model 1: I like to read plays. — I enjoy reading plays.

1. We like to play chess. 2. My eldest sister likes to sing folk songs. 3. They like to ski in the forest on a sunny frosty day.

4. The children like to bathe and splash the water all around.
5. They also like to lie in the sun.

Model 2: He is excited. He cannot speak. — He is very excited and can **hardly** speak.

1. Our seats were far from the stage. We could not see well what was going on. 2. The scene was touching. Jean couldn't hide her tears. 3. It was very noisy in the hall. We didn't hear the speaker well. 4. Her lips trembled. She spoke with difficulty. 5. The news is so exciting. I cannot believe it. 6. The child is so active. He cannot sit still for a minute. 7. Bill was extremely tired. He rose to his feet with great difficulty. 8. His hand was shaking. He couldn't open the door at once. 9. The patient is very weak. He cannot raise his hand.

XIII. Put the verbs in brackets in the correct form.

Model: Neither you nor he **is** right.

Neither my girl-friend nor her parents **have** forgotten you.

Neither of you **is** wrong.

1. Neither Mike nor his sister (to expect) us to return so soon. 2. Neither Helen nor Alice (to be) eager to go anywhere that night. 3. Neither of you (to know) the end of that story. 4. Neither my sister nor my brother (to go) on excursions very often. 5. Neither of us (to be) mistaken. 6. Neither my brother-in-law nor his schoolmates (to be) good at playing chess. 7. Neither my parents nor my grandmother (to travel) by air. 8. Neither David nor his fellow-students (to be excited) at the exams. 9. Neither my sister's younger daughter nor her son (to be) fond of symphony music. 10. Neither John nor his companion (to be) lazy.

XIV. Translate the following sentences into English:

1. Ни моя племянница, ни ее муж не навещают нас. 2. Ни друзья, ни родственники не могут ему помочь. 3. Ни мы, ни студенты 104 группы не опоздали на лекцию. 4. Ни французский язык, ни немецкий не распространены так широко, как английский. 5. Ни дожди, ни морозы не останавливают настоящих путешественников. 6. На небе не было ни звезд, ни луны. 7. Ни студенты, ни староста группы не принесли наушники. 8. Ни вы, ни Анна

не виноваты в этом. 9. Ни он, ни его друзья не собираются этого делать. 10. Ни Уильям, ни его брат не прочли книгу до конца. 11. Ни я, ни мои соседи не знают этого человека. 12. Ни мои друзья, ни я не играем в карты.

XV. Respond to the following statements. Use conversational phrases. Work in pairs, trying to enlarge the dialogue.

Model: — Jean looked so eager and excited when she came to the theatre.

— No wonder. It was her first visit to the theatre, wasn't it?

— Yes, it was, but I think she was so excited because she had had thrown off her religious scruples.

— That's just what I'm thinking, etc.

1. I hear your friend is fond of opera. 2. The best seats are in the dress-circle. 3. It's rather a problem to get tickets to the Bolshoi Theatre. 4. Girls often take such a long time to get ready to go somewhere, especially to the theatre. 5. Tikhonoff was very good playing the part of Stirlitz. 6. It's so nice to go to a concert and hear some good music! 7. The ballet *Romeo and Juliet* is worth seeing. 8. Going to a theatre is a real treat.

XVI. Correct the given not-true-to-fact (false) statements and give your reasons. Use conversational phrases. Work in pairs. Enlarge the dialogues.

Model: — Jean did not like theatre but she didn't refuse Robert's invitation not to hurt him.

— I'm afraid you've got it all wrong. It was her first visit to the theatre, etc.

1. Jean wasn't going to accept Robert's invitation to the theatre. 2. She looked quite calm when Robert met her at the entrance to the theatre. 3. The tickets were rather expensive. 4. The play was a merry comedy. 5. The leading actors produced little impression on Jean. 6. During the intervals Jean spoke with Robert about the play. 7. Neither Robert nor Jean liked the play. 8. While watching the last scene Jean couldn't help laughing. 9. The public didn't like the performance and there was no applause when the curtain fell.

XVII. Translate the following sentences into English:

1. Роберт предложил, чтобы они встретились у театра.
2. Анна предложила, чтобы мы купили билеты на этот спектакль.

3. Она предложила купить программу у входа в театр. 4. Мать предложила, чтобы мы пригласили Лизу на выходные дни (week-end). 5. Он предложил нам не касаться этого вопроса. 6. Режиссер (the stage manager) предложил, чтобы главную роль дали лучшей актрисе. 7. Анна предложила пойти в буфет во время антракта. 8. Я предлагаю немедленно отправить телеграмму. 9. Петя предложил зайти за Аней пораньше. Она всегда так долго собирается. 10. Интересно, кто предложил поехать за город в такую отвратительную погоду.

XVIII. Fill in *yet, still, more, another, other, else*, which are translated into Russian as «еще»:

1. Don't hurry. The performance is not over 2. I'd like to read something ... by this author. 3. What ... impression did you get there? 4. What ... did Jean say about the performance? 5. I've read two ... books by Dickens. 6. You'd better ask somebody 7. It is ... spring, but it is getting rather hot. 8. The theatre is going to stage ... play by this playwright. 9. How many ... English books have you got? 10. Fetch ... chair, please. 11. What ... have you seen in this ancient town? 12. He hasn't returned from the South. He is ... there. 13. Please book two ... tickets for me. 14. Will you call ... time? 15. What ... things did you buy?

XIX. Translate the following sentences into English:

1. Где еще можно посмотреть эту пьесу? 2. Мы решили устроить еще несколько вечеров на английском языке. 3. Мне бы хотелось еще чашку кофе. 4. Боюсь, что он еще спит. 5. Мы боялись опоздать, но спектакль еще не начался. 6. Мне нужна еще одна книга по истории театра. 7. Сколько еще репетиций будет на этой неделе? 8. Через месяц в этом театре будет еще одна премьера. 9. Какие еще актеры принимают участие (играют) в этом спектакле? 10. Дождь еще не перестал, но потеплело. 11. Вы все еще работаете над докладом? — Да. Я еще не собрала всего нужного материала. 12. Нам нужно еще три билета на этот спектакль. 13. Кого еще вы встретили в театре?

XX. Pick out words and phrases from Text 1 and Text 2 and group them under the following headings: a) theatre; b) appearance. Learn them.

XXI. Retell Text 2 in indirect speech as if you were Helen (Nick).

XXII. Render these jokes. Use indirect speech:

1. The well-known singer Enrico Caruso was once driving not far from New York. It so happened that something went wrong with his car and he had to spend some time in the house of a farmer. Soon they became friendly and the farmer asked Caruso his name.

When the farmer heard the name, he rose to his feet. "My, I never thought I should see a man like you in my kitchen, sir," he cried out. "Caruso. The great traveller. Robinson Caruso!"

2. "I say, Dad," said a schoolboy, returning home, "we gave a wonderful performance at school. A lot of parents came and although some of them had seen it before they all had a jolly good time."

"How do you know?" asked his father.

"Why, they laughed all through the play," the boy replied.

"And what was the play?" the father asked.

"Hamlet," said the boy.

XXIII. Translate the following sentences into English:

A. 1. Я пригласила Анну на вечер, но она отказалась прийти. 2. Интересно, примет ли он наше приглашение или откажется от него. 3. Доктор сейчас не принимает. 4. Я надеюсь, что вы поддержите наш план. 5. Роберт был так возбужден, что с трудом говорил. 6. Не могли бы вы сказать мне, в чем дело? Почему вы так взволнованы? 7. Когда занавес поднялся, публика зааплодировала. 8. Услышав шаги, она подняла голову. 9. Мне очень понравилась финальная сцена в опере «Жизнь за царя». 10. Роберт почувствовал, как Джин дотронулась до его руки. 11. Рассказ был такой трогательный, что девочка не могла удержаться от слез. 12. Пение Алисон произвело большое впечатление на Роберта. 13. Мы сидели в бельэтаже и хорошо видели сцену.

B. 1. Актриса, игравшая главную роль, была очень хороша. 2. Мне нравится, как поставлен балет «Лебединое озеро» в театре имени Станиславского. 3. Фильм был очень хороший, и я получила большое удовольствие. 4. Зайди за мной, когда ты пойдешь на каток. 5. Летом они часто заходили к нам. 6. По дороге домой мне нужно зайти в библиотеку. 7. Декорации в этой опере просто великолепны. 8. Я не смог купить билеты на этот спектакль заранее, но мне удалось достать хорошие места в кассе театра. 9. Я бы лучше пошла в консерваторию сегодня, в программе произведения моих любимых композиторов. 10. Мы получили большое удоволь-

ствие от вечера, он был хорошо организован. 11. Что вы делали во время антракта? — Мы ходили в буфет. 12. Когда вы приходите в театр, вы оставляете пальто в гардеробе. Там же вы можете взять бинокль и программу. 13. Лучшие места в театре — в партере и в бельэтаже, это самые дорогие места. Места на балконе и галерке хуже и дешевле. 14. Спектакль имел огромный успех у публики, актеров много раз вызывали на сцену.

XXIV. Render the following dialogue in indirect speech. Explain the difference between a concert hall and a music-hall:

Gilda: I went to a very good concert at the Festival Hall last month. You call that hall "a concert hall", don't you?

Mrs. Green: Yes.

Gilda: Well, what's "a music-hall"? I've seen that name several times and heard it used in broadcasts, too.

Mrs. Green: A music-hall is something very different from a concert hall! If you want to hear a symphony orchestra playing good music, you go to a concert hall. A music-hall is more like a theatre. The seats are arranged like those in a theatre. There's a stage with curtains like in the theatre. There's scenery on the stage. We often use the name "Variety Theatre".

Gilda: What would I see and hear if I went to a music-hall?

Mrs. Green: There'd be popular music and singing and dancing. There'd be performances by acrobats and jugglers. There might even be performing animals.

Gilda: To my mind music-halls are not so popular now. People prefer films today, and radio and television keep people at home more.

Mrs. Green: I agree with you. The most popular singers and comedians are seen and heard by millions of viewers and listeners in their own homes.

XXV. Listen carefully to the recording of the text "Theatres in London". b) Find English equivalents for:

постоянная труппа; набирать актеров на сезон; увольнять актеров; давать большой кассовый сбор; не раз; филиал, отделение; актеры с мировой известностью; вмещать около 6000 зрителей; орган; по инициативе; любители театра.

b) Answer the following questions:

1. In what way do most of the London theatres differ from those of Russia? 2. Why are many actors and actresses in England always afraid to remain unemployed? 3. What do you know about Covent Garden, the famous Royal Opera House? 4. Why can Covent Garden be called the home of international opera and ballet? 5. Where is the Shakespeare Memorial Theatre situated? 6. Where did Shakespeare stage his plays? 7. When was the Shakespeare Memorial Theatre built? 8. What is the London filial of the Shakespeare Memorial Theatre? 9. What are the two largest and best concert halls in London? 10. On whose initiative was the Royal Albert Hall built? 11. What is the most modern concert hall in London and when was it built?

XXVI. Let one of the students give a brief impression of his visit to the theatre. Find out some more details about the performance by asking questions.

Model:

A: Last night I was at one of the best theatres in Moscow. The performance was perfect and I enjoyed every minute of it. Though my seat was in the balcony I could see the stage very well and hear each sound perfectly. Guess where I was and what I saw.

B: Were you at the Art Theatre?

A: No, I wasn't.

B: But you say you could hear each sound perfectly!

A: So I could. I meant the music.

B: Ah, that means you were at the Bolshoi Theatre.

A: That's right.

B: Was it an opera or a ballet?

A: Try to guess.

B: And who is the composer?

A: P. I. Tchaikovsky.

B: Is the scene laid in Russia?

A: No, it isn't.

B: Was the scenery beautiful?

A: Oh, yes, it was so beautiful, that there was a storm of applause when the curtain rose.

B: It's a fairy-tale, isn't it?

A: In a way, yes.

B: Then it was either "Swan Lake", or "The Sleeping Beauty"...

A: No, neither of them. It's not a ballet.

B: If it is an opera, and the composer is Tchaikovsky, and the scene is not laid in Russia I really can't guess. Well, one more question: how many acts are there in this opera?

A: It's a one-act opera in two scenes.

B: Then it is "Jolanta"!

A: This time you are right.

XXVII. a) Watch Film Segment Eight "The Play is Over". b) Watch the film segment again to find the English equivalents for :

отрицательный персонаж; образ; изображать, описывать, рисовать; труппа; перейти (работать) в кино, на телевидение; насмеяться, поддразнивать; поставить чайник (на плиту); быть возбужденным, волноваться; прервать (поездку); расстроить, огорчить; занавес падает.

c) Answer your teacher's questions on the content of the film segment.

XXVIII. a) Make up a dialogue on the following situation:

Молодой человек подходит к билетеру и просит дать ему программу. Спрашивает, сколько нужно заплатить, покупает программу и направляется в партер. Но вскоре он возвращается к билетеру и, извинившись, просит показать ему его места. Оказывается, что у него билеты в бельэтаж. Билетер рассказывает молодому человеку, как пройти в бельэтаж, и советует взять бинокль. (Ему бы лучше взять бинокль.) На вопрос, где он может взять бинокль, билетер отвечает, что за биноклем надо спуститься в гардероб. Но ему следует поторопиться, так как уже был третий звонок и он может опоздать. Молодой человек благодарит и спускается вниз.

b) Make up a similar situation (a visit to a concert, a variety theatre, a circus, etc.) for your fellow-students to present it in the form of a dialogue.

XXIX. a) Read the text:

...Pauline Fraser had a few minutes to herself in her room while waiting for the time she was wanted on the stage. Suddenly

the door flung open and a young girl, wearing a short brown tweed coat and dark green slacks darted in. Pauline knew at once she was an actress. She wasn't pretty, but she had a good stage face. "You're Pauline Fraser, aren't you?" cried the girl in admiration. Pauline smiled. "Yes, but who are you?" "Oh, you've never heard of me. I'm Ann Steward from the Rep.* at Wanley. I hear Mr. Cheveril is going to stage his new play. I'd be delighted to get a part in it. I'm ready to do anything!" Pauline smiled at her. The girl went on: "Miss Fraser, you're great. I saw you in Mr. Cheveril's play 'The Wandering Light' three times. You were wonderful! But... er... would you mind if I say this?" Pauline was amused. "Probably. But go ahead!" "Well, at the end of the Second Act, when you learn that your lover is back and waiting for you, couldn't it be better to drop everything from your hands and then run out into the garden?" Pauline looked at the girl with interest. "Why, as a matter of fact I wanted to do it like that, only the producer wouldn't let me. Look here — you are a real actress!" "I know I am," cried the girl, "but I could be a thousand times better if only I get a chance in a Cheveril play! Please, Miss Fraser, I don't want to be a nuisance, but I simply must talk with him." "I'm afraid he won't speak with you, but I'll try to persuade him. You'd better wait outside, he may come any moment." "Oh, Miss Fraser, you're a darling!" said Ann and went out.

Some minutes later Cheveril entered the room carrying his script. "We've made a little cut and the scene is all right now, Pauline. You'll be wanted on the stage in a minute or two."

"I'm ready, Martin. Oh! I quite forgot! There is a girl here who is eager to see you. She's with a local repertory company, and I shouldn't be surprised if she's quite a good actress. You'll see her, won't you?" Without turning Martin answered firmly: "No. I'm sorry, Pauline, but I'm fed up with young promising actresses." "But... but you must see her!" Pauline was reproachful. At that moment she was called to the stage and left the room.

Cheveril was looking through his script when he heard a young voice behind him: "Mr. Cheveril, I'm that young

* Rep. — repertory theatre.

actress... !" "You had no right to come here. Will you please go?" He didn't even look at her. "But... but I've acted in lots of your plays — and loved them all!" "I don't care. Please, go out at once." There was a strange little pause. "You'll be sorry soon you said that..." The girl spoke with an odd certainty...

(After J. B. Priestley "A Story of the Theatre")

b) Determine the main idea of the extract. c) Make up a plan of the extract. d) Choose a suitable headline to the story from those suggested:

1) "Ann Looks for a Job"; 2) "Meeting a Famous Actress"; 3) "He was Fed Up!" 4) "Talent or... Chance?"; 5) "The Crash of Hopes".

e) Give a short summary of the extract. f) Give your own ending to the story.

XXX. Say a few words: about your last visit to the theatre.

LABORATORY WORK

I. a) Repeat the sentences alter the tape. b) Make them interrogative and negative.

II. Answer the questions and record your answers in the intervals.

III. Translate the sentences into English using the active vocabulary.

IV. Spell and transcribe the words.

V. Translate the phrases into English.

VI. Listen to the wrong statements. Correct them.

VII. a) Listen to the dialogue "At the Theatre". b) Write it down. Mark the stresses and tunes. Practise the dialogue following the model. c) Learn it by heart.

Lesson Twenty

Grammar: The Present Perfect Continuous Tense.

Texts: 1. Home. 2. Dialogue.

STUDY THE FOLLOWING

Table No. 1

THE PRESENT PERFECT CONTINUOUS TENSE

He (She) Father Mary, John	has (not) been	waiting for you for 20 minutes. working at this problem two months. sleeping rather long already.
I (We) You They Ann and Pete	have (not) been	writing this translation since the morning. living in this village nearly a month. playing tennis for about an hour.

Table No. 2

Has	he (she) Father Mary, John	been	waiting for you for 20 minutes? working at this problem two months? sleeping long?
Have	I (we) you they Ann and Pete	been	writing this translation since the morning? living in this village nearly a month? playing tennis for about an hour?

GRAMMAR EXERCISES

I. a) Make up sentences using Substitution Table No. 1. b) Compose your own sentences of the same kind.

II. Give the interrogative and negative forms of the following sentences:

1. He has been working at his report since 10 o'clock.
2. They have been writing their test for nearly two hours already.
3. She has been waiting long.
4. His daughter has been playing the piano since the morning.
5. They have been discussing this problem for rather a long time.
6. The child has been sleeping too long.
7. Ann and Roger have been quarrelling for fifteen minutes.
8. She has been dreaming to become an actress all her life.
9. I have been doing my lessons since 4 o'clock.

III. Put the verbs in brackets in the Present Perfect or the Present Perfect Continuous:

1. How long you (to wait) for me?
2. I (to know) her since my childhood.
3. He (to think) about it for three days.
4. They always (to prefer) theatre to TV.
5. How long she (to study) music? — Oh, she (to study) music since her early childhood.
6. Since she was a little girl she (to try) not to take things seriously.
7. The students (to write) their test for two hours already.
8. She (to live) in that house round the corner about thirty years.
9. You (to play) too long. It's high time to do your lessons.
10. She (to be ill) for more than two weeks. I (to miss) her terribly.

IV. Translate the following sentences into English:

1. Я жду вас уже двадцать минут.
2. Ученые работают над этой проблемой много лет.
3. Джин всю жизнь мечтает поехать куда-нибудь на восток.
4. Я перевожу статью с самого утра.
5. Она спит уже очень долго. Пора ее будить.
6. Анна и Роджер ссорятся с самого утра.
7. Мы живем в этой маленькой деревушке целую неделю.
8. Вы слишком долго обсуждаете этот вопрос.
9. Вы давно здесь живете?
10. Неужели он действительно так долго занимается?
11. Ты уже уложила вещи? Такси уже десять минут ждет нас.
12. Он всегда интересовался физикой. Сейчас он работает над новой проблемой. Он работает над ней уже два месяца.
13. Н. пишет очень хорошие повести. Недавно он закончил одну повесть и сейчас пишет новую. Он пишет ее больше месяца и говорит, что пишет ее с удовольствием.
14. Мы здесь уже с начала месяца, но все это время погода плохая.
15. Дождь идет с самого утра.

TEXT 1

HOME

After W. S. Maugham¹

The farm, an old-fashioned stone house, was built in 1673, and for three hundred years the people had been born and died in it and had farmed the surrounding land.

George Meadows was a man of fifty and his wife, Mrs. George, was a year or two younger. They were both fine people in the prime of life. Their three daughters were **lovely** and their two sons were **handsome** and strong. They had no notions about being gentlemen and ladies; they knew their place, were happy and **deserved** their happiness, as they were **merry, industrious** and kindly.

The master of the house was not George, but his mother, who was twice the man her son was, as they said in the village. She was a woman of seventy, tall, upright, with gray hair and a **wrinkled** face. Her eyes were bright and shrewd and she had a sense of humour. Her word was law in the house and on the farm. In short, she was a character.

One day Mrs. George met me in the street and told me that they had received a letter from their Uncle George, whom them all thought dead. The letter **informed** them of his coming. "Just fancy," she said, "he hasn't been here for fifty years. And old Mrs. Meadows sits there and smiles to herself! All she says is that he was very good-looking, but not so steady as his brother Tom!" Mrs. George invited me to look in and see the old man. I accepted the invitation with joy, as I knew the story of Uncle George Meadows and it **amused** me because it was like an old ballad. It was touching to come across such a story in real life. More than fifty years ago, when Mrs. Meadows was Emily Green, a young charming girl, George and his younger brother Tom both courted her. When Emily married Tom, George had **gone to sea**. For twenty years he sent them presents **now and then**; then there was no more news of him. After her husband's death Emily wrote George about it, but never received an answer. And the previous day, to their greatest surprise they

¹ Maugham [mɔ:m].

received his letter, in which he wrote that he was crippled with rheumatism and feeling he had not much longer to live, wanted to return to the house in which he was born.

When I came the whole family was assembled in the kitchen. I was amused to see that Mrs. Meadows was wearing her best silk dress. On the other side of the fireplace sat an old man with a wrinkled yellow face. He was very thin and his skin hung on his bones like an old suit too large for him. Captain George, as he had called himself, told us that he had been so ill he thought he would never be able to get back, but the look of his old home had done him a lot of good. He said good-humouredly: "I feel now better and stronger than I have for many years, dear Emily!" No one had called Mrs. Meadows by her Christian name for a generation and it gave me a shock, as though the old man were taking a liberty with her. It was strange to look at these two old smiling people and to think that nearly half a century ago he had loved her and she had married another.

When I asked him if he had ever been married he said he knew too much about women for that. Then he added looking at Mrs. Meadows: "I said I'd never marry anyone but you, Emily, and I never had." He said it not with **regret**, but with some satisfaction.

Captain Meadows told us a lot of interesting stories about his adventures and about many things he had seen and done.

"Well, one thing you haven't done. George, and that is **to make a fortune!**" said Mrs. Meadows with a thoughtful smile.

"Oh, I'm not one **to save money**. Make it and spend it, that's my motto. But if I **had a chance of** going through my life again I'd take it. There are not many people who'd wish it!"

I looked at this toothless, crippled, penniless old man with admiration and **respect**. That was a man who **had made a success of his life**, because he had enjoyed it.

Next morning I decided to see the old man again. I saw Mrs. Meadows in the garden picking white flowers. I asked her if Captain Meadows was well. "Oh, dear, he had always been a harum-scarum fellow! He **boasted** that he was so happy to be back in his old home that he would live for another twenty years. Alas! He died in his sleep." Mrs. Meadows smelt the flowers she held in her arms and added thoughtfully: "Well, I'm glad he came back. After I married Tom and George went away, I was never sure I had married the right man!"

TEXT 2

DIALOGUE

Alice: Hallo, Mike, have you been waiting long? I'm so sorry I'm late.

Mike: Now that you are here it's all right.

Alice: I say, Mike, I've just had a wire from Mary. She is coming by the 5.20 train. And I have a meeting at 5. **Will you do me a favour** and meet her at the station?

Mike: Certainly, but I've never seen her. How could I possibly recognize her?

Alice: Oh, it's quite easy. **She's just like her mother.**

Mike: Most helpful I'd say, but **the trouble is** I've never seen her mother either.

Alice: No, you haven't. And I'm afraid I haven't any photos of her.

Mike: At least try to describe her. **What does she look like?**

Alice: A tall slim girl of 18 with an oval face.

Mike: Complexion?

Alice: Rather pale.

Mike: Hair?

Alice: Fair and curly. Light grey eyes, a small snub nose, a big mouth with white even teeth and a pleasant smile.

Mike: I'm sure there'll be at least a dozen girls like that at the station.

Alice: Oh, Mike, we've been discussing it for the better part of an hour and I see no end to it.

Mike: But how am I to recognize her in the crowd?

Alice: Oh, I forgot. There's a dimple in her left cheek. She is so lovely, you'll fall in love with her at first sight.

Mike: That'll help me, to be sure. Go to your meeting. I promise to be on the platform at **5 sharp** looking for a tall slim fair-haired lovely girl with a dimple in her cheek.

VOCABULARY NOTES

lovely *adj* прелестный, прекрасный, чудесный; *Syn.* beautiful, pretty, good-looking, *as* a lovely child (girl, woman), a lovely day; lovely eyes, hair, *e. g.* We had a lovely time. What lovely weather!

Note the adjectives with the same suffix **-ly**: **friendly** дружеский; **lonely** одинокий; **kindly** добродушный

handsome *adj* красивый; *Syn.* **beautiful**, *e. g.* a handsome boy (man), *but* a beautiful girl (woman); a handsome face, handsome appearance

deserve *vt*; **to deserve attention** (punishment, reward, praise, love, etc.) заслуживать внимания (наказания, награды, похвалы, любви и т. д.), *e. g.* He hasn't deserved that from you. They deserved praise for what they had done.

merry *adj* веселый; *as* a merry child (look, game, company, song), a merry face, merry eyes; **merrily** *adv* весело

industrious *adj* трудолюбивый; *Syn.* **hard-working**

wrinkle *n* морщина, *e. g.* There were merry wrinkles in the corners of his eyes. **wrinkled** *adj* морщинистый, *e. g.* Her face was old and wrinkled.

inform *vt/i* сообщать, информировать, уведомлять; *Syn.* **Let know**, *e. g.* We must inform them immediately. **to inform smb. of smth.**, *e. g.* You must inform the post-office of the change in your address. **to inform smb. that ...**, *e. g.* We informed them that there would be a meeting on Thursday. **information** *n* (no *pl.*! no indefinite article!) сведения, сообщения, *e. g.* I want some information about this town. **useful (interesting) information**; **to get (receive) information**, **to give information**

amuse *vt* забавлять, развлекать, смешить, *e. g.* The sight of the child amused us. **amusing** *adj* забавный, *as* an amusing story (child, incident, play, scene)

to go (away) to sea стать моряком

now and then время от времени

regret *vt* сожалеть, пожалеть о..., *e. g.* You will regret your words. **to regret doing smth.**, *e. g.* He will regret telling a lie.

to make a fortune разбогатеть; **fortunately**; **unfortunately** *adv*

to save money копить деньги

to have the (a) chance of иметь случай, возможность, *e. g.* If you have the chance of listening to this singer you'll enjoy it.

respect *n* уважение; **respect** *vt*; **respectable** *adj*, *e. g.* His life and work deserve everybody's respect. We must respect her desires.

he had made a success of his life он хорошо прожил свою жизнь; **success** *n* успех; **to be a success**; **successful** *adj*, *e. g.* The actress was a success yesterday.

boast *vt/i* хвалиться, хвастаться; гордиться, *e. g.* He boasted that he could easily get tickets to any theatre. The young actress boasted of

her success. The Muscovites boast of the magnificent palaces of the metro.

Will you do me a favour ... Не будете ли вы любезны...

to be (look) like выглядеть; быть похожим на, e. g. She is like her mother. What is the weather like? What does he look like? **to take after smb.** быть похожим (унаследовать внешность, черты характера), e. g. Her son took after her husband.

the trouble is ... беда (дело) в том, что ...; **trouble** *n, vt/i*, e. g. You mustn't trouble about your mother's health. She is all right. *Proverb:* Don't trouble trouble until trouble troubles you.

at 5 sharp ровно в пять

TOPICAL VOCABULARY

People's Appearance

Figure: tall, short, middle-sized; stout, thin, slim; straight, stooping

Face: thin, plump, fat; oval, round, square; beautiful, handsome, good-looking; lovely, pretty, attractive; common, plain, ugly

Complexion: rosy, pale; fresh, dark, fair

Eyes: blue, brown, hazel, dark, grey; deep-set, close-set, wide-set

(Eye-)lashes: long, short, curving, straight

(Eye-)brows: straight, arched, pencilled, bushy

Forehead: broad, narrow; low, high

Nose: straight, hooked, turned up, snub (bed)

Mouth: large, small, tiny, red.

Lips: thin, full, thick

Hair: long, short; curly, straight; red, brown, dark, fair, grey, chestnut, golden; thick; to wear one's hair long, short; to wear a beard, a moustache

Arms and legs: long, short; shapely, small

to gain (lose) weight; to keep fit

EXERCISES

I. a) The material below is to be prepared for reading. Mark the stresses and tunes. Concentrate your attention on the sounds. b) Let your fellow-student read the exercise aloud for you to detect his errors in sounds and tell him what must be done to eliminate them:

- [ŋ] 1. To know everything is to know nothing.
2. A good beginning makes a good ending.
3. Better die standing than live kneeling.
4. The proof of the pudding is in the eating.
5. Spades for digging, pens for writing.
Ears for hearing, teeth for biting.
Eyes for seeing, legs for walking.
Tongues for tasting and for talking.

II. Before you start working at the text practise the sounds in the following word combinations:

- A. 1. [əv] — a sense of humour, the master of the house;
a man of fifty; the story of Uncle George.
2. Loss of aspiration: master, story, steady, strong.
3. Loss of plosion: silk _ dress, Emily married _ Tom, he
had _ gone to sea, wanted _ to return, I'd _ take it.
- B. 1. [ɜ:] — certainly, fair and curly, a dozen girls.
2. No glottal stop: quite _ easy, her mother _ either, an _ oval
face, with _ even teeth:

III. a) Listen to the recording of the text "Home". Mark the stresses and tunes. b) Practise the text for test reading. Listen to the recording very carefully until you can say it in exactly the same way.

IV. a) Listen to the recording of the dialogue. Mark the stresses and tunes. b) Practise the dialogue for test reading. Listen to the recording very carefully until you can say it in exactly the same way. c) Memorize the dialogue and dramatize it.

V. Form adjectives from the following nouns adding the suffixes *-less*, *-ous*:

tooth, hope, care, sleep, cloud, pity, voice, home, thought,
rest, harm, penny;

danger, fame, nerve, courage, industry.

VI. Find in the text the sentences that are answers to the following questions:

1. What kind of people were George Meadows, his wife and children? 2. Who was the real master of the house? 3. Why did the story of Uncle George amuse the author? 4. What letter had the Meadows received the previous day? 5. What did Captain Meadows look like? 6. What stories did he tell? 7. What made the author think that Captain Meadows had made a success of his life? 8. What did the old man boast of? 9. What did Mrs. Meadows say about him? 10. What did she say made her glad?

VII. Respond to the questions given below. Use conversational phrases. Work in pairs. Enlarge the dialogues.

Model: — I wonder if you could explain to me why the Meadows deserved happiness?

— I believe because they were industrious and merry and knew their place.

— And what do you mean 'they knew their place'?

— Oh, that's like this, I think. They had no notions about being ladies and gentlemen, etc.

1. I wonder if you could help me to understand who of the two women was Mrs. Meadows. 2. I'd like to know why it was Mrs. Meadows who was the real master of the house? 3. Do you really think that Mrs. Meadows was a character? 4. I'd like to know what made George go to sea? 5. I hope you don't mind my asking but why was it so amusing to see old Mrs. Meadows in her best silk dress? 6. Can you tell me why Captain Meadows had never married? 7. I'd like to know what you think about his motto? 8. Is it so important to make a fortune as Mrs. Meadows thought? 9. I'd like to know if you too agree that the old man had made a success of his life? 10. Could you possibly tell me if Mrs. Meadows had found the answer to her problem whether she had married the right man?

VIII. Respond to the following statements. Use conversational phrases. Give your reasons. Work in pairs and enlarge the dialogues.

Model: — George Meadows and his family deserved their happiness.

— Oh, yes, I couldn't agree more. They were industrious and merry.

- Besides, they had no notions about being gentlemen and ladies and knew their place.
- That's just what I'm thinking, etc.

1. Mrs. Meadows was twice the man her son was. 2. Mrs. Meadows was a character. 3. Uncle George's story amused the narrator. 4. Captain George was no longer a good-looking jolly fellow. 5. The old man had never made a fortune. 6. The old man inspired admiration and respect. 7. Captain George really loved Emily Green. 8. Old George made a success of his life. 9. Mrs. Meadows was glad that old George had come back.

IX. Respond to the following statements which are not true to fact. Use conversational phrases. Give your reasons. Work in pairs and try to enlarge the dialogues.

Model: — I think George Meadows was a good master of the house.

- I'm afraid you've got it wrong, he wasn't.
- But wasn't he industrious and steady and in the prime of life?
- Yes, he was. But his mother was twice the man her son was, etc.

1. The Meadows had great notions about being gentlemen and ladies. 2. George Meadows was a character. 3. Emily Green married Tom because he was very good-looking. 4. Uncle George's story was a banal one. 5. Captain Meadows returned home to boast of his health, fortune and success. 6. All the household called Mrs. Meadows by her Christian name Emily. 7. Captain Meadows was very unhappy in his life. 8. Captain Meadows did not deserve admiration and respect. 9. Mrs. Meadows wasn't glad to see Captain Meadows. 10. Mrs. Meadows never thought whether she had married the right man.

X. Pick out words and phrases from Text 1 and Text 2 and group them under the following headings: a) appearance; b) character. Learn them.

XI. a) Retell Text 1 in indirect speech. b) Retell the text as if you were a member of the family.

XII. Fill in the missing words:

1. Though she is not very talented she is ... and I think she will make a good musician (трудолюбивый). 2. The children

were very ... and excited and their mother couldn't make them go to bed (веселый). 3. Mr. Pickwick was a gentleman (веселый, добродушный). 4. The boy did not ... punishment (заслуживать). 5. Though the woman is rather old her face is not ... and her eyes are ... (морщинистый, пронизательный). 6. Robert wanted to ... Jean, but her parents were against their ... (жениться; брак). 7. The girl is ... clever for her age (удивительно). 8. The appearance of Mr. Dick ... Davy and his funny signs ... him (удивить, развеселить). 9. Jean wanted to ... Robert to her parents, so she invited him to their place (представлять). 10. I'd like to ... you with the plan of our work (познакомить). 11. The teacher was pleased with Mike's work and said he ... a prize (заслуживать). 12. Tom Sawyer ... that he could beat the boy with his little finger (хвастаться). 13. When Jane came her aunt was still ... but soon she ... (живой; умирать). 14. We couldn't help ... the boy's courage (восхищаться).

XIII. Choose the right word:

to introduce — to acquaint — to get acquainted — to meet

1. I'm glad you have come. I want ... you to my parents.
 2. Michael ... himself to Soames as he was eager ... with Fleur.
 3. He ... me with his latest experiments. 4. George was ... to Helen at our party. 5. She refused to talk to him as they were not ... with one another. 6. Will you ... me to your friend? — Oh, aren't you ... yet? 7. He was eager ... with the contents of his aunt's letter. 8. I want you to ... my friend, Helen. 9. We had a lovely time in the rest-home and ... a lot of interesting people there. 10. I'm so sorry I haven't ... you earlier.

XIV. Fill in prepositions or adverbs wherever necessary:

1. Soames had courted ... Irene for a long time before she accepted ... him. 2. I'm going to introduce you ... my friend. 3. I'd like to get acquainted ... your plan. 4. Who is she married ...? — She is married ... a well-known artist. 5. Will you inform me ... your decision? 6. We got some information ... the matter we were interested 7. We were surprised ... her refusal. 8. George Meadows went ... sea when his brother married ... Emily. 9. I'm sure you will regret ... your act. 10. She is going to marry one ... our students. 11. ... our surprise we found nobody ... home. 12. He likes to boast ... his strength. 13. What is she ...? — She is tall and very beautiful. 14. She is ... her mother.

XV. Fill in articles wherever necessary:

1. We received ... very interesting information about this country. 2. Last summer we had ... lovely time in ... South. 3. He went to ... sea hoping to save ... money and make ... fortune. 4. This boy doesn't deserve ... praise. 5. Will you do me ... favour? 6. She gave me ... good advice how to get rid of my mistakes. 7. It was ... hard work and Mike did not like it. 8. She is making ... good progress in English. 9. Where is ... money? — I put it on the table. 10. I don't like ... rainy weather. 11. She has ... long, beautiful hair. 12. It was ... unexpected news and we were surprised to hear it. 13. ... Bickets were eager to save ... money. 14. The girl had ... snub nose and ... fair complexion. 15. My father was of ... dark complexion, with ... very great forehead and ... dark hazel eyes, overhung by ... eyebrows which were black though his hair was white. He had ... straight nose and ... full lips.

XVI. Translate the following sentences into English:

A. 1. Они смеялись так весело, что я не мог не рассмеяться тоже. 2. Русский народ талантлив и трудолюбив. 3. Мистер Дик был очень добродушным. Он был добр к Дэви, и мальчик любил этого смешного и веселого человека. 4. Хотя мистер Бэртон выглядел очень добродушным, на самом деле он был жестоким человеком. 5. Я думаю, что мальчик не заслуживает наказания. 6. Когда он улыбался, в уголках его карих глаз появлялись добрые морщинки. 7. Мисс Бэтси была проницательной женщиной. 8. Когда его мать и брат умерли, Дэви решил найти свою тетку. 9. Родители Оливера умерли, и он был очень одинок. 10. Его странное поведение удивило нас. 11. Это была удивительная новость, и Джин не могла не сообщить о ней Роберту. 12. Девочка была удивительно умна для своего возраста. 13. Красота Ирэн была удивительная, и люди не могли не восхищаться ею. 14. К нашему удивлению, он был дома. 15. Мы известили его, что через три дня у нас будет собрание.

B. 1. Ее длинные вьющиеся волосы были красивого каштанового цвета. 2. Забавный вид ребенка рассмешил старую женщину. 3. Мальчик развлекал нас, рассказывая смешные истории. 4. Он представил меня своей жене, мне давно хотелось с ней познакомиться. 5. Мистер Хилл ознакомил Эрика с его новой работой. 6. Он представил нас своим родителям, с которыми мы не были

еще знакомы. 7. Мисс Эмили не знала, за кого ей выйти замуж: за Тома или за Джорджа. 8. Майкл женился на Флер, хотя она не любила его. 9. Молодые люди поженились два года назад и очень счастливы. Они заслуживают своего счастья. 10. Хотя Сомс понимал, что его брак неудачен, он не хотел оставить Ирэн. 11. Как все мальчишки. Том Соьер любил хвастаться. 12. Мы не могли не восхищаться великолепной игрой молодого актера в пьесе «Гроза». 13. Мистер Пиквик был маленький, толстенький, добродушный человек. 14. Большие темные глаза Флоренс с темными загнутыми ресницами, светлые волосы и чудесная кожа делали ее удивительно красивой. 15. Она не хорошенькая, но очень привлекательная. И руки у нее красивой формы. 16. Девочка толстенькая, у нее пухленькое личико, вздернутый носик, голубые глазки, тоненькие бровки, длинные ресницы и рыжие вьющиеся волосы. У нее очень светлая кожа и чудесный цвет лица. Уже сейчас она очаровательна, а со временем будет красива. 17. Джейн была некрасива, но у нее были чудесные глаза и стройная фигура. 18. Мисс Бэтси была высокая худая женщина с прямыми темными волосами, бледным цветом лица и темными пронизательными глазами.

XVII. Give a short description of your friend according to the following model:

She is rather short but so slim and graceful that she seems taller than she is. She has shapely legs and arms and her hands are beautiful. Her hair, slightly red, is curly. Her face is oval, her eyes are brown, but when she is angry they seem black. Her complexion is fresh, her mouth is full, her lips — red. She is lovely.

XVIII. Give a ten-line continuation of the following dialogue:

A: Have you seen Bob's sister?

B: No, I haven't, have you?

A: I've met her several times.

B: If she is like her brother she must be very good-looking. Bob is handsome, isn't he?

XIX. Let one of the students give a very short description of the appearance (and character) of a person, male or female, you all know very well. Try to find out who that person is by asking questions as in the model. All those present are to take part in the game.

Model: A: How old is she?

B: She's young, tall and slim.

A: Is her complexion rosy?

B: No, rather pale, I'd say.

A: She is blue-eyed, isn't she?

B: No, her eyes are dark.

A: And what about her nose?

B: She has a very nice turned-up nose.

A: Is her hair (does she wear her hair) long or short?

B: Her hair is short and straight.

A: Is she dark-haired?

B: Red.

A: It's Ann, isn't it?

B: No, it's not. You are mistaken. (That's right. You've guessed).

Note. You are allowed to ask any questions about appearance, disposition, hobbies, habits, interests, but the name and occupation.

XX. a) Make up 10 sentences using the verbs *to want, to ask, to expect, to like, to tell, to make, to hear, to see, to notice, to watch, to feel* + Complex Object. **b)** Read them out in Russian for your fellow-students to translate them into English. Correct their mistakes if any at all.

XXI. a) Read and translate the text:

On Thursday evenings the two librarians at the library in Benham, Pamela Cream and Violet Meade were to work until nine o'clock. The girls didn't mind staying late; in their small town there was very little for two unmarried girls to do anything. That's why when Inspector Ellis of the local police offered to give judo lessons to anybody who wanted them, Pamela was the first to enrol. She began learning judo exactly as she did everything else, thoroughly and with great interest. She always insisted on doing her best. She was a small woman, but in judo that does not matter. She was healthy, strong and brave. If not really beautiful she was pleasant to look at and no wonder Inspector Timothy Ellis fell in love with his best pupil. They were to get married soon.

That Thursday Tim was to call for her at nine o'clock to take her out to dinner. It was already eight-thirty and Pamela was returning the books to the shelves, while Violet was serving the remaining readers.

When Pamela was passing the windows near the back door she noticed that the blind was up. She tried to pull it down, but

it kept rolling to the top of the window, making a very loud noise. At last Pamela managed somehow to make it stay down, then went to the next aisle. To her greatest surprise she saw two men there. "Oh," she said, "I'm sorry, gentlemen, but readers are not allowed in this section of the library!" "I'm sorry, Miss," said the smaller of the two men with an ugly face, who seemed as surprised as Pamela, "we didn't know it." The other man, much larger than the one who spoke stood with his back to Pamela, leaning against the shelves. The smaller man said: "I'm afraid my friend is feeling rather weak. He wants some fresh air. Could you help me take him out, Miss?" "Oh, I'm so sorry," said Pamela and put her arm about the bigger man who was quite heavy. The smaller man took his friend by the other arm and the three of them started moving slowly to the back door. Suddenly Pamela stopped in horror. She saw blood on the man's coat. Looking at him closely she saw he was dead. The truth flashed in her mind. "You ... you killed him... here, in our library!" "Aren't you a smart young lady!" hissed the short man angrily, "go on helping me and avoid attracting attention, or you'll get what Blackie got." Pamela obeyed. They were in front of the window when suddenly Pamela had an idea. That new judo hold that Tim had taught her, maybe it would work! She must take her chance. That murderer was very dangerous, one more dead body that could well be her own wouldn't make him lose sleep. Oh, if only the hold worked!

Her hand touched the window blind. It went up with a loud noise. The man, greatly surprised by it, dropped Blackie's arm and Pamela let go of the other arm. The heavy body fell to the floor. The murderer snatched out a knife and rushed at Pamela, who was ready for him...

When the frightened people from the library came running into the back room they saw two men lying on the floor and white-faced Pamela standing over the unconscious murderer...

(After George P. McCallum's
"Tales of Mystery and Suspense")

b) Determine the main idea of the story. c) Make up a plan of the story. d) Choose a suitable headline to the story from those suggested below:

1. "It Worked!";
2. "A Brave Girl";
3. "Sport Is Your Saving";
4. "The Inspector's Girl";
5. "Murder in the Library".

e) Say what you think of Pamela's character. f) Give a short summary of the story. g) Think of a logical end to the story.

XXII. Explain the meaning of the proverb and use it in a situation of your own:

Handsome is that handsome does.

XXIII. Make up short dialogues concerning the appearance of:

a child, an elderly person, your favourite actor (actress) or fiction character.

XXIV. Render the following in the form of a dialogue:

Режиссер (producer) беседует со своим помощником о кандидатуре на роль Наташи Ростовой в фильме «Война и Мир». Они прослушали нескольких актрис. Одна из них очень хорошо играет, но внешность ее не вполне подходит. Она невысокая и довольно полная. Вторая — стройная, высокая, но у нее голубые глаза и светлые волосы. Они решают прослушать еще нескольких актрис, чтобы сделать окончательный выбор.

XXV. a) Read the text "A Lovers' Quarrel" (Part One). Translate it into Russian:

A Lovers' Quarrel

Scene: Daphne's house.

Part One

The telephone rings

Daphne (*picking up the receiver*): Hullo! Is that you, James?

Robert: Hullo! Is that you, Daphne?

D: Yes, James. I was wondering whether you'd call this evening.

R: Listen, Daphne. This is Robert, not James. Who the devil is James, anyway?

D: Oh! It's you, Robert. I'm sorry. I was expecting a call from somebody else.

R: I've been trying to get you on the phone since 2 o'clock.

D: Have you? I've been out. I only came in half an hour ago.

R: Where have you been?

D: I've been playing tennis at the club.

R: You told me you weren't going to play tennis today.

D: Yes, I know. But Madge asked me to go and make up a four.

R: Well! That's a bit thick!

b) Explain the use of tenses:

1. I was wondering whether you'd call this evening. 2. I was expecting a call ... 3. I've been trying to get you ... 4. I've been out. 5. Where have you been? 6. I've been playing tennis... 7. You told me you weren't going ...

c) Make up situations in which you can use the tenses mentioned above. Ask other students to explain their use. d) Read the text "A Lovers' Quarrel" (Part Two). Translate it into Russian:

Part Two

R: What's the matter, Daphne? You seem to have been avoiding me recently.

D: Avoiding you? Of course I haven't been avoiding you. We went out together on Wednesday, didn't we?

R: Yes, but that's three days ago, Daphne. I'm longing to see you. Will you come with me tonight?

D: Oh, not tonight, Robert. I'm feeling a bit tired.

R: Couldn't we go out just for an hour? I've been looking forward to seeing you all day.

D: I can see you haven't been playing tennis all day or you ...

R: I wish I had. I've been helping the old man in the garden.

D: Then you must be feeling tired too!

R: Listen, darling! Are you telling me the truth? Or are you going out with this James, whoever he is?

D: Of course not. He's ...

R: You're going out with him this evening, aren't you?

D: No. I've told you. I don't want to go out this evening.

R: Now I know why. You're going to sit by the phone all evening, waiting for your beloved Jimmy to give you a call.

D: Don't be ridiculous, Robert. He isn't my beloved Jimmy. And anyway ... his name is James. He doesn't like to be called Jimmy.

e) Explain the use of tenses:

1. You seem to have been avoiding me 2. I'm longing to see you. 3. I'm feeling a bit tired. 4. I've been looking forward 5. You haven't been playing tennis 6. You've been helping the old man 7. ... you must be feeling tired too. 8. Are you telling me the truth?

f) Make up situations in which you can use the tenses mentioned above. Make other students explain the use. g) Read the text "A Lovers Quarrel" (Part Three). Translate it into Russian:

Part Three

R: Oh! He doesn't, does he? Well, if I get my hands on him people will be calling him Scarface Jimmy. I suppose you've been seeing this poor fish every day. That's why you haven't been seeing me.

D: Of course it isn't. Do stop talking nonsense, Robert, and listen ...

R: To your explanation? You needn't bother. I understand everything perfectly. (*He imitates her.*) Oh, hullo, James darling. I was wondering whether you'd call this evening? I'm not a fool, you know.

D: For the last time ... will you listen?

R: Go on. I'm all ears.

D: James is my cousin. He's thirty-four, he's married, and he has 3 children. He's coming to London next week from Scotland, and he'll be staying with us. We're expecting a call from him this evening.

R: Your cousin? Honestly? Married? Why the devil didn't you say so?

D: You didn't give me the chance.

R: When can I see you again?

D: I'll see you in half an hour ... unless you're feeling too ashamed of yourself.

h) Explain the use of tenses:

1. If I get my hands on him people will be calling him
2. You've been seeing this poor fish ... 3. He's coming to London ... and he'll be staying with us

i) Make up situations in which you can use the tenses mentioned above. Make other students explain their use. j) Reproduce the text "A Lovers' Quarrel" in Indirect Speech.

LABORATORY WORK

- I. Answer the questions. Record your answers in the intervals.
- II. Translate the sentences into English using the active vocabulary.
- III. Spell and transcribe the words.
- IV. Translate the phrases into English.
- V. Write the dictation.
- VI. Listen to the wrong statements. Correct them.
- VII. a) Listen to the poem "Twilight" by George G. Byron. b) Mark the stresses and tunes. Practise the poem. c) Learn it by heart.

INTRODUCTION

INTONATION

I n t o n a t i o n is a complex unity of variations in pitch, stress, tempo and timbre.

T h e p i t c h c o m p o n e n t of intonation, or melody, is the changes in the pitch of the voice in connected speech.

S e n t e n c e s t r e s s , o r a c c e n t, is the greater prominence of one or more words among other words in the same sentence.

T e m p o is the relative speed with which sentences and intonation-groups are pronounced in connected speech.

S p e e c h t i m b r e is a special colouring of voice which shows the speaker's emotions, i. e. pleasure, displeasure, sorrow, etc.

Intonation serves to form sentences and intonation-groups, to define their communicative type, to express the speaker's thoughts, to convey the attitudinal meaning. One and the same grammatical structure and lexical composition of the sentence may express different meaning when pronounced with different intonation.

e. g. → Isn't it ridiculous? (general question)

→ Isn't it ridiculous! (exclamation)

Long sentences, simple extended, compound and complex, are subdivided into **i n t o n a t i o n - g r o u p s**. Intonation-group division depends on the meaning of the sentence, the grammatical structure of the utterance and the style of speech. Each intonation-group is characterized by a definite intonation pattern. The number of intonation groups in the same sentence may be different.

e. g. In ,June | Ju,ly | and ,August | our \children 'don't 'go to \school.

In \June, 'July, and ,August | our \children 'don't 'go to \school.

The end of each sentence is characterized by a relatively long pause. The pauses between intonation-groups are shorter, they vary in length. There may be no pauses between intonation-groups at all.

Each intonation-group is characterized by a certain intonation pattern, i. e. each syllable of an intonation-group has a certain pitch and bears a larger or smaller degree of prominence. Consequently pitch levels are inseparably connected with stress. Intonation patterns consist of one or more syllables. Intonation patterns containing a number of syllables consist of the following parts: the pre-head, the head, the nucleus and the tail.

The pre-head includes unstressed and half-stressed syllables preceding the first stressed syllable.

The head includes the stressed and unstressed syllables beginning with the first stressed syllable up to the last stressed syllable.

The last stressed syllable is called the nucleus.

The unstressed and half-stressed syllables that follow the nucleus are called the tail.

e. g. It was a \very 'sunny \day yesterday.

It was a ... — *the pre-head.*

... \very 'sunny — *the head.*

... \day ... — *the nucleus.*

... yesterday — *the tail.*

The rises and falls that take place in the nucleus or start with it are called nuclear tones.

The nucleus is the most important part of the intonation pattern as it defines the communicative type of the sentence, determines the semantic value of the intonation-group, indicates the communicative centre of the intonation-group or of the whole sentence.

The communicative centre is associated with the most important word or words of the intonation-group or of the sentence.

The nuclear tone of the final intonation-group is determined by the communicative type of the whole sentence.

The communicative types of sentences are differentiated in speech according to the aim of the utterance from the point of view of communication, i. e. in order to show if the sentence expresses a statement of fact, a question, a command or an exclamation.

There are four communicative types of sentences:

1. Statements, *e. g.* I like music.
2. Questions, *e. g.* Can you prove it?
3. Imperative sentences or commands, *e. g.* Try it again.
4. Exclamations, *e. g.* Right you are!

The intonation pattern of the non-final intonation-group, mainly its nuclear tone, is determined by the semantic value of the intonation-group and by its connection with the following one.

The falling nuclear tone shows that the non-final intonation-group is complete, important by itself and is not so closely connected with the following intonation-group.

A longer pause after an intonation-group pronounced with the falling tone makes the intonation-group even more significant.

e. g. I'll → tell him _∨all | when he _∨comes.

The rising nuclear tone shows that the non-final intonation-group is closely connected in meaning with the following intonation-group, is not important by itself and implies continuation.

e. g. → Generally _∨speaking, | I pre → fer _∨tennis.

The intonation pattern is also modified by the speaker's attitude towards his utterance:

e. g. _∨Why? — detached, even unsympathetic.
_∨Why? — wondering.

In English notional words (nouns, adjectives, verbs, etc.) are generally stressed. Form-words and most pronouns (personal and possessive mainly) are generally unstressed. But any part of speech may be stressed if it is semantically important.

e. g. _∨What is he 'going to _∨do? — **do** is the communicative centre.
 → What is _∨he going to do? — **he** is the communicative centre.

METHOD OF INDICATING INTONATION ON THE STAVES

Unstressed syllables are represented by dots, stressed syllables are marked by dashes or curves.

A dash represents a level tone.



A downward curve represents the final fall.



An upward curve represents the final rise.



Two parallel lines (staves) represent the upper and the lower limits of human voice or the range of the voice.



The temporal component of intonation can be indicated graphically only as far as pauses are concerned.

Two vertical bars || denote a long pause, which usually occurs at the end of a sentence.




A single vertical bar | denotes a short pause inside a sentence.

FUNDAMENTAL INTONATION PATTERNS AND THEIR USE

Section One

Intonation Pattern I

(LOW PRE-HEAD +) LOW FALL (+ TAIL)

Models: I've just seen Tom. Where?	
Whose book is this? Mary's, I, think.	
What's his job? He's a, doctor.	

Stress-and-tone marks in the text: Low Fall: |₁|

Half-stressed syllables: |₁|

Unstressed syllables have no graphic indication in the text.

The Low Fall in the nucleus starts from the mid-level or lower and usually reaches the lowest level.

The unstressed syllables which form the tail are pronounced on the lowest level pitch. The unstressed syllables forming the pre-head are pronounced either on the low level pitch or rise gradually.

This intonation pattern is used:

1. In statements, final, categoric, calm, reserved.

e. g. Whose book is this? — **It's, Mother's.**

2. In special questions, calm, serious, flat, reserved, very often unsympathetic.

e. g. One book is missing. — **Which?**

3. In imperatives, calm, unemotional, serious.


e. g. I'll send it to him. — **Don't.**

How can I get in touch with Nick? — **Phone him.**

4. In exclamations, calm, unsurprised, reserved.
 e. g. Would you like an apple? — **Thank you.**
 He's just arrived. — **Fine!**

EXERCISES

LOW FALL ONLY

Model: **Yes.** 

1. a)¹ Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies.

Verbal Context

Can you come tomorrow?
 Whose book is this?

When can you do it?

Where does he come from?

What subject do you prefer?

What's your name?

Drill

Statements
 (final, categoric,
 calm, reserved)

Yes.
 Mine.
 Yours.
 His.
 Jack's.
 John's.
 Tom's.
 Anne's.
 Now.
 Soon.
 France.
 Spain.
 Wales.
 French.
 Maths.
 Smith.
 Jones.
 Brown.

¹ Material for exercises marked with one asterisk is borrowed from the book by J. D. O'Connor, G. F. Arnold "Intonation of Colloquial English", L., 1956, 1973.

Special questions

(*calm, flat, reserved,
serious, very often
unsympathetic*)

Take only one of them.
Just tell him.
Make them at once.
I saw a friend of yours today.
Borrow someone's dictionary.

Which?
What?
How?
Who?
Whose?

Imperatives

(*calm, unemotional,
serious*)

Would you mind calling your dog?

Heel.
Sit.
Down.
Here.
Let's.

Shall we have another game?

Exclamations

(*calm, unsurprised*)

He's just arrived.

Oh!
Right!
Good!
Fine!

b) Listen to the replies and repeat them in the intervals. Make your voice fall as low as possible. c) Listen to the verbal context and reply in the interval.

LOW FALL + TAIL

Model: Yes, Mary.



2. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

*(final, categoric,
calm, reserved)*

Where do you come from?

India.
Poland.
Sweden.
Denmark.
Italy.
Norway.
Holland.
England.
Scotland.
Ireland.

How old are you?

Seven.
Twenty.
Thirty.
Forty.

Will you send it to me?

Yes, sir.
No, John.
Gladly, madam.
Certainly, professor.

Special questions

*(calm, serious, flat,
reserved, very often
unsympathetic)*

Pass me that box, Joan.

He's away quite often.

She's got something in her eye.

He's broken a window.

Which box?

How often?

Which eye?

Who has?

Whose window?

Whose window, may I ask?

Whose window has he broken?

Imperatives
(*calm, unemotional, serious*)

How can I get in touch with Miles?

Phone him.
Wire him.
Write to him.

Exclamations
(*calm, unsurprised*)

Would you like an apple?
Oh, I'm cold.

Thank you.
Nonsense!
Rubbish!
Pity!

I've lost my ball.

b) Listen to the replies and repeat them in the intervals. Make your voice fall as low as possible. Do not forget to blend the words together. c) Listen to the verbal context and reply in the interval.

LOW PRE-HEAD + LOW FALL (+ TAIL)

Model: He's a teacher.



3. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

(*final, categoric, calm, reserved*)

Whose pen is this?

Patricia's.
Diana's.
Elizabeth's.
It's mine.
It's Freddie's.
It's Christine's.
It's Susan's.

Special questions

(*calm, serious, flat,
reserved, very often
unsympathetic*)

Someone'll have to do it.
You'll find it in the drawer.

But who?
In which drawer?

Imperatives

(*calm, unemotional,
serious*)

It's my book.
What shall I do with these figures?

Well, take it then.
Divide them.
Remember them.

Exclamations

(*calm, unsurprised*)

Did you lock the back door?
I'm afraid I've got a cold.

Of course.
No wonder.

b) Listen to the replies and repeat them in the intervals. Make your voice fall as low as possible. Do not forget to blend the words together. c) Listen to the verbal context and reply in the interval.

4. In order to fix Intonation Pattern I in your mind, ear and speech habits repeat all the replies yourself until they sound perfectly natural to you. See that your Russian pronunciation habits do not interfere.

5. Listen to a fellow-student reading the replies. Tell him what his errors in intonation are.

6. Listen to your teacher reading the verbal context below. Reply by using one of the drill sentences. Pronounce it with Intonation Pattern I. Say what attitude you mean to render:

Verbal Context

Is your brother in?
Have you any cousins?
Whose exercise book is this?
How old is your brother?
How old are you?
May we go?
May I go?

Drill

Yes.
No.
Mine.
Ten.
Twenty.
No, girls.
Yes, Betty.

Who is on duty today?
May I switch off the cassette-recorder?
Who is absent today?
Whose book is this?
When is he coming?
Where is your sister?
May I ask you a question?
Can I help you with the test?
What's your uncle's job?
Where's Ann?
Where do you come from?
Why do you stay here so long?
Where is your teacher?
Will you give me your book?
Will you switch on the cassette-recorder?
May I go and see him?
I've got a new flat.
I'm afraid I can't leave at once.
Pass me the book, Tom.
He is on duty very often.
Will you bring the cassette?
One book is missing.
Someone'll have to do it.
I must go now.
I'll stop him.
What do you want me to do?
What shall I do now?
How can I get in touch with him?
It's my book.
I'm afraid to miss the train.
I don't know this poem well enough.
What shall I do with those naughty boys?
All the students are present.
Here's the cassette.
You've got many mistakes in pronunciation.
We can go now.
Don't go so fast.
We've got no ear-phones.
I've already cleaned the blackboard.
Here's the book.

I am.
Yes, please.
No one is.
It's Mary's.
Tomorrow.
At the Institute.
Of course, you may.
Of course, you can.
He's a turner.
She's out now.
The Ukraine.
I have to.
At the dean's office.
Which?
How?
When?
Where?
Why?
Which one?
How often?
Which cassette?
Which one?
But who?
Do.
Don't.
Stay.
Write.
Phone him.
Then take it.
Hurry up, then.
Repeat it, then.
Ignore them.
Fine!
Thanks.
Oh!
Fine!
Good!
Pity!
Thank you, Mary.
Thank you, Tom.

7. Your teacher will suggest a verbal content. You in turn respond by using: a) statements, sounding final, categoric, calm, reserved; b) special questions, sounding calm, serious, flat, reserved or unsympathetic; c) imperatives, sounding calm, unemotional, serious; d) exclamations, sounding calm, unsurprised, reserved.

8. Read the following rhythmic groups. Observe quick pronunciation of unstressed syllables:

a) Write to her. Read to me. Wait for them. Talk to her. Mary can. Answer it. Certainly. Open it. Tell them that. Nobody is.

b) I can answer you. I can wait for you. It was wonderful. It's impossible. You must tell them that. He can write to you. I can give it to him. They must keep it for you. You could do it for me.

Section Two

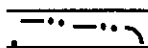
Intonation Pattern II

(LOW PRE-HEAD +) DESCENDING HEAD+ LOW FALL (+ TAIL)

Model 1:

When can you come?

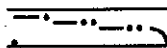
As \ soon as the 'weather
im, proves.



Model 2:

Where did you spend your holiday?

I \ stayed in 'Moscow and
'worked at my \ book.

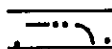


(LOW PRE-HEAD) + HIGH LEVEL HEAD + LOW FALL (+ TAIL)

Model:

What time is it?

It's → half past e, ven.



Stress-and-tone marks in the text:

Stressed syllables of the descending head:

the first stressed syllable [\]

any following stressed syllables of the head [']

The first stressed syllable of the descending head is pronounced on the high level pitch. Sometimes it is pronounced with a slight rise. The following stressed syllables have level pitch and form a descending sequence until the nucleus is reached, unstressed syllables may either carry the pitch down as in Model 1 (the Falling Head) or they may be pronounced on the level of the preceding stressed syllable as in Model 2 (the Stepping Head). The Low Fall in the nucleus starts somewhat lower than the mid level. If there are any unstressed syllables before the first stressed syllable they are said on a rather low pitch.

This intonation pattern is used:

1. In statements, final, categoric, considered.

e. g. How much did you pay It \ costs over 'two 'hundred
for it? \pounds.
What is the weather like? I \ think it is 'going to \rain.

2. In special questions, serious, responsible, intense, often suggesting irritability or impatience.

e. g. Will you lend me your → What do you \want it for?
pen?
Go and see him tomorrow. \What 'place does he \live in?

3. In imperatives, firm, serious, pressing.

e. g. I can't think what to do. \Leave it en'tirely to \me,
then.
I'm afraid I've made \Copy it 'out a\gain, then.
a mistake.

4. In exclamations, rather emphatic.

e. g. The exams are over at last. → Isn't it \wonderfull!
It's my birthday today. \ Many 'happy re\turns!
She refused my help. What a \strange 'thing to \do!

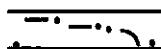
EXERCISES

(LOW PRE-HEAD) + FALLING HEAD + LOW FALL (+ TAIL)

Model:

Have you got any news
of Mary?

I haven't seen her since Sunday.



1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

(categoric, final, considered)

When can you come?

As soon as the weather improves.

What can I do for you?

I want a ticket for Birmingham, please.

Why didn't the guard let you in?

He said he couldn't let me in without a pass.

When am I to expect you?

Sometime towards the end of the next week.

Soon after half past five.

Special questions

(serious, responsible, intense, often suggesting irritation or impatience)

I'm afraid I've broken the vase.

Why can't you leave things alone?

I'm terribly tired.

Why don't you leave it till tomorrow morning?

I've lost my handbag.

When are you going to learn to be more careful?

What was that you said?

When are you going to visit your parents?

He's promised to ring you up.

Why didn't you say so before?

Imperatives

(*firm, serious, pressing*)

What shall I tell John?

Ask him to come as soon as he is free.

Tell him exactly what you think about it.

What shall I do after tea?

Take the cups into the kitchen and wash them up.

Shall I memorize it?

Study the whole dialogue carefully first.

Exclamations

(*rather emphatic*)

Hello, Jane!

It's so very nice to see you, Harry!

So sorry he's left.

What a pity we didn't ring sooner!

I really wanted so much to see her.

Such a pity you didn't come a bit earlier.

What nasty weather we are having!

Fancy such a day in July!

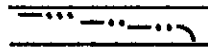
b) Listen to the replies and repeat them in the intervals. Pronounce unstressed syllables in the pre-head as low as possible. Make the stressed syllables of the head carry the pitch lower. Do not forget to blend the words together. Make your voice fall on the last stressed syllable. c) Listen to the verbal context and reply in the interval.

(LOW PRE-HEAD) + STEPPING HEAD + LOW FALL (+ TAIL)

Model:

Why did you leave so soon?

↓ Alice was be 'ginning to 'get very ↓ tired.



The stepping head makes the utterance more weighty.

2. a)* Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply:

Verbal Context

Drill

Statements

(final, categoric, considered, weighty)

- | | |
|--------------------------------|--|
| Have you any news of Malcolm? | We haven't heard from him for ages.
Tom and I have just been to see him in hospital. |
| I shall miss him terribly. | I firmly believe you'll be better off without him.
It's much too late to have any regrets now. |
| How did you spend the morning? | I stayed in bed until nearly lunch time.
I went to see my brother in Kensington.
We spent the whole morning in Hyde Park and Green Park. |

Special questions

(serious, responsible, intense, weighty, often suggesting irritation or impatience)

- | | |
|--|--|
| I shan't be able to go.
I've lost my handbag. | For heaven's sake why not?
What are you going to do about it? |
| Good morning, madam. | When does the next train for Kiev leave? |
| In a quarter of an hour's time. | What's the price of a single first-class ticket? |

Imperatives

(firm, serious, pressing, weighty)

- | | |
|-------------------------------------|------------------------------|
| How many pencils do you want? | Buy me half a dozen, please. |
| The answer to the first sum is six. | Have a go to the next one. |

What shall I do with my boots?

What do you want me to do?

Here are the magazines.

Shall I read the words?

My daughter asks me for permission to visit you.

I'll make you a present of it.

Fine day, isn't it?

There's a letter for you, Mary!

I'm going on a voyage round Europe.

See if you can do the second one more quickly.

Take them into the kitchen and clean them.

Put them away tidily in the cupboard under the stairs.

Read the paragraph beginning at the bottom of the next page but one.

Don't put them all on my table.

Be careful to pronounce distinctly the word "thirteen."

Let your daughter come here and stay with us on Sunday.

Exclamations

(weighty, rather emphatic)

Thank you very much!

Thank you very much indeed!

What lovely weather we are having today!

Thank you very much indeed, Mrs. Brown.

What an extraordinary piece of luck!

b) Listen to the replies and repeat them in the intervals. Pronounce unstressed syllables in the pre-head as low as possible. Make the stressed syllables of the head carry the pitch lower. Observe the same level of stressed and the following unstressed syllables of the head. Do not forget to blend the words together. Then make your voice fall on the last stressed syllable. c) Listen to the verbal context and reply in the interval.

(LOW PRE-HEAD) + HIGH LEVEL HEAD + LOW FALL (+ TAIL)

Model:

How much does it cost? → More than we can now afford.



When the syllables of the head are pronounced on the high level pitch the head is called the High Level.

3. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

I hate cabbage.

I can't bear Julia.

David's grown a beard.
How much does it cost?

What's the time, please?

Have you any news of Malcolm?

Harry's not coming to tea.
You can't have that book.
I'm afraid I can't do it.
I shan't be able to go.

Drill

Statements

(final, categoric, considered)

So do I.
So does Peter.
So do we all.
Neither can I, nor can my mother.
So he has.
Five shillings.
Ten pounds.
Three guineas.
Half a crown.
Two pounds ten.
Four o'clock.
Half past one.
Five past eleven.
Quarter to six.
Quarter to eleven.
Ten minutes to nine.
He's passed his exams.
I was talking to him yesterday.

Special questions

(serious, intense, often suggesting irritation or impatience)

Who is coming to tea, then?
Which one can I have?
Can't do what?
Why ever not?

Imperatives

(*firm, serious, pressing*)

I didn't quite catch what you said. Pay attention, then.
What do you think you are doing? Mind your own business.
I'm going to resign. Don't be ridiculous.
What do you want? Write him a letter.

Exclamations

(*rather emphatic*)

He says it was your fault. How ridiculous!
I've sprained my ankle. Too bad!
Bad luck!
I'll make you a present of it. You haven't!
Thanks awfully!

b) Listen to the replies and repeat them in the intervals. Observe high level tone of the head. Do not forget to blend the words together. Make your voice fall on the last stressed syllable. c) Listen to the verbal context and reply in the interval.

4. In order to fix Intonation Pattern II in your mind, ear and speech habits, repeat all the replies yourself until they sound perfectly natural to you. See that your Russian pronunciation habits do not interfere.

5. Listen to a fellow-student reading the replies. Tell him what his errors in intonation are.

6. Listen to your teacher reading the verbal context below. Reply by using one of the drill sentences. Pronounce it with Intonation Pattern II. Say what attitude you mean to render:

Verbal Context

I am hungry.
I'm not thirsty.
I can't translate it.
Do you often read English newspapers?
When can you come?
Where is my book?
Where did you see him?
What did you do on Sunday?

Drill

So am I.
Neither are we.
Neither can I.
Every chance I get.
Any time after six o'clock.
I think you left it on the table.
In Room Twenty-four.
I spent the whole day in the park.

When did you start learning English?

When can you come?

What shall I do?

What's the time?

Why are you in a hurry?

I don't like this film.

Will you give me your pen?

Pass the sugar?

What's he saying?

Will you go and see Helen?

Can she see you tomorrow?

I've missed the last bus.

I've done the translation.

I came on Tuesday morning.

The weather is horrid.

I'd like to have a few textbooks.

I've finished my translation.

What shall I do with the book?

What shall I do?

I don't like porridge.

How long do you want me to stay there?

The doctor says it's not serious.

I didn't quite catch that.

I can't undo the door.

How long can I have it for?

Where shall I read?

I'll give you an interesting book to read.

It's my birthday.

I started to learn it about three years ago.

Whenever you invite me.

It's up to you.

I suppose it's about eleven.

I've got to catch a train.

I entirely agree with you.

What do you want it for?

Why don't you say "please"?

How can I hear when you're making so much noise?

What street does she live in?

What is the matter with her now?

How are you going to get home?

What will you do next?

At exactly what time?

Then why can't you stay?

How many of them do you want to have now?

Now answer questions.

Give it back to Kitty.

Read the first paragraph.

Eat it up, I say.

Stay as long as you can.

Then don't make so much fuss about it.

Pay attention, then.

Try another key.

Keep it for as long as you like.

Go right back to the beginning again.

Thanks awfully.

Many happy returns!

Very many happy returns of the day!

How do you do?
Lovely day, isn't it?
Here's to you.
She asked us to tea.

Here's your tea.

We're going picnicking.
Isn't it mild today?

How do you do!
Isn't it beautiful!
Your very good health!
How perfectly charming of
her!
What a big piece of cake
you've given me!
What a pleasant surprise!
What a difference from this
time last week!

7. Your teacher will suggest a verbal context. You, in your turn, reply to it using Intonation Pattern II. The drill will continue until every student has participated. Keep the exercise moving on rapidly. Keep the attitude in mind.

Reference material for the teacher:

1. What's your name? 2. How old are you? 3. When is your birthday? 4. How many brothers have you? 5. How many sisters have you? 6. Where do you live? 7. Where do you come from? 8. Where do you study? 9. My pronunciation is not good. 10. When can you do it? 11. What do you think of the book? 12. I'd like to see you tomorrow. 13. How much have you paid for it? 14. How long have you been there? 15. Where do you usually rest? 16. What have you bought for lunch? 17. My cousin is a doctor. 18. I don't know this young man. 19. I'm afraid I can't do it in time. 20. I'm afraid I don't understand you. 21. Where have you put your bag? 22. Why have you bought the French newspaper? 23. What will you wear? 24. My mother is in St. Petersburg now. 25. She is not in. 26. I don't find it easy. 27. What is there in front of the building?

8.¹ Listen to the dialogues. Mark the stresses and tunes. Practise and memorize them:

- a) "What's your name?"
"My name's John."
"How old are you?"

¹ Material for exercises marked with two asterisks is borrowed from the book by J. D. O'Connor "A Course of English Pronunciation". L., 1954.

"I'm thirty-five."
"When's your birthday?"
"It's on the tenth of December."
"How many brothers have you?"
"I haven't any brothers at all."
"How many sisters have you?"
"Just one."

- b) A: Stand up. What have you done?
B: I've stood up.
A: Pick up your pencil. What have you done?
B: I've picked up my pencil.
A: Give it to me. What have you done?
B: I've given it to you.
A: Sit down again. What have you done?
B: I've sat down again.
- c) A: Look at this picture.
B: How beautiful!
A: Now look at this book.
B: What a very big one!
A: Look at the sun.
B: Isn't it bright!
A: Look at me.
B: Oh dear!

9. Listen to the following sentences and read them using Intonation Pattern II. Observe quick pronunciation of unstressed syllables. Concentrate your attention on rhythm and intonation:




Can anyone tell me the time?	What do you want me to do?
Does anyone know the time?	What do you want to do?
Does anyone know Tom?	What do you want done?
I'm going to town for the day.	Tom's got a better idea.
I'm going to town today.	Tom's got a better plan.
I'm going to town now.	Tom's got a good plan.

10. Make up a micro-dialogue using Intonation Patterns I, II.


Section Three

Intonation Pattern III

(LOW PRE-HEAD +) LOW RISE (+ TAIL)

Model: Do you play tennis?	,Yes.	
	,Sometimes.	
	Of ,course.	

Stress-and-tone marks in the text:

Low Rise: |, | | 

Before the Low Rise the low pre-head is pronounced on the same pitch level as the start of the rise. The rise in the nucleus starts from the lowest level and usually reaches the medium level. If the nucleus is followed by a tail, it is pronounced on the lowest level and the syllables of the tail rise gradually.

This intonation pattern is used:

1. In statements, not categoric, non-final, encouraging further conversation, reserving judgement.

e.g. Have you heard about Max? — ,No.

Shall we be in time? — I ,think so.

What do you want at the grocer's? — ,Tea, ,rice, ,cheese...

2. In questions:

a) In special questions (with the nuclear tone on the interrogative word), wondering, mildly puzzled.

e.g. How must I do it? — ,How?

She's thirty-six. — ,How old is she?

How old are you? — ,How old am I?

b) In general questions, disapproving, sceptical.

e.g. It's very important. — ,Is it?

We ought to follow his advice — ,Must we do as he says?

3. In imperatives, calmly warning, soothing.

e.g. ,Careful. ,Steady. ,Watch. ,Don't.

4. In exclamations, reserving judgement; encouraging further conversation; expressing calm, casual acknowledgment; often heard in greetings.


e.g. It's half past ten. — ,Well. (We're not in a hurry.)

Here's your change. — ,Thank you!

Good morning. — ,Morning!

EXERCISES

LOW RISE ONLY

Model: ,Yes. 

1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

(not categoric, non-final,
reserving judgement,
encouraging further
conversation)

Have you heard about Max?

You know where John lives?

Whose book is this?

How many pencils have you got?

No.

Yes.

Mine.

Jack's.

Joan's.

Tom's.

John's.

Jean's.

Ann's.

One.

Two.

Three.

Four.

Five.

Special questions

(wondering, mildly
puzzled)

How must I do it?
You must do it this way.
Which is William's book?
William's is the blue book.
Who's coming this Friday?

How?
How?
Which?
Which?
Who?

Imperatives

(calmly warning,
exhortative)

(To someone in the way.)
(Photographer to sitter.)
(Teacher to class.)

Mind.
Smile.
Start.
Stop.
Go.

Exclamations

(encouraging further
conversation, reserving
judgement, expressing
calm, casual acknowledgement)

John says he can't come.
It's half past ten.
The car's here.
Shall I ring the bell?

Oh!
Well!
Good!
Please!

b) Listen to the replies and repeat them in the intervals. Make your voice rise from the lowest level reaching the medium one. c) Listen to the verbal context and reply in the interval.

LOW RISE+ TAIL

Model: ,Isn't it?

—
— . .
—

2. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Aren't they rather expensive?
Can Tommy come to tea tomorrow?
I'm going to use my old one.
Will you be able to fetch them?
He's late again.

Count as far as you can.

That one is yours.
His name was William.
Richard's due at eleven o'clock.
How old are you?

They are supposed to be different.

They are arriving next week.
It's very important.
You were quite wrong about it.
The Smiths weren't invited.
I thought she was pretty.

*(Mother to small daughter who
is overexcited.)*
*(Father to small son who is riding
his bicycle a little too fast.)*

Drill

Statements

*(not categoric, non-final,
encouraging further
conversation, reserving
judgement)*

Some of them are.
Maybe he can.
That should be all right.
Probably I shall.
That's all right.
That doesn't matter.
Thirteen, fourteen, fif-
teen, sixteen, seventeen,
eighteen, nineteen, ...

Special questions

(wondering, mildly puzzled)

Which one?
What was that?
When is he due?
How old am I?

General questions

(disapproving, sceptical)

Is there any difference
between them?
Are they?
Is it?
Was I?
Weren't they?
Did you?

Imperatives

(calmly warning, soothing)

Steady.
Slowly.

(Mother to small son who is teasing a puppy.) Gently.

Exclamations



(encouraging further conversation; reserving judgement; expressing calm, casual acknowledgement)

He just can't be bothered.
Your change, sir.
I've finished my work.
Good morning, sir.

Pity!
Thank you!
Splendid!
Morning!

b) Listen to the replies, repeat them in the intervals. Pronounce the stressed syllable on the low level. Unstressed or partially stressed syllables in the tail should rise to the medium level or even higher. c) Listen to the verbal context and reply in the interval.

LOW PRE-HEAD + LOW RISE (+ TAIL)

Model:	Per, haps.	
	I, think so.	

3. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

(not categoric, non-final, encouraging further conversation, reserving judgement)

How about asking Max to join us?

He ought to be able to get away.

Can you turn up at nine on Tuesday?

As a rule I can.

D'you think the proposal is reasonable?

On the whole it's quite fair.

Martin says the answer's six.

I suppose that's the right answer.

Imperatives

(calmly warning, exhortative)

(Response to a knock at the door.) Come in.
(Teacher to student practising Again.
pronunciation.)
(Doctor to patient.) Relax.

Exclamations

(reserving judgement, expressing calm, casual acknowledgment)

Is it really yours? Of course!
Shall we meet at ten? All right!
Good morning, sir! Good morning!
I'll bring it tomorrow. Many thanks!

b) Listen to the replies and repeat them in the intervals. Pronounce unstressed syllables in the pre-head as low as possible. Then raise your voice from the low level. c) Listen to the verbal context and reply in the interval.

4. In order to fix Intonation Pattern III in your mind, ear and speech habits repeat all the replies yourself until they sound perfectly natural to you. See that your Russian pronunciation habits do not interfere.

5. Listen to your fellow-student reading the replies. Tell him what his errors in intonation are.

6. Your teacher will ask you or one of the students the question "What would you like?". You answer by using one of the replies below. Pronounce it with Intonation Pattern III. You in turn ask someone else the same question. And he (or she) will also answer from the replies below. Continue the exercise until everyone has had an opportunity to ask the question and have it answered from the replies below. Keep the exercise moving rapidly and do not allow the students to take a long time to answer the question.

Model: What would you like?

An apple.

an orange, some cheese, a bicycle, a book, a carpet, a drink, some mushrooms, a walk, a telephone call, a trip, some coffee, potato, porridge.

7. Listen to the verbal context suggested by your teacher. Reply by using the drill sentences below. Pronounce them with Intonation Pattern III. Say what attitude you mean to render:

Verbal Context

What do you think of the picture?
Do you play the piano?
Do you think the English climate is changeable?
Why is your garden so beautiful?
Do women smoke?
Do students dance?
Do you do your morning exercises?
What's your nationality?
What does it cost?
Where are you going next week?
When's your birthday?
What's your hobby?
What's your favourite month?
Do you speak French?
Can you call on me tomorrow night?
Will you be able to do it?
Nobody goes to see him.
Pity, they didn't like it.
Did she see him yesterday?
How many English books have you got?
Will he ring her up?
Do you get up early in the morning?
Thank you very much.

What are they doing?
He is at home after four.
You should do it like this.
Which is Benny's coat?
Lucy is coming to Moscow.
Where shall we meet?
I stop here.
I'm thirty.
You should write to her at once.

Come round at five.

Who gave it to you?
I'll finish it by Sunday.

Drill

Fine.
No.
Quite.
Work.
Some.
Many.
Sometimes.
Russian.
Fourpence.
Moscow.
Monday.
Music.
January.
Certainly.
Maybe.
Probably I shall.
Mother does.
I like it.
She did.
A few.
Perhaps.
As a rule.
You're welcome.
It was nothing.
What?
When?
How?
Which?
Who?
Where?
Why, may I ask?
How old are you?
Who should I write to?
What time do you want me to come?
Who gave it to me?
By what day?

He is a writer.	He is what?
Your train goes from King's Cross station.	From which station?
The train leaves at two.	At what time?
The pen is in that box.	In what box?
Someone wants you on the phone.	Who is it?
He wasn't there.	Where was he then?
There's a concert this evening at the club.	Is there?
I can't go there.	Can't you?
I'm making a new dress.	Are you?
We haven't been to the club for ages.	Haven't we?
I'm sure it's the plug.	Is it?
We're going to be late, I'm afraid.	Are we?
I've entered this Institute.	Have you?
I wasn't lucky at the exams.	Weren't you?
She has some palatalization of the sound [m] in the word "milk".	Has she?
Everybody is present today.	Really?
<i>(Photographer to sitter.)</i>	Still.
What shall we do to improve our English?	Read.
<i>(Sister to small brother who is overexcited.)</i>	Careful.
<i>(Mother to child.)</i>	Careful.
<i>(Father to son who is learning to drive a car.)</i>	Slowly.
<i>(Girl to her small sister who is teasing a cat.)</i>	Gently.
John says he can't come.	Oh! (Why not?)
We'll be there by seven.	Well!
Something has gone wrong with my electric iron. Can you put it right?	Of course!
Here you are.	Thanks!
Ann, please bring some more milk from the kitchen.	Right!
Your book, Mary.	Thank you!
Good morning, Tom.	Morning!
I've passed this exam.	Wonderful!
He is seriously ill.	Pity!
I can't see it from behind you.	Pardon!
Hallo, Jane.	Hallo!

8. Pronounce the drill sentences with Intonation Pattern I. Observe the difference in attitude.

9. Your teacher will suggest a verbal context. You in turn respond to it using Intonation Pattern III. The drill will continue until every student has participated. Keep the exercise moving rapidly.

Reference material for the teacher.

Model: I'm well now.
Are you?

1. She is at home. 2. It's already six. 3. I can come at nine. 4. She is leaving tomorrow. 5. Tom is coming on Saturday. 6. Jane is at home. 7. I've got "good" in English. 8. I'm going now. 9. I must leave you. 10. I've no mistakes. 11. My brother is a doctor. 12. I'm already twenty. 13. I see him very often. 14. She is waiting for you. 15. Helen is ill. 16. I don't like this book. 17. She is from the Crimea. 18. I can't help you. 19. You have too many mistakes. 20. I can't switch on the cassette-recorder.

10. Your teacher will suggest a verbal context. You in turn respond by using: a) statements, sounding non-final, encouraging further conversation or reserving some judgement; b) special questions, sounding wondering or mildly puzzled; c) general questions, sounding disapproving or sceptical; d) imperatives, calmly warning, soothing; e) exclamations, encouraging further conversations, expressing calm, casual acknowledgement or reserving some judgement.

11. Make up a micro-dialogue. Your fellow-student will suggest a verbal context. Respond by using Intonation Patterns I, II, III. Continue the talk.

12.^{***1} Listen carefully to the following sentences and repeat them in the intervals. Observe quick pronunciation of unstressed syllables:

I didn't believe it was true.	I'm perfectly certain you're right.
I didn't think it was true.	I'm almost certain you're right.
I don't think it was true.	I'm quite certain you're right.
What a sensible piece of advice.	He's the happiest man in the world.
What a useful piece of advice.	He's the nicest man in the world.
What a wise piece of advice.	He's the best man in the world.

¹ Material for exercises marked with three asterisks is borrowed from the book "Lingaphone English Course". L., 1960.

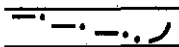
13.*** This exercise is meant to develop your ability to hear the intonation and reproduce it in proper speech situations. a) Listen to the dialogue "Days and Months. Asking the Time" sentence by sentence. Write it down. Mark the stresses and tunes. Practise the dialogue. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect the errors in your pronunciation. Practise the dialogue for test reading and memorize it.

Section Four

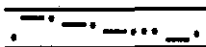
Intonation Pattern IV

(LOW PRE-HEAD +) DESCENDING HEAD + LOW RISE (+ TAIL)

Model 1: Alice is leaving. — \ Does she 'want to 'go to the ,Park?



Model 2: That's all you were going to buy, isn't it? —
I've \ only 'got to 'buy something for ,supper.



(LOW PRE-HEAD +) HIGH LEVEL HEAD + LOW RISE (+ TAIL)

Model: Don't be so slow. — I'll → try to be ,quicker.



This intonation pattern is used:

1. In statements, not categoric, non-final, soothing, reassuring, (in echoes) questioning, sometimes surprised.

e. g. I've made a lot of mistakes It's → not so ,bad.
in my dictation, haven't I?
He's already left. Al → ready ,left.

2. In questions:

a) In special questions, expressing sympathy, interest; with the nuclear tone on the interrogative word, puzzled.

e. g. I'm leaving tomorrow. → **What ,time** are you leaving?
I've just seen him in the dean's office. **You've → seen him ,where?**

I've lost the key, mother. ↘ **How did you 'manage to 'do ,that?**

b) In general questions, expressing interest (most common pattern for general questions).

e. g. I've packed the things. ↘ **Are you 'ready to ,leave?**

3. In imperatives, soothing, encouraging, calmly patronising (often addressed to children).

e. g. What shall I do? → **Don't ,worry.**
I'm leaving. ↘ **Put 'on your 'warm ,clothes.**

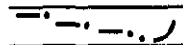
4. In exclamations, encouraging, airy, often used in leave-takings and in bright and friendly greetings.

e. g. Here is my translation. ↘ **Very 'well ,done!**
Anything else? → **No, ,thank you!**
Good morning. → **Good ,morning!**

EXERCISES

(LOW PRE-HEAD +) FALLING HEAD + LOW RISE (+ TAIL)

Model: ↘ Does she 'want to 'go to the ,Park?



1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply:

Verbal Context

Shall I buy the TV-set?

The furniture is new but not quite modern.

I'd like to have a bite.

Benny is eager to have a rabbit.

It took me four hours to do the exercises.

Henry Sandford is my brother-in-law.

You are going to the post.

Shall I read the words?

I've arranged your lecture for tomorrow.

Drill

Statements

(not categoric, non-final, soothing, reassuring)

If you don't find it too expensive.

It doesn't matter all that much.

Perhaps we'll go to a restaurant for a cup of coffee.

Special questions

(sympathetically interested, puzzled)

Where do you intend to keep the animal?

It took you four hours to do what?

General questions

(interested)

Is your brother-in-law a doctor?

Have you any letters you'd like me to post?

Imperatives

(soothing, encouraging, calmly patronising)

Be careful to pronounce distinctly the word "thirteen".

Exclamations

(encouraging, airy, friendly)

Terribly sorry for giving you all that trouble.

- b) Listen to the replies and repeat them in the intervals. Make the stressed and the unstressed syllables of the head carry the pitch lower. When pronouncing the nucleus make your voice rise from the lowest level to the medium one. Do not forget to blend the words together.
 c) Listen to the verbal context and reply in the intervals.

(LOW PRE-HEAD +) STEPPING HEAD + LOW RISE (+ TAIL)

Model: I've \only 'got to 'buy something for ,supper.



2. a)* Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply:

Verbal Context

Drill

Statements

(*not categoric, non-final, soothing, reassuring*)

Tell me, doctor. Is he badly hurt?

Nothing at all serious.

Just a few bruises.

I don't think I'll ever do it.

You will. It's just a matter of practice.

Special questions

(*sympathetically interested*)

Stevens is going to retire.

Who do you think will take over from him?

I'm afraid they've gone out.

How soon will they be back?

General questions

(*interested*)

I'm going to do some shopping.

Can I come too?

Imperatives

(*soothing, encouraging, calmly patronising*)

I really must be off.

Don't let me detain you, then.

I'm just going.

Have a good time.

Exclamations

(*encouraging, airy, friendly*)

Good-bye, Mr. Smith.

Pleasant and interesting journey.

At last I've got it right.

Well done.

b) Listen to the replies and repeat them in the intervals. Make the stressed syllables of the head carry the pitch lower. The unstressed syllables should be pronounced on the level of the preceding stressed syllable.

c) Listen to the verbal context and reply in the intervals.

(LOW PRE-HEAD +) HIGH HEAD + LOW RISE (+ TAIL)

Model: I'll → try to be ,quicker.



3. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply:

Verbal Context

Drill

Statements

(*not categoric, non-final, soothing, reassuring*)

I hate climbing ladders.

It's all right. You won't fall.

I must pay you what I owe you.

There's no hurry. Whenever it's convenient.

I've told Andy about the meeting.

So that he won't forget. (Drop him a line to confirm it.)

Don't make up your mind now.

Since you insist.

Think about it again.

Special questions

(*sympathetically interested, puzzled*)

He is sitting on the carver.

He's sitting on the what?

Alice is on the phone.

Who does she want to speak to?

General questions

(interested)

Here's my new hat.

May I try it on?

Imperatives

(soothing, encouraging, calmly patronising)

I just can't quite manage it.

Well, keep trying.

I'm just going.

Have a good time.

What a nuisance it all is.

Don't worry.

(It's not for much longer.)

Am I disturbing you?

No, sit down.

No, come in.

No, but shut the door.

Exclamations

(encouraging, airy, friendly)

Have a good holiday.

And you.

I'll be back later.

Good-bye for the present.

You've got the wrong number.

See you, then.

More tea?

Sorry you've been troubled.

No thanks.

My name's Lumpkin.

No, thank you.

I beg your pardon. *(Would you mind saying that again?)*

b) Listen to the replies and repeat them in the intervals. There is only one strongly stressed syllable in Model 3. The unstressed syllables should be pronounced on the level of the preceding stressed syllable. Do not forget to blend the words together. c) Listen to the verbal context and reply in the intervals.

4. In order to fix Intonation Pattern IV in your mind, ear and speech habits repeat the replies yourself until they sound perfectly natural to you. See that your Russian pronunciation habits do not interfere.

5. Listen to your fellow-student reading the replies given above. Tell him what his errors in the intonation are.

6. Listen to your teacher reading the verbal context below. Reply using one of the drill sentences. Pronounce it with Intonation Pattern IV. Say what attitude you mean to render:

Verbal Context

Are you quite well prepared for your exam?

Shall we write a dictation tomorrow?

I'll give a talk on Cronin.

Kitty, why are you so slow?

When shall we start?

Are you ready to go?

He is leaving for London.

I don't think I'll speak to him today.

Look at this dictation.

My pen won't write.

I am so tired.

I can't do it alone.

Oh dear, oh dear!

Who am I talking to?

What's our home task?

I'm going to the stadium.

Wait a little. I'll put on my coat.

My friend is a teacher.

I'm going to a dance tonight.

The cake tastes good.

Hope to see you some day.

Something has gone wrong with the electric iron.

I'm sorry but I can't go to the cinema with you.

I never smoke in the morning.

Our garden is not so beautiful as yours.

I've just come from Paris.

I am from Poland.

I'll go to the country today.

I can't do it.

Drill

Not quite.

I believe so.

Since you are fond of him.

I'm not slow.

Any time that suits you.

I shan't be a moment.

Leaving for London?

Why not?

Whose is it?

What's wrong with it?

Why don't you have a rest?

Why don't you ask your friend to help you?

What's the matter?

Who are you talking to?

What's your home task?

Do you have time to go in for sports?

Do you think it's cold today?

Are you a teacher also?

Do you like dancing?

Will you have some more?

Will you invite me to your evening party?

Can you put it right?

Are you very busy today?

Does your wife smoke?

Have you any flowers in it?

Is Paris as large as London?

Do you live in Warsaw?

Don't be silly. The frost is severe.

Try it again.

It's so hot here.	Open the window.
I am going for a walk.	Don't be long.
I am cold.	Shut the door.
A button has come off my coat.	Sew it on.
There is a new film this evening at the club.	Let's go and see it.
I can't hear what you are saying.	Switch off the radio then.
What a frightful storm.	Don't be afraid.
I'll start in half an hour.	Don't be late.
I'm just going.	Have a nice time.
Have a good holiday.	And you!
I'll take my exam tomorrow.	Good luck, my boy!
More tea?	No, thank you.
I'll see you on Sunday.	Right you are!

7. Say the same replies with Intonation Pattern II. Observe the difference in attitude.

8. Your teacher will suggest a verbal context. You in turn reply to it using Intonation Pattern IV. The drill will continue until every student has participated. Keep the exercise moving on rapidly.

Model: My sister plays the piano very well.

↳ Does your 'brother 'play the 'piano too?

Wait a little. I'll take my umbrella.

→ Is it ,raining?

1. I've bought a new English book. 2. My friend is a student. 3. Something has gone wrong with my pen. 4. I am hungry. 5. My brother has a new flat. 6. I'd like to go to the Crimea next summer. 7. My mother is French. 8. I am fond of tennis. 9. I've just come from St.Petersburg. 10. I can't translate this article alone. 11. I don't think I'll finish this work today. 12. I am thirsty. 13. I am going to do the room. 14. I don't think she can speak English.

9. Translate into English. Use Intonation Pattern IV in the replies:

1. Мы купили пианино. — Оно в моей комнате? 2. У меня есть очень интересная английская книга. — Можно мне взглянуть на нее? 3. Я очень хочу пить. — Принести тебе чаю? 4. Моя мать — учительница. — Твой отец тоже учитель? 5. Я не могу сделать это упражнение. — Помочь тебе? 6. Мой брат получил новую квартиру. — Он собирается покупать новую мебель?

10. Your teacher will suggest a verbal context. You in turn respond by using: a) statements, sounding not categoric, soothing, reassuring; b) special questions, expressing sympathy, interest, general questions, expressing interest; c) imperatives, soothing, encouraging, calmly patronising; d) exclamations, encouraging, airy, friendly.

11." Listen to the dialogue "Guessing Game". Mark the stresses and tunes. Practise and memorize it:

Is it in this room?	Yes.
Can I see it?	Yes.
Is it made of metal?	No.
Is it made of wood?	Yes.
Could I carry it?	No.
Is it useful?	Yes.
Has it got legs?	Yes.
Is it the chair?	No.
Is it the table?	Yes.

12. Make up your own guessing game.

13." Listen to the dialogues. Write them down. Mark the stresses and tunes. Practise and memorize them.

14. Read the following sentences. Observe correct pronunciation of rhythmic groups:

1. John came last night. 2. Don't do that here. 3. What nice soft gloves. 4. John's away on business. 5. Thank you for the letter. 6. They went for a walk in the Park. 7. At the bottom of Kensington Road. 8. At the bottom of Kenton Road. 9. At the bottom of Kent Road. 10. It wasn't so nice as before. 11. It wasn't so nice before. 12. It wasn't so nice then. 13. Come and see him off. 14. Don't be so impatient. 15. He always keeps me waiting. 16. It's the only time I'm free. 17. Would you mind passing the sugar? 18. Can you be here at eleven? 19. She's rather an impetuous woman. 20. Everyone else was on holiday. 21. How on earth can you manage to finish so quickly? 22. I sent them a photo of the children. 23. I should think it would be better to wait till tomorrow. 24. He realized that the bus wasn't going to stop for him.

15." This exercise is meant to develop your ability to hear and reproduce intonation. a) Listen to the text "Our Sitting-Room" sentence by sentence. Write it down. Mark the stresses and tunes. Practise the text. b) Record your reading. Play the recording back immediately for your teacher to detect the errors. Practise the text for test reading. c) Describe any picture in the same manner.

16.*** Read the text silently to make sure you understand each sentence. Split up each sentence into intonation-groups if necessary. Underline the communicative centre and the nuclear word in each phrase. Mark the stresses and tunes. It is not expected that each student of the class will mark the text in exactly the same way. Your teacher will help all the members of the class to correct their variants. Finally practise reading your corrected variant:

When you enter our sitting-room, the first thing you notice is the large window opposite the door. On the left is an armchair with a small table by it. On the table are some books and an electric table-lamp. There are two other armchairs in the room and a settee.

“Aren't there any small chairs?”

“Only one, which is next to the radio-set, opposite the window. I have also a small cassette-recorder, which I keep in my bedroom.”

“Have you many cassettes?”

“Quite a lot ... The mantelpiece is on the right of the window and next to it is a bookcase.”

“Do you read a lot?”

“Yes, everybody in our family likes reading. There are books in every room.”

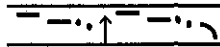
“What else is there in the room?”

“Nothing else. We don't like a lot of things in our room.”

Section Five

I. Accidental Rise

Model: \Tom 'Brown is the ↑ best 'pupil in \class.



If the speaker wants to make one word of the descending head more prominent than the others he pronounces it a little higher than the preceding syllables thus breaking their descending succession. This non-final rise is called *a c c i d e n t a l*. It never occurs on the first stressed syllable as this syllable is always the highest in the descending head.

EXERCISES

1. Listen carefully to the following sentences. Concentrate your attention on Accidental Rise:

1. In spring Nature awakens from her long winter sleep. 2. The trees are filled with new life. 3. The earth is warmed by the rays of the sun. 4. The weather gets gradually milder. 5. The fields and the meadows are covered with fresh green grass. 6. The woods and forests are filled with the songs of the birds. 7. When winter comes, we're obliged to spend more time indoors. 8. There's a bus stop just over there. 9. Then he has to take great care of the young animals. 10. I should say that football is one of the most popular sports in Great Britain. 11. He sat thinking of his own children. 12. The scientist is known all over the world. 13. Mary's umbrella is quite spoilt. 14. Ann was wearing a charming blue hat.

2. Listen to the same sentences and repeat them in the intervals. Make your voice go up a little on the word you want to make more prominent. Follow the intonation line exactly.

3. In order to fix the intonation of sentences with Accidental Rise in your mind, ear and speech habits repeat the sentences yourself until they sound perfectly natural to you.

4. Read the following sentences using Accidental Rise on the words in bold type. Do not forget to blend the words together:

1. I suppose it couldn't **possibly** happen again. 2. I'm sorry I couldn't **quite** make out what you were saying. 3. My husband often does the **washing up** for me. 4. We went for a day's walk in the forest in **spite** of the rain. 5. I'm reading a most interesting book by a **new** writer just now. 6. You have not given me a **satisfactory** explanation of your strange behaviour. 7. We hope to move into our **new** house before the month is out. 8. George plays football **every** Saturday afternoon. 9. I have an English lesson **every** day. 10. I haven't seen her for a **long** time. 11. The doctor says she must stay in bed for **two** or three days. 12. Tom Brown is the **best** pupil in his class.

II. Sequence of Tones

Alternative Questions

Model: → Has she a ,niece | or a \nephew?

Alternative questions have the low-rising nuclear tone in the first intonation-group and the low-falling nuclear tone in the final intonation-group. The fall and the rise are of narrow range here.

EXERCISES

5. Listen carefully to the alternative questions. Concentrate your attention on the nuclear tones of both intonation-groups:

1. Are the bedrooms on the ground floor or on the first floor?
2. Is the furniture in his house modern or old? 3. Do the members of Dr. White's family read the *Times* or *The Worker*?
4. Is it a large house or a small one? 5. Do you prefer tea or coffee?
6. Is your wife a housewife or does she work? 7. Shall I go on or stop here?
8. Does the dress fit you or do you want a larger one? 9. Have you a son or a daughter? 10. Do you study French or English?

6. Listen to the same sentences and repeat them in the intervals. Follow the intonation line of the model exactly.

7. In order to fix the intonation of alternative questions in your mind, ear and speech habits repeat the sentences yourself until they sound perfectly natural to you. Listen to your fellow-student reading the alternative questions. Tell him what his errors in the intonation are.

8. Complete the following sentences using the words in brackets:

1. Do you usually have dinner at home ...? (at the canteen)
2. Do you get up at six ...? (at seven o'clock) 3. Will you have clear soup ...? (cabbage soup) 4. How do you like your tea strong ...? (weak) 5. Do you do your morning exercises in the room ...? (the garden) 6. Does she study French ...? (English)
7. Do you usually have breakfast at eight ...? (nine) 8. Do you usually sit up late ...? (go to bed early) 9. Did it take you half an hour ...? (a quarter of an hour to get there) 10. Did you lay the table for 6 ...? (for 12 persons) 11. Did you take your exam in

English on the 15th ...? (on the 17th of January) 12. Will you have black ...? (white coffee).

9. Make up alternative questions using the following sentences.

Model: She is twenty. She is twenty-five.

→ Is she ,twenty | or 'twenty-,five?

1. He lives in a new house. He lives in an old house. 2. Your children have milk in the morning. Your children have coffee in the morning. 3. He will have black coffee. He will have white coffee. 4. They spend Sundays in town. They spend Sundays in the country. 5. It is warm today. It is cold today. 6. She will go to the Caucasus next summer. She will go to the Crimea next summer. 7. Your friend speaks English. Your friend speaks Spanish. 8. Her nephew lives in Moscow. Her nephew lives in St.Petersburg.

10. Translate the following sentences:

1. Ваш друг живет в общежитии или с родителями? 2. Он уехал в Санкт-Петербург или в Киев? 3. Он занимается в гимнастическом зале или ходит на стадион? 4. Вы делали доклад в понедельник или во вторник? 5. Вы обедаете в столовой или дома? 6. Вы готовите свои домашние задания дома или в библиотеке? 7. Вы принимаете ванну вечером или утром? 8. Вы предпочитаете теплый или холодный душ? 9. Вы вчера ходили в театр или в кино? 10. У вас уходит полчаса или четверть часа на то, чтобы добраться до института? 11. Какой предмет вы больше любите, физику или математику? 12. Вы будете пить чай или кофе, миссис Браун? 13. Вы будете пить черный кофе или кофе с молоком?

11. Make up a dialogue using alternative questions. See that your Russian pronunciation habits do not interfere.

Disjunctive Questions

Models: You've ,met her, | ,haven't you?
You've ,met her, | \,haven't you?

Disjunctive questions consist of two intonation-groups. The sequence of tones in disjunctive questions depends on the attitude of the speaker towards the significance of the utterance.

The first intonation-group has generally the low-falling nuclear tone. The low-rising nuclear tone of the final intonation-group, or tag, shows that the speaker is not certain of the facts expressed in the first part of the question. An answer is expected.

e. g. I rang you up yesterday. **You were → meeting your wife, | ,weren't you?** — Yes, I was.

The low-falling nuclear tone of the tag shows that the speaker is certain of the facts expressed in the first part of the question. No answer is expected.

e. g. I saw you at the station. **You were → meeting your wife, | ,weren't you?** She looked so young and happy.

EXERCISES

12. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

What a very nice house!

Yes, isn't it?

I rather like Mary.

Very pleasant, isn't she?

James has quite a lot of talent.

Yes, hasn't he?

And how do you like our weather?

It's very changeable, isn't it?

You've broken the nail on this finger rather badly.

Yes, I have, haven't I? Be careful with my right thumb, it's a bit painful.

You mustn't rely on this clock.

It gains, doesn't it?

We told him about your success.

He was surprised, wasn't he?

Arthur's coming home today.

He's due here at ten, isn't he?

But they only got blue or green.

Blue's all right, isn't it?

Peggy wants to stay at home.

That doesn't matter, does it?

b) Listen to the replies and repeat them in the intervals.

13. Listen to the verbal context and reply in the intervals.

14. In order to fix the intonation of disjunctive questions in your mind, ear and speech habits repeat the replies yourself until they sound perfectly natural to you.

15. Listen to a fellow-student reading the replies. Tell him what his errors in intonation are.

16. Read the drill sentences according to the given models. Observe the difference in meaning.

Models: The → text is *easy*, | *isn't it?*
The → text is *easy*, | *isn't it?*

1. She is better today, isn't she? 2. There is a lawn in front of your house, isn't there? 3. There are many new houses in your street, aren't there? 4. The New Year is the most favourite holiday in our country, isn't it? 5. Great Britain is an island, isn't it? 6. The Alps are higher than the Urals, aren't they? 7. The Mississippi is the longest river in the world, isn't it? 8. You don't speak Hungarian, do you? 9. You don't take beer, do you? 10. You can't speak German yet, can you? 11. You have learned this poem by heart, haven't you? 12. You are fond of skating, aren't you? 13. We must pay right now, mustn't we? 14. They shouldn't be late, should they? 15. She can understand nearly everything, can't she? 16. It's my turn, isn't it?

17. Read the following conversational situations according to the models, suggested for replies. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

Model 1: It's *horrid*, | *isn't it?*

Verbal Context

Drill

If only the day had been warmer.
The work will never be ready
in time.

Very cold, wasn't it?
Never, will it?

Where could we get the book?
It's a seat in the gallery.

It's very difficult, isn't it?
She won't be able to see, will
she?

Mary's broken the ski-jumping
record.

Marvellous ski-jumper, isn't
she?

It looks like rain.

It does, doesn't it?

What a delightful family the
Smiths are!

They're so friendly, aren't
they?

Where did you meet him then?

In High Street, didn't we,
John?

They thought we'd missed our chance.

What a boring evening!

None of us wants to go.

He rarely goes to the club these days.

You can't do it like that.

The parcel hasn't come.

So you've finished.

It wasn't his fault this time.

They were quite mistaken, weren't they?

Jack's no sense of humour, has he?

Someone will have to go, won't they?

He used to enjoy it so, didn't he?

Then I must try some other way, mustn't I?

We'd better enquire at the station, hadn't we?

Now it's your turn, isn't it?

But he should drive more slowly anyway, shouldn't he?

Model 2: It's horrid, | , isn't it?

What's happened to Mable?

I've just been talking to Mary.

No, I didn't go to the cinema with them.

Whose turn is it?

Peggy wants to stay at home.

Oh, all right. I'll get it for you.

Why've you brought me that spoon?

Oh, do let's get out of here.

You can write to him at Warwick Street.

I may be late tonight.

Send that wretched boy to me at once.

Hullo, Jean. You are early.

She wasn't invited, was she?

She wasn't very helpful, was she?

You'd seen the film already, hadn't you?

Mine, isn't it?

That doesn't matter, does it?

You don't mind, do you?

It's the one you asked for, isn't it?

You're surely not frightened, are you?

That's not his home address, is it?

But you'll be home in time for dinner, won't you?

You're not going to be hard on him, are you?

I'm not too early, am I?

18. Complete the following sentences making them disjunctive questions. The speaker is not certain of the fact expressed in the first part of the sentence. An answer is expected. Concentrate your attention on the intonation of the tag:

1. You aren't reading this book now, ...? 2. She doesn't like tomatoes, ...? 3. He lives in Kiev, ...? 4. They usually have dinner at one o'clock, ...? 5. You like both pears and apples, ...? 6. He never uses pepper, ...? 7. It's high time to have a bite, ...? 9. Going out in such weather is out of the question, ...? 9. She is leaving for St.Petersburg, ...? 10. She can get rid of her mistakes, ...? 11. You finished school two years ago, ...? 12. You have passed your exams, ...? 13. You've got a letter, ...? 14. She hasn't finished school yet, ...?

19. Complete the same sentences. You are certain of the fact expressed in the first part of the sentence. No answer is expected. Observe the difference in the intonation of the tag.

20. Look through the exercise carefully. Mark the stresses and tunes. Read the tags of the disjunctive questions with the intonation suggested by the conversational situation:

The exams are over at last.

Lovely party, wasn't it?

They have bought three copies.

This text is very difficult to understand, isn't it?

What about another sandwich?

You see no mistakes in this paper, do you?

It's so fine to see them again, isn't it?

She is better today, isn't she?

Your sister is younger than you, isn't she?

You are not very well, are you?

You haven't got this record, have you?

It was difficult, wasn't it?

It was very nice to see them all again.

We don't want so many, do we?

Not at all, It's very easy.

No, thank you, I've had enough, haven't I?

Yes. I do, but not many.

Oh, yes. It is.

I'm afraid not. The temperature is still high.

Oh, yes, she is.

Yes, I am. I'm much better now.

Yes, I have.

You lived on the ground floor, didn't you?	Yes.
You were in England, weren't you?	No, I wasn't.
The play was wonderful.	You like it, don't you?
You like these books, don't you?	Shall we ask how much they are?
You are thirsty, aren't you?	I'd rather have a glass of mineral water.

21. Listen to the following dialogue. Mark the stresses and tunes. Practise and memorize it:

- A: What a lovely day, isn't it?
 B: Yes, it is.
 A: How blue the sky looks, doesn't it?
 B: Yes, it does.
 A: What a lot of people, aren't there?
 B: Yes, there are.
 A: You're on holiday, aren't you?
 B: Yes, I am.
 A: It's a long one, isn't it?
 B: Yes, it is.
 A: You don't talk very much, do you?
 B: No, I don't. You ask a lot of questions, don't you?
 A: Yes, I do.

22. Listen to the dialogue. Practise and memorize it.

23. Make up short dialogues with disjunctive questions.

24. This exercise is meant to develop your ability to reproduce the text with correct rhythm. Listen to the text. Split the text into intonation and rhythmic groups. Observe correct pronunciation of rhythmic groups. Practise the exercise:

The weather in England can change very quickly. One day last week I went for a walk in the country. When I started early in the morning the weather was beautiful. The sun was shining, the sky was blue and there were no clouds at all. In the middle of the morning a sudden change came. A cool wind started to blow, black clouds covered the sun and in a very short time it started to rain heavily. There were no houses in sight and I had no coat with me. So I got very wet indeed and very cold too.

After about an hour I managed to catch a bus which took me home. But when I arrived I was shivering and sneezing. And I've had a cold ever since. I ought to have taken my coat. We sometimes say that England is the only country where you can have four seasons in one day.

Section Six

I. Intonation Pattern V

(LOW PRE-HEAD +) (DESCENDING HEAD+) MID-LEVEL (+ TAIL)

Model: I think I saw you yesterday afternoon.

> Yesterday | I → stayed ,in ,all ,day.



Stress-and-tone marks in the text: Mid-Level Tone: |>|.

The mid-level tone in the nucleus is pronounced on the medium level with any following tail syllables on the same level.

This intonation pattern is usually used in non-final intonation-groups expressing non-finality without any impression of expectancy.

EXERCISES

1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the non-final intonation-groups of the reply:

Verbal Context

Let's hope so.
How's Tim behaving?
I'll give him a piece of my mind.
Jane's forgotten her umbrella.

Drill

Hope that's all you can do.
Recently he's been very considerate.
I hope you'll do no such thing.
Yes, she left it in such a hurry.

Fancy Max apologising!

But I get so air-sick.

Invite him again in January.

I'm not very interested.

Well, what time then?

He promised it for July.

It'll be difficult, you know.

When do you want me?

Won't forty be enough?

He apologised because he jolly well had to.

In that case, why not go by train?

But in January, where will he be?

If that's how you feel, why bother about it?

Shall we say ten or ten thirty?

July, well, that'll be soon enough, do you think?

But do you consider it worth trying?

If you can, come right away.

To be on the safe side, take one or two more.

b) Listen carefully to the replies and repeat them in the intervals. Pronounce the nucleus and the tail of the non-final intonation-group on the same medium level of your voice. c) Listen to the verbal context and reply in the interval.

2. In order to fix Intonation Pattern V in your mind, ear and speech habits repeat the replies yourself until they sound perfectly natural to you.

3. Listen to a fellow-student reading the replies. Tell him what his errors in intonation are.

4. Your teacher will suggest a verbal context. You in turn respond to it by using mid-level nuclear tone in the non-final intonation-groups:

Verbal Context

Where is his son now?
Couldn't you help him?
What about Saturday?

And how's the skirt?

I won't be free for another ten minutes, I'm afraid.
Am I mistaken?

Drill

Frankly, I don't know.
At present I'm too busy.
On Saturday we'll go to the country.
For my taste cut it a bit longer.
In the meantime I'll look through the papers.
You are. In future try to be more careful.

Shall I call on you on Sunday?	On Sunday I'll be glad to see you.
So you are expecting Johnson.	Yes, and when he arrives, show him in immediately.
How many books would you like?	If possible, give me three.
When would you like me to come?	If you can, come right away.
What did Tom say?	Naturally, he was delighted.
Why not speak to him?	Frankly, I'm in two minds.
Any suggestions, Peter?	If necessary, I'll let him know.
Will you have an ice-cream?	Ice-cream I can have at any hour of the day.
Why do you play tennis?	I play to keep fit.
How often do you play?	Generally, at least once a week.
Did you meet the Nelsons yesterday?	Yesterday I stayed in all day.
Why not buy a car?	Frankly, I can't afford to.
I'm afraid I can't do it now.	In that case shall I have a try?
What are you going to do then?	Well, I don't know.

5. Pronounce the drill sentences with the low-rising tone in the non-final intonation-groups.

II. Sequence of Tones

The Simple Sentence. Intonation of Adverbials.

<p>Model: ,Generally. I ↓ come 'home ,early. > Generally. I ↓ come 'home ,early. He is at ,home on Sunday.</p>

Simple sentences with adverbial phrases at the beginning are usually divided into two intonation-groups.

The non-final intonation-group is usually pronounced with the low-rising or mid-level tone.

- e. g. At → two o'clock | we shall have dinner.
At → two o' > clock | we shall have dinner.

Adverbial phrases at the end of sentences do not form separate intonation-groups, as a rule, and often remain unstressed.

- e. g. We are → going out tonight.

EXERCISES

6. Listen carefully to the following sentences, repeat them in the intervals. Concentrate your attention on the intonation of the adverbials. Observe the sequence of tones. Repeat the sentences in the intervals:

1. In the dining-room we have our meals.
2. On the side-board the Browns usually have a bowl of fruit.
3. In front of the host there's a carving-knife and a fork.
4. On the left of each person is a table-napkin and a plate with a roll on it.
5. Next to the piano is a tall bookcase standing against the window.
6. On the left is a large window.
7. Under the window there's a radiator.
8. On the settee there are two cushions.
9. On the ground floor there's the dining-room, the lounge or sitting-room, the kitchen and the hall.
10. In the hall we see a stand for hats, coats and umbrellas.
11. On this floor there are four bedrooms, a bathroom and a lavatory.
12. On the top of the roof there are three chimneys.
13. In front of the house we have a small garden.
14. At the back of the house there's a much larger garden with a lawn and some fruit-trees.
15. At the side of the house is a garage where I keep my car.
16. On the dressing table, in front of the looking-glass, you'll see a hair-brush and a comb, a hand-mirror, a bottle of scent and a powder-box.
17. In the wardrobe I keep my suits and other clothes, which I hang on coat hangers.
18. On each side of the fireplace there's an armchair.
19. In the centre of the mantelpiece there's a clock and above it an oval mirror.
20. On the right you can see a standard lamp.
21. By the table there's a small chair.
22. On the extreme right there's a radio-set.
23. After this there'll be fish, meat or poultry with vegetables, then a sweet and perhaps cheese and biscuits to finish with.
24. Once or twice a week we go to a theatre or to the pictures.
25. A few minutes later we hear a ring at the door.
26. At night when I feel tired and sleepy I go up to my bedroom and switch on the electric light.
27. After a few minutes I fall

asleep. 28. Punctually at seven thirty in the morning, the alarm-clock rings and wakes me up.

7. Repeat the sentences yourself until they sound perfectly natural to you. Do not let your Russian pronunciation habits interfere.

8. a) Read the sentences according to the given models. Observe the sequence of tones: first Mid-Level + Low Fall, then Low Rise + Low Fall. b) Listen to a fellow-student reading the sentences. Tell him what his errors in intonation are.

Model: **On > Sunday** | we shall be at \home.
On ,Sunday | we shall be at \home.

1. On Tuesday we have six lessons. 2. On Friday they have grammar. 3. On Saturday we go to the concert. 4. On Sunday we have dinner at home. 5. On the 1st of May we have a holiday. 6. On the 26th of October I leave for the Urals. 7. On the 18th of November we have a test. 8. On the 9th of May we have no classes. 9. At 4 o'clock he is at home. 10. At half past 7 I get up. 11. At 11 o'clock I am in bed. 12. At a quarter to 8 I do my morning exercises. 13. In front of the window there is a flower-bed. 14. On the ground floor there is a library. 15. On the first floor there are bedrooms. 16. For the present he is not here. 17. In January we have our exams. 18. At the club we usually meet our friends. 19. At our faculty there is a good language laboratory. 20. In September we begin our studies. 21. At our University there is a good drama circle.

9. Change the word order in the following sentences according to the model. Pay attention to the intonation of the adverbials.

Model: He is at the \hospital **on Monday**.
On ,Monday | he is at the \hospital.

1. We have our meals in the dining-room. 2. The Browns usually have a bowl of fruit on the sideboard. 3. There's a carving-knife and fork in front of the host. 4. There is a tall bookcase next to the piano. 5. There is a large window on the left. 6. There is a radiator under the window. 7. There are two cushions on the settee. 8. We see a stand for hats, coats and umbrellas in the hall. 9. There are three chimneys on the top of the roof. 10. *There's an armchair on each side of the fireplace.* 11. You can see a standard lamp on the right. 12. There's a small chair by the table. 13. There's a radio-set on the extreme right. 14. We

go to the theatre or to the pictures once or twice a week. 15. We heard a ring at the door a few minutes later. 16. I fell asleep after a few minutes.

10. Your teacher will suggest an adverbial phrase. You in turn give a complete sentence beginning with the adverbial. Use the sequence of tones: Mid-Level + Low Fall, then Low Rise + Low Fall. Keep the exercise moving on rapidly.

Reference material for the teacher:

On Monday On Tuesday On Saturday On Sunday In August In September In November On the 9th of May On the 1st of September In June At four o'clock At half past seven At a quarter to 2 In the morning In the afternoon At night Yesterday For the present Once or twice a week Punctually at seven A few minutes later On the ground floor Upstairs Behind the house On the sideboard Next to the piano Under the window On the settee In the hall On the dressing table In the wardrobe On the right By the table Opposite the fireplace As a rule As you come into the room After a few minutes At the club At our faculty In front of the house In the dining-room In front of the host On the left On this floor On the top of the roof At the back of the house In the chest of drawers In the centre of the mantelpiece...

11. Translate the following sentences:

1. Перед домом есть небольшой сад. 2. На первом этаже есть библиотека. 3. Справа стоит большой диван. 4. В центре комнаты — стол. 5. Слева стоит пианино, два кресла и торшер. 6. На стене две картины. 7. В классной комнате нет карты. 8. В воскресенье мы встаем позже. 9. В четверг отец работает дома. 10. В субботу мы дома после двух. 11. В девять часов ребенок должен спать. 12. В семь часов мы ужинаем. 13. В институте есть столовая. 14. В половине одиннадцатого я обычно ложусь спать. 15. В половине восьмого я завтракаю. 16. Без четверти восемь я иду в институт. 17. Во вторник у нас нет грамматики. 18. В январе у нас экзамены. 19. Перед окном клумба. 20. На втором этаже есть читальный зал. 21. В институте есть хорошая библиотека. 22. В два часа они обычно обедают. 23. В зале много студентов. 24. В этой английской книге много хороших иллюстраций. 25. На его столе много книг.

26. На земле много снега. 27. На небе мало облаков. 28. На полях много цветов.

12. Listen to the dialogue. Mark the stresses and tunes. Practise and memorize it:

El s a : Patrick, what do you all do every day?

Pa t r i c k : Do you really want to know? Well, on Monday we begin our work for the week. On Tuesday Mother usually cleans the kitchen. Then on Wednesday we send our dirty clothes to the laundry; Mother doesn't wash them. On Thursday my Father often brings his friends home to dinner. My club holds a meeting once a week, usually on Friday. And on Saturday we all go to the cinema.

13. Make up a micro-dialogue of the same kind. Your fellow-student will suggest a question. Respond using the proper sequence of tunes. Continue the talk.

14.*** This exercise is meant to develop your ability to hear and reproduce intonation. a) Listen to the text sentence by sentence. Mark the stresses and tunes. Practise the text. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect the possible errors. Practise the text for test reading.

The Browns' Dining-Room

In the dining-room we have our meals: breakfast in the morning, lunch in the middle of the day, tea in the afternoon, and supper or dinner in the evening.

Here you see Mr. and Mrs. Thompson who've just arrived from abroad and are having dinner with the Browns. The host, Mr. Brown, is sitting at the head of the table, and the hostess, Mrs. Brown, is at the other end. Mr. and Mrs. Thompson are sitting on either side, facing each other.

The dining-room table is covered with a white cloth. Mrs. Brown has laid the table in the usual way, and has put the right number of knives, forks, spoons and glasses for each person. There's also pepper and salt, oil and vinegar, and mustard. On the left of each person is a table-napkin and a plate with a roll on it. In front of the host there's a carving-knife and fork.

On the sideboard the Browns usually have a bowl of fruit: apples, pears, plums, cherries, grapes, oranges or bananas, according to the season. The mistress of the house has just served the soup. After this there'll be fish, meat or poultry with

vegetables, then a sweet, and perhaps cheese and biscuits to finish with.

15. Mark the stresses and tunes. It is not expected that each member of the group will mark the text in exactly the same way. Practise reading your corrected variant:

The flat is not large but it is comfortable. In it there are two rooms, a kitchen, a bathroom, a lavatory and a small hall.

The sitting-room is through the door on the left. There is a piano in it. There is a picture on the wall over the piano. It is a still-life. In the picture there is a silver tea-pot, a silver dish with three oranges in it, and a vase of red roses. The picture is by a famous woman artist. The sofa is by the wall opposite the door. It is of a rich red colour. There is a small round table in front of the sofa. There are two modern armchairs on both sides of the large window. On the window there are curtains of a very pretty colour. There is not a sideboard in this room, but there is one in the kitchen.

The bedroom is not large. It is square. The walls are light pink. There is a silvery grey carpet on the floor. The effect is very fine. There are two beds here with bedside tables beside them. In the right-hand corner near the window there is a dressing table with a large looking-glass and a round stool in front of it. There are not many things in the rooms.

16. This exercise is meant to develop your ability to hear and reproduce intonation in proper speech situations. a) Listen to the dialogue sentence by sentence. Mark the stresses and tunes. Practise the dialogue. b) Record the dialogue and listen to your recording to detect the possible errors. Memorize the dialogue and dramatize it:

Afternoon Tea

"Good afternoon, Mrs. White, how are you?"

"Very well indeed, thank you, and how are you?"

"Quite well, thank you. Won't you sit down. Excuse me, please. I think that's my niece at the door."

"Hallo, Betty, dear! I'm so glad to see you. You do look well. I don't think you've met each other before. Let me introduce you. This is my niece, Miss Smith. Mrs. White, Mr. White."

"How do you do."

"How do you do."

"And now let's have some tea. How do you like your tea, Mrs. White, strong or weak?"

"Not too strong, please, and one lump of sugar. I like my tea rather sweet, but my husband prefers his without sugar."

"Well, what's the news, Mr. White? How's business?"

"Pretty good, thank you. And how are things with you?"

"Well, not too good, I'm afraid, and going from bad to worse. In fact, it's the worst year we've had for a long time."

"I'm sorry to hear that. I hope things will soon improve."

"Yes, let's hope for the best. And how's your nephew Richard getting on?"

"Oh, he's getting on quite well, thank you. He's staying in the country just now with his Uncle William and his cousins."

"How long is he going to stay there?"

"I don't know exactly, but he's having a very pleasant time and it's doing him a lot of good, so the longer he stays, the better."

c) Give a conversational context in which the following phrases could be used:

1. Hello, Betty, dear! I'm so glad to meet you. 2. How do you do. 3. How are you? 4. Quite well, thank you. 5. Pretty good, thank you. 6. Excuse me, please. 7. I'm so glad to see you. 8. Oh, he's getting on quite well, thank you. 9. Not too good, I'm afraid. 10. Well, what's the news, (Tom)? 11. How are things (with you)? 12. No more, thank you. 13. I'm sorry to hear that.

17. Read the dialogues. Mark the stresses and tunes. It is not expected that each member of the group will intone the dialogues in exactly the same way. Practise reading your corrected variant:

"Hello, John, I'm so glad you've come. How are you?"

"Quite well, thank you. How are you?"

"Very well indeed, thank you. Have you met Mr. and Mrs. Black? They are staying with us for the week-end."

"Oh, yes, we know each other quite well."

"That's good. And now this is Mary with the tea, I think."

Yes, it is. Thank you, Mary. John, you can pass the tea round. Do you have sugar in your tea, Mrs. Black?"

"Just a little, please, but no milk."

"Any sugar for you, Mr. Black?"

"Yes, please, I like a lot of sugar."

"Most of men do, I think. My husband likes his tea very sweet."

"And what will you have with it, a sandwich, or one of these cakes?"

"A sandwich, please."

* * *

"How is your mother, Mrs. Black? I hear she's not been very well."

"No, she hasn't, but she's much better now. She's staying with my brother for a few days and then she's coming to stay with us."

"I'm glad to hear she's getting better."

18. Make up a conversation with the phrases from the dialogue "Afternoon Tea".

19. This exercise is meant to develop your ability to read and narrate a story with proper intonation. a) Listen to the joke. Write it down. Mark the stresses and tunes. Practise reading the joke. b) Listen carefully to the narration of the joke. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of the temporisers. Retell the joke according to the model you have listened to.




20. Read the joke silently to make sure you understand each sentence. Find the most important sentence in the text. Underline the main word in each sentence. Split up each sentence into intonation-groups, mark the stresses and tunes. Practise reading the joke. Make your reading expressive. Retell the joke according to the model (see Ex. 19);

Two Americans were travelling in Spain. Once they came into a little restaurant for lunch. They didn't know Spanish and the waiter didn't know English. In order to make him understand they wanted some milk and sandwiches they drew a cow. The waiter looked at it and ran out of the restaurant. Soon he was back and put down in front of the two men two tickets for a bull-fight.

Section Seven

Intonation Pattern VI

(LOW PRE-HEAD +) FALL RISE (+ TAIL)

Model: Do you often go to the theatre?	
Some, times.	
Of course, I do.	
Yes.	

Stress-and-tone marks in the text: Fall-Rise: | \checkmark | \setminus | \setminus .../

e.g. \checkmark Yes. \setminus General,ly. Well, I don't, think so.

This intonation pattern is used:

In s t a t e m e n t s expressing concern, reproach, contradiction, correction, hurt feelings, sometimes soothing.

The Fall-Rise is also used in non-final intonation-groups or in sentences of different communicative types instead of the low-rising nuclear tone to draw particular attention to one of the words for the purpose of contrast or to intensify the significance of the communicative centre.

e. g. I wish we'd left earlier. — That wasn't, my, fault.


It's so hot in this room. — I don't, think so.

You'll be thirty-five soon. — Thirty \checkmark four.

Is it going to rain? — I, hope, not.

Do you work every day? — On, week, days | I, work, |
but on, Sun, days | I, don't.

FALL-RISE SPREAD OVER TWO SYLLABLES

Model: Some, times.	
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The fall of the voice starts from a fairly high or medium pitch and usually ends rather low. The rise begins very low and does not go up too high.

EXERCISES

1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

(*expressing concern, hurt feelings, reproach, contradiction, corrections, contrast*)

I thought they all took one.
 Didn't Smith and Jones go?
 Can Jack and Bill come to tea?
 Have Bob and Jane arrived?
 I like oysters.
 I've passed my driving test.
 I don't think she's at all nice.

Ann did.
 Smith went.
 Bill can.
 Jane's here.
 You may.
 That's good.
 I do.
 John does.
 Tim does.
 On week days.
 You don't have to.

I suppose you're working all the time.
 Must I go by train?

b) Listen to the replies and repeat them in the intervals. Make your voice fall as low as possible on the nuclear syllable. Start the rise from the lowest pitch and do not go up too high. Do not accent the tail. c) Listen to the verbal context and reply in the interval.

FALL-RISE SPREAD OVER A NUMBER OF SYLLABLES

Model: \He can ,manage it.

In this case the fall is on the stressed syllable and the rise is separated from the fall by one or more syllables. The syllables between the fall and the rise are always on a very low level.

EXERCISES

2. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

(expressing concern, hurt feelings, reproach, contradiction, correction, contrast)

Can you play chess?
I think they'd all agree.
Have you finished?
But you aren't free on Sundays.
So you all thought him guilty.
I'm sorry about the mess.
Let's ask that fellow over there.

Once I could.
Stephen would.
Practically.
Usually I am not.
I didn't think he was.
You couldn't help it.
He won't know what's happened.
Lying won't get you anywhere.
Somebody must know who did it.
One goal's nothing to get excited about.
The colour is all right.
It's difficult all right.
There might be a better one somewhere.

I didn't do it.

The whole thing's quite a mystery.
Guess what. I scored a goal.

What do you think of my new suit?
It's difficult, isn't it?
Is this the best you've got?

b) Listen to the replies and repeat them in the intervals. Make your voice fall as low as possible on the nuclear syllable. Start the rise from the lowest pitch and do not go up too high. Do not accent the tail. c) Listen to the verbal context and reply in the interval.

FALL-RISE ONLY

Model: \checkmark No.



The fall may start with a fairly high or medium tone and generally ends rather low. It occurs on the first part of the vowel. The rise begins very low and does not go up too high. It occurs on the second part of the vowel or on the following sonorant.

EXERCISES

3. a)* Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

(expressing concern, hurt feelings, reproach, contradiction, correction, contrast)

There were seven boys there.

Six.

Eight.

Nine.

Ten.

This is Hilda's book.

Mine.

Yours.

Jack's.

(Attracting attention)

John.

Tom.

Mark.

Ann.

Pat.

Can you delay it a bit longer?

Well, yes.

b) Listen to the replies and repeat them in the intervals. Make your voice fall as low as possible and then raise it slightly. c) Listen to the verbal context and reply in the interval.

4. In order to fix Intonation Pattern VI in your mind, ear and speech habits repeat all the replies yourself until they sound perfectly natural to you.

5. Listen to a fellow-student reading the replies. Tell him what his errors in intonation are.

6. Listen to your teacher reading the verbal context. Reply using one of the drill sentences below. Pronounce it with Intonation Pattern VI. Say what attitude you mean to render:

Nobody worked at the lab
yesterday.

Nobody's coming.

No one has brought the
headphones.

I think you've done it.

Is this book good?

I shall never speak to him again.

Is it going to keep fine?

Are you at home on Sunday?

That's a fine book, isn't it?

I'll give him a good piece of mind.

What do you do on Sunday?

He knows English and French.

This piano's out of tune.

Shall we go and see him?

I don't think he's worse now.

Can you speak English?

I thought you don't ski at all.

(On addressing a person)

You won't go there, will you?

You have four lessons today.

It's nearly five, isn't it?

May I keep this book a bit longer?

I can't do it now.

It won't take you long.

I did.

Bob is.

That's bad.

Almost.

Fairly.

"Never" is a very dangerous
word.

I hope so.

I think so.

Parts of it are fairly interest-
ing.

That won't get you very far.

Usually, I spend it out of
town.

German and French you
mean.

The piano's all right.

If you can go, you ought.

When I saw him, he was
much better.

Once I could.

Well, sometimes I do.

Mary.

Helen.

Betty.

Bill.

Tom.

Jane.

No.

Five.

Six.

Well, yes.

You can.

It will.

7. Pronounce the drill sentences with Intonation Patterns I, III. Observe the difference in meaning.

8. Your teacher will suggest a verbal context. You in turn reply by statements expressing contradiction, correction, contrast, concern, reproach.

9. This exercise is meant to develop your ability to hear the falling-rising tone and reproduce it in proper conversational situations. a) Listen to the following dialogues. Mark the stresses and tunes. Practise and memorize them.

A: My holiday starts tomorrow.

B: Not tomorrow.

A: You'll be seeing Tom on Sunday.

B: On Saturday.

A: I'm having tea at five o'clock.

B: At four o'clock, you mean.

A: I can do it in a few minutes.

B: A few hours, more likely.

A: It's your birthday on Monday.

B: Not this Monday.

A: You'll be thirty-five then.

B: Thirty-four.

A: I think I'll have a rest now.

B: I shan't.

A: I feel tired today.

B: I don't.

A: It's so hot in this room.

B: I don't think so.

A: My head aches when it's hot.

B: Mine doesn't.

A: I don't like the heat.

B: I do.

A: I'll go for a swim this afternoon.

B: I shan't.

A: It'll be cool in the winter.

B: It won't.

b) Listen to the dialogue "Is it going to rain?" sentence by sentence. Write it down. Mark the stresses and tunes. Practise and memorize it.
c) One of the students will suggest a verbal context. The other will contradict or correct him. Keep the exercise moving rapidly until everyone has participated.

10. One of the students will suggest the verbal context given below. You answer by using the reply from the model. Continue the exercise until every student has participated. Keep the exercise moving rapidly and do not take a long time to give a reply.

Model 1: May I come in?

Yes, please. Do, please.

1. May he come into the room? 2. We are going to bed. Shall I switch off the radio? 3. Shall I help you in the garden? 4. May I stay here a bit longer? 5. Shall I repeat the word? 6. Shall I lay the table? 7. May I try to put the iron right? 8. It's rather cold. Shall I close the windows? 9. It's stuffy in the room. Shall I open the windows and air the room? 10. May I switch on the radio and listen to the news?

Model 2: Do you find it difficult to study maths?

Rather.

1. Do you find it difficult to translate the sentence? 2. Does she find it difficult to study languages? 3. Do you find it easy to do this exercise? 4. Do you find this book interesting? 5. Do you find it warm to set a tent here? 6. Do they find it cold to plant the flowers?

Model 3: Have some more porridge.

No more, thank you.

1. Have another cup of tea. Have another ice-cream. Have another lump of sugar. Have another piece of cake. Have some more coffee. 2. Will you take another book to read? Will you have some more milk? Will you buy some more flowers? Will you take another ticket for the play? Will you take some more apples?

Model 4: Do you always get up at the same time?

Of ten.

(often, sometimes, never, rarely, generally, usually)

1. Do you regularly go to the laboratory? 2. Does your little brother like to read books? 3. Do you go to the theatre every week? 4. Does she always agree with him? 5. Do you rarely go shopping? 6. Can you often go to the cinema on week-days? 7. Do you always have dinner at home? 8. Do you ever go to the Institute on Sunday? 9. Do you ever miss your friends when they are far away? 10. Can you help your friends with phonetics?

11. Read the sentences according to the models. Concentrate your attention on the intonation of the address.

Model 1: \downarrow Pe,ter, where are you?

1. Benny, come home. It's getting dark. 2. Kitty, it's high time to get up. 3. Betty, why aren't you listening to me? 4. Edward, stop talking. 5. Alec, come here. 6. Minnie, why aren't you writing? 7. Nick, why aren't you listening to the text? 8. Billy, you've left your umbrella. 9. Harry, wake up.

Model 2: I \downarrow say, \downarrow Mike, I've just had a wire from Mary.

1. I say, Peter, I've just seen Sid. 2. I say, Nick, something has gone wrong with the tape-recorder. 3. I say, Alec, what are you doing tonight? 4. I say, Helen, have you seen the film "War and Peace"? 5. I say, Kitty, I've got two tickets to the theatre. 6. I say, Mum, can I have another ice-cream? 7. I say, Dad, can I go bicycling?

12. Address your fellow-student according to the models above. Make him (or her) reply by using the intonation patterns you have studied.

13. Read the following conversational situations. Use Intonation Pattern VI in them:

Shall I go on?	Do, please.
May I take your ball-pen?	Do, please.
Shall I switch on the cassette-recorder?	Do, please.
Will you pass me the mustard, please?	Here you are.
(Edward repairs the plug and then gives it back to Mary.)	Here you are.
Will you please give me a little more porridge, dear?	Just a moment.
Are you ready to go now?	Just a moment.
Where do I sign?	Here, please.
What do you say to a bottle of beer?	No beer, thanks.
How are things?	Quite all right, thank you.
Let's go to the dining-room.	This way, please.
Mr. White wants to see you, Harry.	Show him in, please.

I'm just finishing this article.	Will you wait a minute, please?
We must leave at once to be in time for the beginning of the discussion.	Right you are.
Don't you find it difficult to study mathematics?	Rather.
What about going there together?	All right, Eddy.
Shall I put some more sugar on your porridge, John?	No more, thank you.
Why aren't you eating anything, Kitty?	I don't like porridge. I'm just thirsty. Give me some tea and cakes, Mum.
(Addressing Mary)	Look here, Mary!
Excuse me, what country are you from?	I'm from Poland.
Excuse me, but I must be off.	I'm so sorry.

14. This exercise is meant to develop your ability to hear the intonation and reproduce it in proper speech situations. a) Listen to the dialogue "Morning and Evening" sentence by sentence. Write it down. Mark the stresses and tunes. Practise the dialogue. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect the possible errors. Practise the dialogue for test reading. Memorize the dialogue and dramatize it:

Morning and Evening

"What time do you get up as a rule?"
 "Generally about half-past seven."
 "Why so early?"
 "Because I usually catch an early train up to town."
 "When do you get to the office?"
 "Normally, about nine o'clock."
 "Do you stay in town all day?"
 "Sometimes I do, and sometimes I don't."
 "What do you usually do in the evenings?"
 "We generally stay at home. Once or twice a week we go to a theatre or to the pictures. We went to the pictures last night and saw a very interesting film. Occasionally we go to a dance."
 "Do you like dancing?"
 "Yes, very much. Do you dance?"

"I used to when I was younger, but not very often now. I'm getting too old."

"Too old? Nonsense you don't look more than fifty."

"As a matter of fact, I'm nearly sixty."

"Really! You certainly don't look it."

"I'm glad to hear it. Are you doing anything special tonight? If not, what about coming with me to my club? You'd get to know quite a lot of interesting people there."

"I should love to but today happens to be our wedding anniversary and we're going out tonight to celebrate."

"Well, my heartiest congratulations."

"Thank you very much. I could manage to come along tomorrow night, if that would suit you."

"Yes, excellent. Let's make it round about eight o'clock."

"Very well. Thanks."

c) Give conversational situations with the phrases of the following type:

1. I am glad to hear it. 2. I should love to. 3. Sometimes I do and sometimes I don't. 4. My heartiest congratulations. 5. Why so early? 6. Really? 7. Generally...

15. The teacher or one of your fellow-students will read a question from the exercise. Reply using phrases suggested below. Make your fellow-students decide what attitude you are trying to render. Keep the exercise moving rapidly:

1. What time do you get up as a rule? 2. What time do you go to bed? 3. What time do you have breakfast? 4. What time do you read the newspaper? 5. What time do you go to the University? 6. When do you get to the University? 7. What time do you have dinner? 8. When do you get home? 9. What do you usually do in the evening? 10. What do you usually do on Sunday? 11. What do you usually do in the country? 12. What do you usually do in the garden? 13. Do you like dancing? 14. Do you like fishing? 15. Do you like boating? 16. Do you like sports? 17. Do you like singing? 18. Do you like skating? 19. Do you stay at the University all day? 20. Are you doing anything special tonight? 21. Are you doing anything special on Sunday? 22. Are you doing anything special tomorrow morning? 23. What about going to the theatre tonight? 24. What about going to the skating-rink? 25. What about going to the pictures? 26. What about going to the park? 27. When can you come?

1. Generally ... 2. Normally ... 3. Occasionally ... 4. As a matter of fact ... 5. I used to ... 6. I could manage to ... if that would suit you.

16. Make up a conversation with the phrases from the dialogue "Morning and Evening".

17. This exercise is meant to develop your ability to hear and reproduce intonation in reading. Listen to the text "My Bedroom" sentence by sentence. Write it down. Mark the stresses and tunes. Practise the text for test reading.

18. Read the text "About Myself" silently to make sure you understand each sentence. Split up each sentence into intonation-groups if necessary. Underline the communicative centre and the nucleus in each phrase. Mark the stresses and tunes. Use Intonation Pattern V in the word-groups in bold type to intensify the meaning of these communicative centres. It is not expected that each student of the class will mark the text in exactly the same way. Your teacher will help all the members of the class to correct their variants. Finally practise reading your corrected variant:

About Myself

I'm a student of English. I have been a student only two months and a half. I can't speak English well yet. I'm just a beginner, you know. I live in a hostel. It is rather a long way from the University. In fact, it is in the country and it takes me about an hour and a half to get to the University. But it gives me no trouble at all, as I like to get up early. I don't need an alarm-clock to wake me up. I am an early-riser, as they say.

Though our hostel is out of town **it is very comfortable** and has all modern conveniences.

As a rule I get up at 6.30, do morning exercises and have a shower. I don't have a bath in the morning, I have a bath before I go to bed.

For breakfast I have a boiled egg and a cup of coffee. At about 7.30 I am quite ready to go. It is about a five minutes' walk from the hostel to the station. I usually take the 7.40 train. I walk to the station as I have plenty of time to catch my train.

I come to the University five minutes before the bell rings. So I can have a chat with my friends. Only four students of our group are Muscovites, **the others** either come from different parts of our country or from other countries. We usually have a lot of things to talk about.

There is a very good language laboratory at our University. It has modern equipment. We spend a lot of time in the laboratory listening to the tapes, imitating the sounds and intonation. It helps us to learn the language without much difficulty.

We don't go out to lunch. There is a good canteen at our University. It is on the ground floor. We can go downstairs and have lunch in no time at all. **As to my dinner** I have it in a café on my way back to the hostel.

I come to the hostel from the University about a quarter to five every evening. I live in a single room and have nobody to speak English to. I go to the girl next door and we do our lessons together. We are always ready to help each other.

In the evening we sometimes go out. We go to the pictures if there is something new on or to the club if there is a dancing party there.

But we often stay in, watch the TV program in the common room or listen to the radio. Then I read a book for half an hour or so and go to sleep. That doesn't take me long, as a rule.

19. This exercise is meant to develop your ability to read and narrate a story with proper intonation. a) Listen to the joke. Write it down. Mark the stresses and tunes, practise reading the joke. b) Listen carefully to the narration of the joke. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Retell the joke according to the model you have listened to.

20. Read the joke silently to make sure you understand each sentence. Find the main phrase in the text. Split up each sentence into intonation-groups if necessary. Mark the stresses and tunes. Underline the communicative centre and the nuclear word of each intonation-group. It is not expected that each student will intone the text in the same way. Your teacher will help you to correct your variant. Practise reading the joke several times. Retell the joke following the model above (see Ex. 19):

Peggy, aged five, said she had a stomachache.

"It's because you haven't had lunch yet," said her mother. "You would feel better if you had something in it."

That afternoon their neighbour called and remarked while speaking to the mother that he had a bad headache. "That's because it's empty," said Peggy. "You'd feel better if you had something in it."

Section Eight

I. Sequence of Tones. Complex Sentences

If an adverbial clause precedes the principal one and makes a separate intonation-group, it is usually pronounced with the Low Rise or Mid-Level as it implies continuation.

- e. *g.* If you → want to have a > rest, | → go to the ,country.
If you → want to have a ,rest, | → go to the ,country.

In case the complex sentence begins with the principal clause and contains more than one intonation-group both the clauses are usually pronounced with the low-falling nuclear tone.

- e. *g.* → Go to the ,country | if you → want to have a ,rest.

If the principal clause implies continuation and makes a separate intonation-group it is pronounced with the low-rising or falling-rising nuclear tone.

- e. *g.* I'll → tell him at ,once | you → want to ,see him.

Adverbial Clauses of Condition and Time

- Model: a) If you → want to have a > rest, | → go to the ,country.
b) If you → want to have a ,rest, | → go to the ,country.
c) → When he ,comes | → ask him to ,wait.

EXERCISES

1. Listen carefully to the sentences below and, repeat them in the intervals. Concentrate your attention on the intonation of the non-final adverbial clauses. Observe the sequence of tones. Repeat the sentences in the intervals:

- a) 1. If you can stay longer, so much the better. 2. If you wish to bathe, you can hire a hut or a tent. 3. If you walk, it'll take you ten minutes or a quarter of an hour. 4. If you are staying in London for a few days, you'll have no difficulty whatever in finding somewhere to spend an enjoyable evening. 5. If you're not fond of music and singing, opera won't interest you. 6. If

you want to have a really quiet and healthy holiday, you must go to the country. 7. If you take off your coat, I'll take your measurements. 8. If I were you, I should make up my mind beforehand. 9. If you had time and weren't too tired, you could go to the East End and see the Tower of London. 10. If I want to know the time, I look at my watch. 11. If you want to post an ordinary letter, you can drop it into the nearest pillar-box. 12. If you come with me, I'll show you. 13. If you are interested in churches and historical places, you should go to Westminster Abbey.

b) 1. When winter comes, we're obliged to spend more time indoors. 2. As I was going through the book department, I was surprised to meet an old friend of mine. 3. When we stay at my brother-in-law's, we have to work very hard, but we don't mind. 4. After I've tried the suit on, the tailor will probably find it necessary to make a few alterations. 5. When it is as cold as that, it is really very unpleasant. 6. When Tom died, Mrs. Meadows wrote George about it, but they never got an answer. 7. In the afternoon as soon as Mr. Hilton, Roger and Alice came home, their preparations began. 8. When I've dried myself with a towel, I get dressed. 9. When the suit is ready, I shall pay for it and get a receipt.

2. Read the sentences above several times until they sound perfectly natural to you. Follow the intonation line exactly.

3. a) Read the sentences according to the model above. Observe the sequence of tones. b) Listen to your fellow-student reading the sentences. Tell him what his errors in intonation are:

1. If you go to the country, you'll enjoy yourself thoroughly. 2. If you are busy today, you may come tomorrow. 3. If you don't know the way ask the militiaman. 4. If you have to do some shopping, go to the Central Department Store. 5. If you take (follow) my advice, you will not regret it. 6. If you want to see a good play, you should book tickets beforehand. 7. If it suits you, come by all means. 8. If it is not very frosty tomorrow, we shall go skating. 9. If this play is as good as that one, it is worth seeing. 10. If you finish your exercise soon, you may go for a walk. 11. If you hire a taxi, it will take you only 10 minutes to get there. 12. If you want to see many places of interest, you should go on sightseeing tours whenever you can. 13. If you

want to buy a pair of shoes, you should try them on. 14. If the weather is fine, we shall go to the country. 15. If it rains, take an umbrella. 16. If you walk, it'll take you half an hour to get to the Institute. 17. When you come home, ring me up. 18. When you finish your books, you'll have to make reports on them. 19. When you enter the theatre, you go to the cloakroom. 20. When the actor appeared on the stage, there was a storm of applause. 21. When Robert Shannon invited Jean to the theatre, he doubted whether she would come or not. 22. When you call for me, I'll introduce my sister to you. 23. When he saw the old man for the first time, he looked at him with admiration and respect. 24. When he went to sea, he did not inform anyone of it. 25. When he learnt the news, he got angry. 26. When she married Tom, she was never sure that she had married the right man. 27. When he arrived in Moscow, the weather was surprisingly wonderful. 28. When he passed his exam with an excellent mark, he was eager to inform his parents of it. 29. When you come to Red Square, turn to the left and you will see the building you want. 30. When you come back home, you should go to the greengrocer's and to the butcher's.

4. Complete the following sentences in turn. Observe the sequence of tones. Keep the exercise moving on rapidly:

1. If you are going to stay in England for some time, 2. If you can stay longer, 3. If you walk, 4. If you are staying in London, 5. If you are not fond of music, 6. If you are at the cinema, 7. If you want to have a really quiet holiday, 8. If you take off your coat, 9. If you can do it now, 10. If I were you, 11. If you have time and aren't too tired, 12. If I want to know the time, 13. If you are going to England, 14. If you want to post a letter, 15. If you want to send a telegram, 16. If you want your letter to arrive more quickly, 17. If you want to send a parcel, 18. If you want a guide to show you round, 19. If your wife is going to be with you, 20. If the weather is fine, 21. If it rains, 22. If you go to the country, 23. If you are busy today, 24. If you don't know the way, 25. If you have to do some shopping, 26. When we were out in the street, 27. When summer comes, 28. When we were children, 29. When you are tired of London, 30. As I was walking, 31. When it is as cold as that, 32. When Robert Shannon invited Jean,

33. When at last the curtain fell, ... 34. While we were watching the last scene, ... 35. When we were out in the street, ... 36. When I met her at the entrance to the theatre, ... 37. When Tom died, ... 38. When I came to see him the next day, ... 39. And before their tour came to an end, ... 40. When you come home, ... 41. When you enter the theatre, ... 42. When the actor appeared on the stage, ... 43. When you call for me, ... 44. When he saw the old man for the first time, ... 45. When he went to sea, ... 46. When he learnt the news, ... 47. When she married Tom, ... 48. When he arrived in Moscow, ...

5. Translate the following sentences. Use the necessary sequence of tones. Do not let your Russian pronunciation habits interfere:

1. Если вы хотите покупаться летом, вам лучше поехать на юг. 2. Если он опоздает, учитель его не впустит. 3. Если этот спектакль идет сегодня, ты не достанешь билетов. 4. Если он будет сегодня в театре, я познакомлю его с моей сестрой. 5. Если он опоздает на полчаса, не жди его. 6. Если ты посмотришь этот спектакль, он тебе наверняка понравится. 7. Если ты будешь работать упорно, ты добьешься больших успехов. 8. Если ты не будешь работать много, ты провалишься на экзамене. 9. Если ты его пригласишь, ему наверняка понравится наш вечер. 10. Если у тебя есть возможность поехать за город, я думаю, ты должен поехать как можно скорее. 11. Если ты хочешь купить новые туфли, тебе лучше сходить в ГУМ. 12. Если ты хочешь узнать какие-либо новости о нем, ты должна сама сходить к нему. 13. Если ты поедешь на такси, ты успеешь к началу вечера. 14. Если ты познакомишь меня со своими родителями, я смогу помочь им. 15. Если отец придет домой вовремя, мы будем обедать в пять. 16. Когда будет тепло, мы поедем за город. 17. Когда стемнеет, приходите домой, дети. 18. Когда вам будет нужна помощь, обращайтесь ко мне. 19. Когда я окончу университет, я буду работать учителем. 20. Когда придет мать, мы подарим ей цветы. 21. Когда солнце сядет, будет холодно. 22. Когда я окончу работу, я позвоню тебе. 23. Когда я напишу письмо, я дам его тебе прочитать. 24. Когда придет брат, у нас будет весело. 25. Когда их дочь уедет в Санкт-Петербург, им будет очень скучно. 26. Когда наступит ночь, мы не найдем дороги. 27. Когда наступит утро, мы снова двинемся в путь. 28. Когда я останусь одна, у меня будет много времени. 29. Когда наступит осень, мы

поедем в город. 30. Когда отец придет, мы поедем на вокзал. 31. Когда она пришла, она никого не застала дома. 32. Когда я зашел к ним, они обедали. 33. Когда я позвонил ему, его не было дома. 34. Когда мы спросили его об этом, он отказался отвечать. 35. Когда мы вошли в комнату, Наташа пела.

6. Listen to the dialogue. Memorize it. Make up your own dialogue of the same type.

II. Logical Stress

<p>Model: I can do it. I can do it.</p>

If the nucleus is shifted from the last notional word to some other word of the intonation-group the sentence stress is called logical.

EXERCISES

7. The words in bold type are the nucleus of the sentences below. While reading concentrate on the change in meaning in sentences with logical stress. Intone the sentences:

1. Jack lived there **alone**. Jack lived there alone. 2. We met Mark in our English **club**. We met **Mark** in our English club. **We** met Mark in our English club. 3. He's lost his father's **book**. He's lost his **father's** book. He's **lost** his father's book. **He's** lost his father's book. 4. John's sister speaks French **perfectly**. John's sister speaks **French** perfectly. John's **sister** speaks French perfectly. **John's** sister speaks French perfectly. 5. He told them not to **go** there. He told them not to go **there**. He told them **not** to go there. He told **them** not to go there. He **told** them not to go there. **He** told them not to go there. 6. My brother knows you **well**. My brother knows **you** well. My brother **knows** you well. My **brother** knows you well. **My** brother knows you well. 7. Her father likes them very **much**. Her father likes them **very** much. Her father **likes** them very much. Her **father** likes them very much. 8. His last story was **long**. His last story **was** long. His **last**

story was long. **His** last story was long. 9. My cousin helps the boy a **lot**. My cousin helps **the boy** a lot. My cousin **helps** the boy a lot. My **cousin** helps the boy a lot. 10. Group 102 will take their exam next **week**. Group 102 will take their exam **next** week. Group **102** will take their exam next week.

8. Read the sentences according to the situation suggested in brackets. Use the logical stress to single out the elements of contrast. Make your reading expressive:

1. The students were listening to the text at the laboratory (not in Room 15). 2. The students were listening to the text at the laboratory (not to the poem). 3. The students were listening to the text at the laboratory (not recording it). 4. The students were listening to the text at the laboratory (not the teachers). 5. The first-year students sang a Russian folk song (not an American song). 6. The first-year students sang a Russian folk song (not a modern song). 7. The first-year students sang a Russian folk song (not the third-year students). 8. It rained hard on Sunday in Pushkino (not yesterday). 9. It rained hard on Sunday in Pushkino (not in Moscow). 10. It rained hard on Sunday in Pushkino (not just a little as you say). 11. He was taking his exam in Literature on Monday (not on Friday). 12. He was taking his exam in Literature on Monday (not in Linguistics). 13. He was taking his exam in Literature on Monday (not having a consultation).

9. Your teacher or fellow-student will read the questions below. While answering them concentrate your attention on the distribution of sentence stress:

1. Are you in the first or in the second course? 2. Is the girl in Group 213 or in Group 313? 3. Does your father work at a Medical Institute or at a Teachers' Training Institute? 4. Which season do you like best of all? 5. Do you like early autumn or late autumn? 6. Are they reciting a poem or reading it? 7. Have they spoken to their new neighbour or have they just seen him? 8. Will you go boating or cycling on Saturday? 9. Will you go skiing to the forest next week or will you stay at home? 10. Is it my fountain-pen or yours? 11. Is it your coffee or mine? 12. Would you like coffee or cocoa for breakfast? 13. Have you had dinner or are you going to have it? 14. What street do you live in? 15. What exam are you taking on Friday?

10. The lines below are taken from books by different authors. How do you think the authors intended them to be stressed and why?

1. "Do you prefer the inside or the outside, John?" I said I generally preferred to sleep inside a bed. 2. She said slowly: "If you don't know, nobody does." 3. "It's all very well for you, fellows," he says, "you like it but I don't." 4. "I had their promise, their written promise..." 5. Miss Beech. But your mother likes him? — Joy. (*Sullenly*). I don't want her to like him. 6. "I say *our* chairman. Why do I say *our* chairman? Because he is not my chairman, you know." 7. "Speak out," said Martin, "and speak the truth." "I fear this is the truth." 8. "She'll be pretty," he muttered. "I shouldn't wonder." "She is pretty," said Emily; "she ought to make a good match." 9. George said that if anything was broken, it was broken, which reflection seemed to comfort him. 10. "Oh!" exclaimed George, grasping the idea; "but we can't drink the river, you know!" — "No, but you can drink some of it," replied the old fellow. "It's what I've drunk for the last fifteen years."

11. Look for similar situations in your books for home reading.

12. This exercise is meant to develop your ability to hear and reproduce intonation in proper speech situations. a) Listen to the dialogue sentence by sentence. Mark the stresses and tunes. Practise reading it. (See p. 219) b) Record it. Play the recording back immediately for your teacher and fellow-students to detect the possible errors. c) Give a conversational context with the following phrases:

1. Do you think it's 2. Don't speak too soon. 3. Don't worry, (Robert) 4. Never mind. 5. Oh, dear,

13. Make up a conversation with the same phrases.

14.*** This exercise is meant to develop your ability to hear the intonation and to reproduce it in the text. a) Listen to the text "Seasons and Weather" sentence by sentence. Mark the stresses and tunes. Practise the text. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect the errors in your pronunciation. c) Practise the text for test reading:

Seasons and Weather

The year is divided into four seasons: spring, summer, autumn and winter. In spring nature awakens from her long winter sleep. The trees are filled with new life, the earth is

warmed by the rays of the sun, and the weather gets gradually milder. The fields and the meadows are covered with fresh green grass. The woods and forests are filled with the songs of the birds. The sky is blue and cloudless. At night, millions of stars shine in the darkness.

When summer comes the weather gets warmer still and sometimes it's very hot. It's the farmer's busy season — he works in his fields from morning till night. The grass must be cut and the hay must be made, while the dry weather lasts. Sometimes the skies are overcast with heavy clouds. There are storms with thunder, lightning and hail.

Autumn brings with it the harvest-time, when the crops are gathered in and the fruit is picked in the orchards. The days get shorter and the nights longer. The woods turn yellow and brown, leaves begin to fall from the trees, and the ground is covered with them. The skies are grey, and very often it rains.

When winter comes, we're obliged to spend more time indoors because out-of-doors it's cold. We may get fog, sleet and frost. Ponds, lakes, rivers and streams are frozen, and the roads are sometimes covered with slippery ice or deep snow. The trees are bare. Bitter north winds have stripped them of all their leaves.

15. This exercise is meant to develop your ability to read and narrate a story with proper intonation. a) Listen to the joke. Write it down. Mark the stresses and tunes. Practise reading the joke. b) Listen carefully to the narration of the joke. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Retell the joke according to the model you have listened to.

16. Read the joke silently to make sure you understand each sentence. Find the main sentence in the text. Underline the main word in every sentence. Split up each sentence into intonation-groups if necessary. Mark the stresses and tunes. Practise reading the joke several times. Retell the joke following the model above:

Rather Late

It was a dark night. A man was riding a bicycle without a lamp. He came to a crossroad and did not know which way to turn. He noticed a pole with something white which looked like a sign. Climbing to the top of the pole he lit a match and read: "Wet Paint".

Section Nine

Intonation of Parentheses

Model:	Well, I → don't ,know.
What do you think of Nick?	> Well, I → don't ,know. ,Well, I → don't ,know. ,Well, I don't ,know. He is a ,nice chap, I ,think.

Parentheses express the speaker's attitude towards the utterance.

Parentheses at the Beginning of the Sentence

When the speaker doesn't attach any importance to the parenthetical words at all they do not form a separate intonation-group and are often unstressed and are pronounced very quickly.

e. g. → Well, I ,do. Well, I ,do.

If the speaker attaches more importance to parentheses, they form an intonation-group. In this case they are stressed and are pronounced with any nuclear tone: Low Fall, Low Rise, Mid-Level or Fall-Rise.

e. g. ,Well, | I ,do.

To → tell you the ,truth, | I \don't 'want to ,go there.

> Well, | I ,do.

For my ,own ,part, | I should ,love it.

EXERCISES

Model 1: Well ,yes. 'Well ,yes.

1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

By the way, do you play billiards?

Well, I do, but of course, I'm not a professional or a champion.

I say, what are you and your sister going to do for your holiday this year?

Well, I don't know.

Oh, Peter's not old enough to make up his mind about such things.

Well, you haven't answered my question yet, Robert.

I can see the English coast already, can you?

Yes, just. Well, I suppose we'd better get ready for landing.

I wish I had your gift for languages.

Well, I don't think I should call it a gift.

Yes, what is it now, Harry?

Oh, there you are.

The Rovers won, Mum!

The Rovers, Robert? Why, where have you been?

And how is your nephew Richard getting on?

Oh, he's getting on quite well, thank you.

And what do you think of London, Mrs. Thompson?

Oh, I think it's a wonderful place.

It's my book.

Well take it, then.

b) Listen carefully to the replies and repeat them in the intervals. Have no pause after the parentheses. Make them stressed or unstressed but pronounce them a bit faster than the main utterance. c) Listen to the verbal context and reply in the interval. d) In order to fix intonation in your mind, ear and speech habits repeat the responses yourself until they sound perfectly natural to you. e) Listen to your fellow-student reading the replies. Tell him what his errors in intonation are.

Model 2: Well, | I do.

As a → matter of ,fact, | I'm → nearly ,forty.

Of > course, | I do.

,Persona, lly | I'm \not 'fond of ,hiking.

2. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

(Starting conversation)

I hope you'll have a comfortable journey.

What about indoor games?

There are plenty of good hotels in London.

Where do you go?

Where do you go as a rule?

And how are things with you?

What day was before yesterday?

And how do you like our weather?

What sort of gloves do you require? Kid, suede, chamois?

Drill

Well, what's the news. Mr. White?

Well, what did you think of the play?

Well, what's the matter with you, Mr. Walker?

Now, let's see what else did I want.

Well, I've still got a few minutes to spare, so I'll go and get myself a novel...

Well, there's chess, billiards, cards.

Still, if you don't want to be disappointed, especially during the holiday season, it's better to engage a room beforehand.

I think we prefer the south. However, it really doesn't seem to matter very much, as long as the youngsters get a good sandy beach.

We've tried many seaside places on the east and south coasts; on the whole, I think we prefer the south.

Well, not too good, I'm afraid, and going from bad to worse. In fact, it's the worst year we've had for a long time.

Monday. As it happens last Monday was my birthday.

Well, it's rather changeable, isn't it?

Well, let me see some of each.

I should think it's dry enough
after yesterday's sunshine.
And how are things with you?

How long have you been in London?

Can you tell me the right time,
please?

There's a nasty-looking cloud just
coming up behind you.

You know, Nora, I do feel a bit
ill; perhaps I had better get back
to bed.

We can't really tell until he
takes his scholarship examina-
tion.

What about that pub we came
past?

I've noticed quite a lot of inter-
ferences on my set. I suppose
it's the weather.

I'm sorry to hear that.

I can see the English coast al-
ready, can you?

I don't think I'm quite as foolish
as that.

What kind of shoe did you want,
Madam?

What about indoor games?

Is it possible to see anything of
London in one or two days?

What kind of biscuits would you
like?

Well, is it warm enough for
you?

Well, not too good, I'm
afraid.

Oh, only a few days.

Well, my watch says five
past two.

Oh, that cloud isn't big
enough to do any harm.

Oh, what a pity!

Oh, but I'm sure he'll win a
scholarship.

It's much too far away. Look,
there is a barn over there.

Of course yours is rather an
old-fashioned model.

Anyhow, I hope things aren't
as bad as you imagine.

Yes, just. Well, I suppose
we'd better get ready for
landing.

As a matter of fact, I don't
think I have anything to
declare.

I want a strong walking shoe
with a low heel... As you see,
I have rather small feet.

Well, there's chess, billiards,
cards, table tennis. By the
way, do you play billiards?

Well, yes, but, of course, not
half enough.

Well, I think I should like to
try some of each.

What would you say are the most popular games in England today?

What can I do for you?

Will he go to the University?

I bought myself a lovely pair of shoes.

Well, I suppose football.

Well, I have a proposition to put before you.

Well, he may, or he may not.

Did you? Well, that was exciting.

b) Listen carefully to the replies and repeat them in the intervals. Have a short pause after each parentheses. Observe the slight difference in tempo, pronounce the parenthetical words or phrases a bit quicker. Make them sound more weighty and important than in Model 1. c) Listen to the verbal context and reply in the interval. d) In order to fix intonation in your mind, ear and speech habits repeat the responses yourself until they sound perfectly natural to you. e) Listen to your fellow-student reading the responses. Tell him what his errors in intonation are.

3. Listen to the verbal context suggested by your teacher. Respond by using the replies. Say what attitude you express:

Verbal Context

Where's Mum? I want to ask her something.

How do you make a cake, Mum?

There's a cold wind out there this morning.

She'll catch up with us in no time.

I was left to keep house.

But I thought you mended it last year.

How far did you get?

Is there anything to your taste on the menu?

Now it's your turn to go to the greengrocer's and to the baker's.

Drill

Well, you'll have to wait till she comes in.

Fancy you being interested! Well, listen, and I'll tell you.

Well, come inside now and get warm.

Well, let's hope for the best.

Well, I should think you had a hard time.

Well, yes, I've mended it several times.

Well, I went along the main road first.

Oh, yes, all kinds of things.

Oh, bother!

Let Nelly do it today as well.

It's the first night.

I hope the seats are not in the balcony or in the gallery?

How could I possibly recognize her?

You were badly ill then.

I've never spent a holiday in the country, so I don't know what it's like.

Who were they all?

They had no news of him.

And was that the only place you had been to?

I can buy another pair for you.

Oh, you've been a lazy-bones ever since you were born!

Oh, it's at the Maly Theatre, isn't it?

Oh, dear, no.

Oh, it's quite easy.

Oh, that was ages ago.

Haven't you really? Oh, you ought to.

Oh, nobody special.

Oh, he'll be all right.

Oh, no, it wasn't.

Oh, but it's all right, Harry. I've got them.

4. Read the following sentences according to Models 1, 2. Use them in conversational situations:

1. So, if you come with me, I'll show you. 2. Yet, if you talk to her, you'll see that she is right. 3. Then, don't trouble to answer it. 4. Then, I don't know how to help her. 5. So, he is very lucky then, I think. 6. Now, why are there so many people here? 7. Still, there are five more days. 8. Of course, their furniture is more modern than ours. 9. Perhaps, I'll go there immediately. 10. Of course, I didn't know it. 11. Of course, I have been rather silly. 12. Perhaps, she is coming with us too. 13. Perhaps, that gentleman over there will be able to help you. 14. Come, don't worry about that. 15. Here, what's the trouble? 16. Here, somebody is knocking at the door. 17. Why, I didn't know he was there. 18. As a matter of fact, I like the idea. 19. As a matter of fact, I wanted to know what was worrying you. 20. As for me, I never take mustard or pepper. 21. As you know, I finished school in June. 22. As for me, I am a member of our English club. 23. As far as I know, you passed all your entrance exams with excellent marks. 24. Fortunately for me, it was a translated version. 25. As a rule, the plays are magnificently staged. 26. In fact, I would say, the further away the better. 27. I say, how black

those clouds are getting. 28. For instance, when driving, they keep to the left-hand side of the road in England. 29. On the whole, I prefer a black hat. 30. You see, you haven't been married as long as we have. 31. First of all, let's see the house. 32. By the way, may I open the window? 33. In any case, before crossing the road, take care to look to your right. 34. I say, who's the boy, with whom I've been dancing?

5. Read the following sentences, according to Model 2. Use them in conversational situations:

1. Besides, I'm afraid I have a bad pain in my side. 2. Generally, I drink coffee in the morning. 3. Normally, we go for a walk in the evening. 4. Occasionally, we go to the South. 5. Besides, it's a pity to stay at home on such a fine day. 6. Personally, I've always wanted to be a teacher. 7. Personally, I'm not very keen on opera. 8. Besides, we do live nearer now. 9. Anyhow, who says I'm bad-tempered? 10. Anyhow, he'll be well looked after at the hospital. 11. However, he is always ten minutes late.

6. Complete the following sentences. Use them in conversational situations:

1. Well, you see, ... 2. You know, ... 3. Oh, ... 4. Look here, ... 5. Come, ... 6. Why, ... 7. I say, ... 8. Still, ... 9. Now, ... 10. Then, ... 11. Of course, ... 12. Perhaps, 13. Luckily, 14. Fortunately, ... 15. Unfortunately, ... 16. However, ... 17. Anyhow, ... 18. Besides, ... 19. Normally, ... 20. Finally, ... 21. Personally, ... 22. Generally, ... 23. Probably, ... 24. Possibly, ... 25. Perhaps, ... 26. Maybe, ... 27. Surely, ... 28. No doubt, ... 29. Upon my word, ... 30. Not at all, ... 31. As far as I can see, ... 32. To my regret, ... 33. I am sorry to say, ... 34. At any rate, ... 35. In short, ... 36. After all, ... 37. In any case, ... 38. At least, ... 39. On the contrary, ... 40. Above all, ... 41. Strictly speaking, ... 42. To tell you the truth, ... 43. As far as ... is concerned, ... 44. You see, ... 45. As for me, ... 46. In my opinion, ... 47. By the by, ... 48. To begin with, ... 49. First of all, ...

7. Translate from Russian into English. See that your Russian pronunciation habits do not interfere:

1. Послушай, где ты была? 2. Знаешь ли, я не люблю этот напиток. 3. Что касается меня, то я люблю ходить в кино. 4. Короче

говоря, я позвонила туда. 5. Откровенно говоря, я не приготовила задание на сегодня. 6. Ну что я могу тебе сказать? 7. И так, начнем сначала. 8. И все-таки, я люблю эту песню. 9. А теперь давайте спросим Аню об этом. 10. Конечно, я очень хотела поехать на юг. 11. Возможно, он прав. 12. Наверно, ему лет сорок. 13. Однако стало уже холодно. 14. Тем не менее, я ее пригласила. 15. К счастью, у меня были с собой часы. 16. Что касается меня, я встаю очень рано. 17. Несомненно, этот человек — знаменитый художник. 18. Действительно, почему он так плохо учится? 19. К счастью, я увидела Лену. 20. Несомненно, он очень талантлив. 21. Честное слово, я была там. 22. Во всяком случае, она оказалась права. 23. Насколько мне известно, она хорошо танцует. 21. Во всяком случае, его надо спросить об этом. 25. По-моему, это был Виктор. 26. Между прочим, почему ты не позвонил?

Parentheses at the End or in the Middle of the Sentence.

Model: I'm \ not 'good at \ languages, you know.
 You , know, of course, | he's my \ brother.

In the middle or at the end of the sentence parenthetical words and phrases are generally pronounced as the unstressed or half stressed tail of the preceding intonation-group.

EXERCISES

8. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the parentheses at the end of an intonation-group:

Verbal Context

I wish I had your gift for languages.

How are you two getting on?

Drill

Well, I don't think I should call it a gift. Where there's a will there's a way, you know.

Not very well. I think I'm going to leave it to Robert, after all.

By the way, did you hear "Carmen" the other night?

Yes, I did, fortunately for me, it was a translated version. I'm not good at languages, you know.

We shall go to the sea, I expect.

Leaving the rest of the family behind, I suppose?

What about horse-racing?

I should say that is one of the most popular sports in Great Britain. Then there are, of course, walking races, running, swimming and boxing.

What are you doing?

We shall go to the sea, I expect.

b) Listen to the replies and repeat them in the intervals. Have no pause before the parentheses. Pronounce them as unstressed or partially stressed tails of the preceding intonation-groups. c) Listen to the verbal context and reply in the interval. d) In order to fix the intonation of the parentheses at the end of an intonation-group in your mind, ear and speech habits repeat the replies yourself until they sound perfectly natural to you. e) Listen to your fellow-student reading the replies. Tell him what his errors in intonation are.

9. Read the following sentences according to the model given above. Use them in conversational situations:

1. A walking holiday depends upon the weather, of course.
2. You were badly ill then, as far as I remember. 3. A cowardly thing to do, I call it. 4. Tastes differ, you know. 5. They are geologists, as you know. 6. So you didn't have any rest, in fact.
7. Had a nice rest in the South, too, I guess? 8. Our time is up, I'm afraid. 9. Jane doesn't make up, I am sure. 10. Just the same, so far. 11. I feel bad, indeed.

10. Make up sentences using the following parenthetical words and phrases at the end of them. Use them in conversational situations:

1. ..., of course. 2. ..., anyhow. 3. ..., at least. 4. ..., I'm sure.
5. ..., I hope. 6. ..., I believe. 7. ..., as far as I know. 8. ..., I think.
9. ..., I presume. 10. ..., you know. 11. ..., I suppose.
12. ..., I'm afraid. 13. ..., I guess. 14. ..., so far. 15. ..., in fact.

11. Give your own examples with parentheses at the end of the sentences.

12." This exercise is meant to develop your ability to hear intonation and reproduce it in proper conversational situations. a) Listen to the dialogue "Planning a Holiday" sentence by sentence. Write it down. Mark the stresses and tunes. Practise the dialogue. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect the possible errors. Practise the dialogue for test reading. Memorize the dialogue. c) Pick out sentences and intonation-groups containing parentheses. d) Give conversational situations with the phrases below:

1. I say, 2. Well, I don't know. 3. ..., I expect. 4. Oh, yes. 5. ..., anyhow. 6. ..., I suppose. 7. ..., as a rule. 8. On the whole, 9. However, 10. For my own part, 11. Right, I will.

e) Make up a conversation with the phrases from the dialogue "Planning a Holiday".

13. Translate the following sentences into English; read them following the intonation patterns of the dialogue:

1. Что ты собираешься делать в каникулы в этом году? — Мы поедем на юг, я думаю. 2. Что ты читаешь, как правило? 3. Что касается меня, то мне это нравится. 4. В целом, я согласен с вами. 5. Я люблю шить, однако на это уходит много времени. 6. Послушай, что ты делаешь сегодня вечером? 7. Во всяком случае, я предпочитаю остаться дома.

14." This exercise is meant to develop your ability to hear and reproduce intonation in reading. a) Listen to the text "At the Seaside" sentence by sentence. Mark the stresses and tunes. Practise the text. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect the possible errors. Practise the text for test reading. c) Pick out sentences with subordinate clauses at the beginning. Observe the intonation they are pronounced with:

At the Seaside

If you're going to stay in England for some time, you ought to spend at least a week at the seaside. If you can stay longer, so much the better. You ought to have no difficulty in finding a suitable hotel or boarding-house.

When we were children, we used to enjoy playing on the beach, making castles and forts and channels in the sands. I expect you did the same when you were young, because it's really one of the most delightful holidays for children. We used to love

playing about on the sand and paddling in the water and getting splashed by the waves. Sometimes we'd get our clothes wet, and Nurse would get very cross and tell us we oughtn't to have gone so far into the water.

When you're tired of London, go down to the sea for a week or a fortnight. You can walk up and down the front, listen to the band on the pier and do more or less anything you please. If you wish to bathe, you can hire a hut or a tent. A swim now and then, or better still, everyday, will do you a lot of good. Take your car with you, if you've got one, choose a good hotel, and you're sure to spend a thoroughly enjoyable time.

15.* Read the text silently to make sure you understand each sentence. Split up each sentence into intonation-groups if necessary. Mark the stresses and tunes. Find the communicative centre of each sentence. Practise reading the text:**

We had a grand holiday last year. My husband and I took the children to the seaside for a month. We have five children. John, the eldest, is 12 years old, and little Mary, the baby, is only two and a half.

John has been to the seaside several times before, but this was the first time the other children had been. Naturally, it was a great event for them. For weeks before we were to go they talked of nothing else and were very busy getting their things ready. Finally, the day came when our holiday was to begin. John was a great help in looking after the other children and so was Betty, who is nearly eleven. It was a fine morning. We were up very early as we wanted to leave home soon after breakfast. We made the journey by car, and we took some refreshments with us so that we could stop for lunch when we found a pleasant place in the country. We reached the seaside town, where we intended to stay in the early afternoon, and as soon as we arrived the children were asking if they could go down to the beach and see the sea. After that we spent many hours of each day on the beach. The children made sandcastles and bathed. John and Betty, who are quite good swimmers, had a swim every morning with their father while I sat with the others. Several

times my husband and I went to the theatre in the evening and once or twice we went dancing.

16. This exercise is meant to develop your ability to read and narrate a story with proper intonation. a) Listen to the joke. Write it down. Mark the stresses and tunes. Practise reading the joke. b) Listen carefully to the narration of the joke. Observe the peculiarity in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Retell the joke according to the model you have listened to.

17. Read and retell the jokes:

Doctor's Orders

Servant: Sir, wake up, wake up!

Master: What is the matter?

Servant: It's time to take your sleeping tablets.

Politeness

Mother: Which apple do you want, Tom?

Tom: The biggest one.

Mother: Why, Tom, you should be polite and take the little one.

Tom: Well, Mamma, should I lie just to be polite?

His Pipe

Little girl: Grandpa, would you like me to give you a new pipe for your birthday?

Grandpa: That's very nice of you, Mary, but I have got a pipe.

Little girl: Don't think you have, Grandpa, I've just broken it.

A Good Student

Professor: Can you tell me anything about the great chemists of the 17th century?

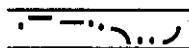
Student: Yes, sir, they are all dead, sir.

Section Ten

Intonation Pattern VII

(LOW PRE-HEAD +) FALLING HEAD + FALL-RISE

Model: Type out this letter at once.



I ↘ can't 'possibly ↘ finish it ↘ , now.

This intonation pattern is used in statements, commands and other communicative types of sentences to express the same attitudes as Intonation Pattern VI. Stressed syllables of the head sometimes glide down.

e. g. I didn't know you drank coffee. — I → do ↘ some ↘ times.

EXERCISES

1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Do you smoke?
Can we smoke here?
She is a pretty girl, isn't she?
Are you using the ruler?
We got here about midnight.
The clock's twelve minutes fast.

Are you coming for a swim?
May I come to your lecture?

Drill

Statements

(expressing concern, hurt feelings, reproach, contradiction, correction, uncertainty, contrast, grumbling)

I do sometimes.
It's not forbidden.
She has a lovely face.
Not at the moment.
It was earlier than that.
I'm quite sure it's not that much out.
Not I. Not likely.
There'll be nothing new in it for you.

What about this green dress?

I shouldn't buy that one if I were you.

The recipe says a pound of dried fruit.

I doubt whether a pound will be enough.

I'd like to go, but it's such an expensive journey.

You shouldn't let the cost of it deter you from going.

Commands

(urgent, warning)

She's an absolute failure.

Now be fair.

You're a clumsy oaf.

Steady on.

We'll leave before dawn.

Have a heart.

Look, Mummy, I'm right at the top.

Have a bit of sense.

Mind you don't fall.

b) Listen to the replies and repeat them in the intervals. Make your voice fall as low as possible. Start the rise from the lowest pitch and do not go up too high.

c) Listen to the verbal context and reply in the intervals.

2. In order to fix Intonation Pattern VII in your mind, ear and speech habits repeat the replies yourself until they sound perfectly natural to you.

3. Listen to your fellow-student reading the replies. Tell him what his errors in intonation are.

4. Listen to the verbal context suggested by your teacher. Reply by using one of the drill sentences below. Pronounce it with Intonation Pattern VII. Say what attitude you mean to render:

Verbal Context

Drill

Are you coming to dinner tonight?

I will if I can.

Everyone's at home.

Not everyone.

What a nice house!

It isn't a large one.

He won't come, I tell you.

He hasn't definitely refused.

I came at a quarter past two.

Half past three it was.

Here I am.

You're rather late.

Do you like my hat?

If you don't mind my saying so, it's terrible.

I don't know what to do about it.	If I were you, I'd wait and see what happens.
It's not easy, you know.	But not impossible.
She speaks English quite fluently.	But with a shocking Russian accent, doesn't she?
You look cold.	I'm not exactly cold.
At last she has passed her exam.	She failed again.
Will you be staying in London till autumn?	I'm not quite sure.
Shall we meet next Sunday?	I'm afraid I can't make it next Sunday.
I think it's going to rain.	Oh, don't say that.
He is certain to win the game.	Don't be too sure.
Be careful. It's too dark here.	Don't be nervous.
I'll like to ask some friends to dinner.	But not too many, please.
It's time to go. So long!	So long! Be careful to cross the road.

5. Read the same replies with Intonation Patterns II or IV. Observe the difference in attitude.

6. Give a conversational context with the following sentences pronounced with Intonation Patterns VI and VII. Your fellow-student will suggest a verbal context. You respond to it using one of the sentences below. Keep the exercises moving on rapidly until every student has participated:

1. On Saturday. 2. It's mine. 3. The style is good. 4. He's coming in a week. 5. I saw him today. 6. It's not bad. 7. You needn't do it now. 8. You'll fall. 9. Your chair's slipping. 10. You'll miss your train. 11. Try to be there by six. 12. Careful with that glass. You'll drop it. 13. Mind. There's a step here. 14. Be quick. We are going to be late. 15. You must call at Helen's.

7. Your teacher will suggest a verbal context. You in turn reply by using statements, expressing contradiction, correction, contrast, concern, reproach, sometimes soothing.

8. Read the following sentences, containing the opposition. Use Intonation Patterns VI or VII to express the opposition:

1. There was a beautiful vase on the piano **and above it** there hung a picture. 2. On the dressing table in front of the looking-

glass you'll see a **hair-brush and comb**, a hand-mirror, a bottle of scent and a powder-box. **In the wardrobe** I keep my suits and other clothes, which I hang on coat-hangers. 3. Then there's the motor cycle, with which you can travel quickly and cheaply, but for long journeys it's rather tiring. **With a motor-car** one can travel comfortably for long distances without getting too tired. 4. I saw members of the crew carrying out their duties in various parts of the ship, **while the captain** watched the operations and gave his orders from the bridge. 5. You'll probably want to sit as near to the stage as possible. But if you're at a **cinema**, you may prefer to sit some distance from the screen. 6. She kept the books in the bookcase **and the dictionaries** stood on the shelf above her writing table. 7. The sun was shining brightly **but the air** was still cold. 8. It takes 45 minutes to get there by bus. **But if you go there by metro** it won't take you half an hour. 9. The lawns were already green, **but the apple-trees** stood still bare. 10. The Smiths enjoyed the view of the whole city from the Vorobyev Hills **while the Wilsons** liked the historical monuments of Moscow. 11. We'd better put the table to the wall **and the armchairs** in the corner of the room. 12. The elder children were tobogganing, skiing, making snowmen **while the smallest** were just watching them. 13. You may have a good time in town, going to the museums, theatres and cinemas. **But if you want to have a really quiet holiday** you'd better go to the country at the week-end. 14. It was already summer. The days were hot and stuffy. **But the mornings** were still fresh.

9. Read the following sentences. Observe the position of the communicative centre. Use Intonation Patterns VII in the clauses of condition and time to make the communicative centre more prominent:

1. If you are going to stay in England for some time, you ought to spend at least a week at the seaside. 2. But if you're at a cinema, you may prefer to sit some distance from the screen. 3. If you can stay only a few days in London, you won't have much time for your sightseeing. 4. If you want to send a telegram, you can either take it to the nearest post-office or dictate it over the telephone. 5. If you want to send a parcel, you hand it to the assistant. 6. If you want a guide to show you round, they'll get you one. 7. If the price of a reel of cotton is fourpence, you hand over four pennies for it. 8. If you feel too ill to go to the doctor, you'll have to send for him. 9. While we were watching

the last scene, her hand small and hot touched mine. 10. When I met her at the entrance to the theatre, she looked excited and her eyes sparkled. 11. And before their tour came to an end, they had seen and learned a lot of interesting things about our country. 12. When we were children, we used to enjoy playing on the beach, making castles and forts and channels in the sand. 13. When you are tired of London, go down to the sea for a week or a fortnight. 14. When summer comes, the weather gets warmer still.

10. Read the sentences according to the situation suggested in brackets. Observe the position of the communicative centre:

1. It was my first visit to London (not the second one). 2. I hope Mary will come soon (not John). 3. She's coming on Sunday at four (not on Tuesday). 4. I'd like to have a few English books (not Russian ones). 5. May I go and see Tom? (not only ring him up) 6. This house is situated on the left side of the street (not on the right one). 7. You'll find the magazine in the desk (not on the desk). 8. I must see him (not his sister). 9. I did it (not anyone else). 10. Will you lead the way? (I can't do it myself).

11. This exercise is meant to develop your ability to hear the intonation and reproduce it in proper speech situations. a) Listen to the Conversation "Asking the Way" (See p. 253) sentence by sentence. Mark the stresses and tunes. Practise the dialogue. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect the errors in your pronunciation. Practise the dialogue for test reading. Memorize and dramatize it. c) Give conversational situations for the phrases of the following type:

1. Excuse me 2. Excuse me, (officer) 3. Can you tell me the way to ...? 4. Certainly. 5. Thank you very much. 6. How far is it from here? 7. There's sure to be. 8. Yes, (sir), any (bus) will take you. 9. Sorry, (sir)

12. Read the following dialogues:

"Take matches." "What's the time?"
"Where are they?" "Ten to eleven."
"In the usual place, I expect." "We shall have to be quick, then."
"I can't see them."

"He tells me you've been very good to him."
"Oh we do what we can for him. He is a nice boy."

13.*** Make up a conversation with one of your fellow-students using phrases from the Conversation "Asking the Way".

14. This exercise is meant to develop your ability to hear the intonation and to reproduce it in reading. a) Listen to the text "A Street in London" sentence by sentence. Write it down. Mark the stresses and tunes. Practise the text. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect the errors in your pronunciation. Practise the text for test reading.

15. This exercise is meant to develop your ability to read and narrate a story with proper intonation. a) Listen to the joke. Write it down. Mark the stresses and tunes. Practise reading the joke. b) Listen carefully to the narration of the joke. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Retell the joke according to the model you have listened to.

16. Read the jokes silently to make sure you understand each sentence. Find the main sentence in the text. Split up each sentence into intonation-groups if necessary. Mark the stresses and tunes. Underline the communicative centre and the nuclear word of each intonation-group. It is not expected that each student will intone the text in the same way. Your teacher will help you to correct your variant. Practise reading the joke several times. Retell the joke according to the model above (see Ex. 15):

When a group of women got in the car every seat was already occupied. The conductor noticed a man who seemed to be asleep, and, fearing he might miss his stop he said to the man: "Wake up."

"I wasn't asleep," the man protested.

"But you had your eyes closed."

"I know. I just hate to look at ladies standing up in a crowded car."

* * *

A very stout lady said angrily that she wanted to report the conductor of the bus that had just gone.

"He's been rude," she shrilled.

"How?" asked the official.

"Why," went on the lady. "He was telling people the bus was full up and when I got off he said: "Room for three inside."

Section Eleven

Intonation of Direct Address

Model: \downarrow Children, \downarrow listen to me.
 \downarrow Mo,ther, | \downarrow can I have an 'ice-,cream?
→ Never ,mind, Tom, | I'll → help you with \downarrow pleasure.

Direct Address at the Beginning of the Sentence

Direct address at the beginning of the sentence is stressed. It is pronounced with the low-falling nuclear tone in formal serious speech and with the falling-rising tone to attract the listener's attention or in a friendly conversation.

e. g. \downarrow Children, | \downarrow listen to me.
 \downarrow Ma,ry, | → come \downarrow here.

EXERCISES

Model 1: \downarrow Peter, | → come \downarrow here.

1. Listen carefully to the following sentences and repeat them in the intervals. Concentrate your attention on the intonation of direct address:

1. Mary, sit down! 2. John, listen to me! 3. Harry, look at the map! 3. Children, look at the blackboard! 5. Kitty, it's time to get up! 6. Peter, we've run out of vegetables. 7. Peter, sit here on my left! 8. Tom, who's on duty? 9. Nick, hurry up. 10. Boys, don't be so noisy.

2. Read the following sentences according to Model 1. Follow the intonation line exactly:

1. Children, stand still at your desks! 2. Ann, stand up straight! 3. Comrades, take your seats! 4. Helen, why were you absent yesterday? 5. Kitty, you're late again. 6. Children, stop talking! 7. Ann, come to the board and divide it into two parts.

8. Peter, please fetch some chalk! 9. Children, stop making noise! 10. Harry, stand aside, so that we all can see the board.

Model 2: ,Mo,ther, | \ can I have an 'ice-,cream?

3. Listen carefully to the following sentences and repeat them in the intervals. Concentrate your attention on the intonation of direct address:

1. Peter, may I use your pencil? 2. Edward, something has gone wrong with my electric iron. 3. Mary, isn't this skirt long for me? 4. Porter, will you see to my luggage, please? 5. Helen, darling, don't be angry with me. 6. Mum, I should like another apple. 7. Ann, may I take your book? 8. Eddy, why didn't you phone me? 9. Tom, why don't you wash your hands?

4. Read the following sentences according to Model 2. Follow the intonation line exactly:

1. Mother, could I go and play football now? 2. Mother, may I have another cup of milk? 3. Ann, will you please give me a little more porridge? 4. Kitty, why aren't you eating anything? 5. Bob, is there anything to your taste on the menu? 6. Peter, give me another glass of water, I am thirsty. 7. Mary, will you help me to wash the dishes? 8. Ann, at what shop did you buy this hat? 9. Madam, which is the biggest department store in Moscow?

Direct Address in the Middle or at the End of the Sentence

Direct address in the middle or at the end of the sentence is ordinarily pronounced as the unstressed or half-stressed tail of the preceding intonation-group. After the low-falling nucleus it can also be pronounced with the low-rising tone.

e. g. I ,say, **Mike**, | I've \ just had a 'wire from ,Mary.
→ That's all ,right, **darling**.
→ Good ,morning, **Mrs. ,Wood**.

EXERCISES

5. Listen carefully to the following sentences and repeat them in the intervals. Concentrate your attention on the intonation of direct address:

1. Good afternoon, Mrs. White, how are you? 2. Mind you don't miss the train, sir. 3. Certainly, madam. 4. What's the salt for, Mum? 5. Right, Dad. 6. Come on, Nora. 7. Hello, Betty, dear! 8. Well, what's the news, Mr. White? 9. What do you think of London, Mrs. Thompson? 10. Well, what's the matter with you, Mr. Walker? 11. Yes, of course, Mrs. Howard. 12. Good-bye, Mrs. Wood. 13. Had a good day, Nora? 14. Do you want me to do anything this evening, Nora? 15. Shut the door behind you, Peter. 16. Good afternoon, sir, what can I do for you? 17. Good morning, Mrs. Wood. 18. I'll go in and get them, Dad. 19. You'll have to carry this case, Peter. 20. You know, Harry, there's a dance this evening at the Town Hall. 21. And how do you like your tea, Mrs. White, strong or weak? 22. Excuse me, officer, is there a bus from here to Trafalgar Square?

6. Read the following sentences according to the models given above. Follow the intonation line exactly:

1. No more, Mum, thank you. 2. Good afternoon, Mrs. White, how are you? 3. I say, Helen, have you got anything special on tomorrow night? 4. Good morning, Ann, glad to see you. 5. I say, Peter, will you go to the cinema with me? 6. Don't worry, Mary, I'll do that myself. 7. Now, Bobby, how much is two plus four? 8. Now, Tom, why don't you wash your hands? 9. I say, Mary, where is my book? 10. You are wrong, Pete, that was yesterday. 11. Look, dear, a button has come off my coat. 12. Now, James, you'll catch cold. 13. Can you come a little earlier? — Oh, yes, darling, certainly. 14. Don't worry, Mother, I'll come in time. 15. All right, mother, I'll come in an hour. 16. And now, my dear fellows, good night to you all. 17. All right, Betty, I'll join you in a minute. 18. Thank you, Mother, I don't want any more. 19. I think, dear, you are right. 20. Hello, Robert, do you want any help? 21. And now, Nina, repeat all the words you have mispronounced. 22. Well, Ann, have you noticed any mistakes? 23. You forget, Mother, that I am getting my stipend very soon. 24. Come on, Jim, we shall have to hurry. 25. Look here, Mary, there's a concert this evening at the club. 26. You know, Tom, when Bob was your age he was a very good pupil.

— Yes, Father, I know that. 27. You are wanted on the phone, Roger. 28. Good evening, Mr. White. 29. Which book will you take, Henry? 30. Very well done indeed, Tom! 31. I like your reading, Ann. 32. Change (turn) the sentence into a question, Jim. 33. Stop talking, Ann. 34. What's the date today, Ben? 35. Go to the board, Jimmy. 36. Don't prompt him, Ann. 37. Repeat the word, Ann. 38. What is the Russian for this word, Pete? 39. Read the first sentence, Mike. 40. Put down (take down) your homework, children! 41. You'll help me, wont you, Nina? 42. Now remember what I've said, Peter. 43. How are you, Harry? 44. Glad to see you, Arthur. 45. Have some more pudding, Ann? 46. Please read to yourself, Mary, and not aloud. 47. Good morning, madam. Can I help you? 48. May I ask you a question, Comrade Petrov? 49. Will you have anything to drink, Sir? 50. Isn't it a pretty thing, Mother? 51. D'you want to make me a model boy, Mum? 52. What have we got to eat, Mum? 53. Can I have another glass of tea, Mary? 54. May I take your pen, Ann? 55. I'm so sorry, Mother. 56. Can I have an apple, Mum? 57. Haven't you finished your work yet, John? 58. May I use your pencil, Bob? 59. Give it to me, Ann. 60. Good-bye, Mr. Smith. 61. Give your book to Ann, Mary. 62. May I go to the cinema, Mother?

7. Address your friend placing direct address at the beginning, in the middle and at the end of the sentence.

8. This exercise is meant to develop your ability to hear the intonation and reproduce it in proper conversational situations. a) Listen to the dialogue "Shopping" sentence by sentence. Write it down. Mark the stresses and tunes. Practise the dialogue. b) Record your reading. Play the recording back immediately for the teacher and your fellow-students to detect the possible errors in your pronunciation. Practise the dialogue for test reading, memorize and dramatize it:

Shopping

"Er -- Excuse me, how do I get to the glove department?"

"Over there on the left, madam, just past the ribbon counter."

"Is this the right counter for gloves?"

"Yes, madam. What sort of gloves do you require? Kid, suede, chamois ...?"

"Well, let me see some of each."

"Certainly, madam. What size do you take?"

"Six and a quarter, I believe, but you'd better measure my hand to make sure."

"I think a six is your size. How do you like these? I can recommend them, they're very reliable."

"How much are they?"

"Nineteen and eleven (19/11), madam."

"Very well, I'll take them. And now, how do I get to the shoe department?"

"Come this way, please, and I'll show you ... just over there beyond the millinery department."

* * *

"What kind of shoe did you want, madam? Calf, glacé, suede...?"

"I want a strong walking shoe with a low heel. Perhaps calf would be best. I like court shoes, but of course high heels aren't suitable for country wear ... As you see, I have rather small feet."

"Here's a pair about your size. Try them on ... How do they feel?"

"They're fairly comfortable, but they're a bit tight across the toes; I suppose they'll give a little."

"Yes, they'll stretch with wearing."

"Very well, then... Now, let's see, what else did I want. Oh yes, some silk stockings, shoe-polish, a pair of scissors, and some safety-pins."

c) Use the phrases below in conversational situations:

1. Excuse me, how do I get to ...?
2. Is this the right ...?
3. What sort of ...?
4. What size do you take?
5. How much ...?
6. This way, please.
7. As you see ...

d) Make up a dialogue of your own using phrases from the dialogue "Shopping".

9. Listen to the dialogue. Write it down. Practise it in pairs until you can say it in exactly the same way.

10. Read and reproduce the following dialogues. Concentrate your attention on the intonation of direct address:

“Now, take out your books and open them at Page Thirty. Peter, where did we leave off yesterday?”

“We left off at the second paragraph on Page Thirty.”

“Thank you! Ann, will you please read the text. Don't prompt her, John. Has she made any mistakes, comrades?”

“Ann didn't pronounce the word ‘work’ correctly.”

“Say the word, Ann!”

* * *

“Johnny, why are you late for school every morning?”

“Every time I come to the corner the sign says: ‘School — Go slow’.”

* * *

“May I use your pen, Mary?”

“By all means.”

“John, why were you absent yesterday?”

“I was ill. Here is a note from the doctor.”

“Peter, may I take your book?”

“By all means.”

(“Of course you may.”)

“Can I have an apple, Mother?”

“You ate the last one this morning.”

“John, haven't you finished that book yet?”

“I've only just begun it.”

“Ann, it's time to get up.”

“But it's only half past six.”

“Darling, will you marry me?”

“No, but I will always admire your good taste.”

“Hello, Steve.”

“Good afternoon, Mr. Davis.”

“Peter's got your pen, Daddy.”

“Put it down, Peter.”

“Which will you take, Henry?”

“This one.”

“Mike's pulling my hair, Mummy.”

“Stop it, Mike.”

“I pointed it all by myself, Daddy.”

“There's a clever boy.”

“I've been helping Mummy, Daddy.”

“That's a good girl.”

“It was all your fault, Ann.”

“But it wasn't.”

“Tom's having tea. What for you, Peter?”	“I'm so sorry, Mummy.”
“I'd prefer a cup of coffee.”	“Are you really sorry?”
“Can you go to the circus, Daddy?”	“Can I have an ice-cream, Mum?”
“I'll see.”	“Later on.”
“John will be at home at seven, Mrs. Read.”	“Tell me, doctor. Is he badly hurt?”
“Thank you.”	“Nothing at all serious.”

11.*** This exercise is meant to develop your ability to read a text with proper intonation. a) Listen to the text “The Big Stores” sentence by sentence. Mark the stresses and tunes. Practise reading the text. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your possible errors. c) Practise the story for test readings:

The Big Stores

I went into one of the big London stores today and enjoyed myself very much, just wandering from one department to another, looking at the various articles on the counters. I thought the assistants were very helpful. There must have been some hundreds of salesmen and saleswomen and dozens of different departments, including china, haberdashery, confectionery, hardware and even provisions. I went from one department to another — from umbrellas to gloves, from fancy goods to lace — up and down, in lifts and on escalators. As I was going through the book department, I was surprised to meet an old friend of mine, whom I hadn't seen for years. We went up to the restaurant and had lunch together.

We didn't finish lunch until half past two. Then we did some shopping together. I helped her to buy some presents for her children. I can't tell you how glad we were to see each other again. We used to be very great friends. I hadn't seen her for — let me see — ten or twelve years, at least.

12. This exercise is meant to develop your ability to read and narrate a story with proper intonation. a) Listen to the joke. Write it down. Mark the stresses and tunes. Practise reading the joke. b) Listen carefully to the narration of the joke. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporisers. Retell the joke according to the model you have listened to.

13. Read the jokes silently to make sure you understand each sentence, find the most important phrase in the story, underline it, split up every sentence into intonation-groups, mark the stresses and tunes. Practise reading the jokes several times. Retell the jokes following the model above (See Ex. 12):

Jack's Mistake

Jack's Mother: There were three pieces of cake in the cupboard, Jack, and now there are only two.

Jack: It was so dark there, Mamma, that I didn't see the others.

A Correction

Teacher: Jimmie, why don't you wash your face? I can see what you had for breakfast this morning.

Little boy: What was it?

Teacher: Eggs!

Little boy: You are wrong, teacher, that was yesterday.

Whose Mistakes?

Teacher (*looking through Teddy's homework*): I wonder how one person could make so many mistakes.

Teddy: It wasn't one person, teacher. Father helped me.

Father and Son

Father: You know, Tom, when Lincoln was your age he was a very good pupil. In fact, he was the best pupil in his class.

Tom: Yes, Father, I know that. But when he was your age he was President of the United States.

At a Restaurant

"Here, waiter, it seems to me that this fish is not so fresh as the fish you served us last Sunday."

"Pardon, sir, it is the same fish."

Section Twelve

I. Intonation of the Author's Words

Model: "I'm → not ,ready," he said.
"Are you ,sure?" he asked, | ,looking a ,round him as
he ,spoke.
He > said: | "→ Look at the ,picture."
He ,said: | "The → film was ,excellent."
He ,said: | "That's ,all."

The Author's Words Following Direct Speech

The author's words which follow the direct speech are usually pronounced as an unstressed or half-stressed tail of the preceding intonation-group.

- e. g. "I'm → not ,ready," he said.
"Is → this for ,me?" he asked with surprise.

If the tail gets longer, it may form a separate intonation-group. In this case it is stressed and is pronounced with the same nuclear tone as the preceding intonation-group but on a lower pitch level.

- e. g. "I'm ,sorry," | a ,gain re ,peated the ,landlord.

If the author's words form two or more intonation-groups, the first of them doesn't form a separate intonation-group. The second and the third are always stressed and pronounced each on a lower pitch level. The nuclear tone of the final intonation-group is usually that of the sentences in the direct speech. The non-final intonation-groups may be pronounced either with the low-rising tone or with the low-falling tone according to their semantic importance.

- e. g. "What a ,pity!" was all I said | when he ,broke a ,glass.
"↓ Do you 'think 'that's ,fair?" she asked, | ,looking at
me with sur ,prise.

EXERCISES

Model 1: "I'm → not ready," he said slowly.
"→ No, I can't," she replied, | shaking her head.

1. Listen carefully to the following sentences. Concentrate your attention on the intonation of the author's words following direct speech:

1. "I don't know," he said quietly. 2. "What's it for?" he inquired in a whisper. 3. "Come here," she ordered in a sharp voice. 4. "It isn't mine," he said for the second time. 5. "Give it to me," she said with a smile. 6. "You've dropped it on the floor," he complained to her. 7. "You'll have to put a stamp on," he explained in his best French. 8. "Come here!" commanded the captain in a loud voice. 9. "Be back in half an hour," she reminded him sternly. 10. "You've made the same mistake again," the teacher complained with a frown. 11. "It's nearly ten o'clock," she observed glancing at her watch. 12. "What a pity!" was all I said when he broke a glass. 13. "Quite right," he added nodding his head. 14. "Pleased to meet you," he said holding out his hand. 15. "I think it's going to rain," he remarked, looking up at the black sky. 16. "I must put some coal on the fire," she remarked getting up from her chair. 17. "We really must be going now," she said getting up out of her chair. 18. "I disagree," said the next speaker rising to his feet. 19. "Stop it!" shouted the little girl to her brother. 20. "It's not possible," was the opinion he offered after a moment's thought. 21. "It's rather expensive," she remarked looking in the shop window. 22. "You don't mean it, madam," said the girl, and there was pain in her voice.

2. Listen to the same sentences and repeat them in the intervals. Pronounce the author's words on a low pitch level.

3. In order to fix the intonation of the author's words in your mind, ear and speech habits repeat the sentences yourself until they sound perfectly natural to you.

4. Listen to a fellow-student reading the sentences. Tell him what his errors in the intonation of the author's words are.

5. Read the following drill sentences according to Model 1. Concentrate your attention on the author's words following direct speech:

1. "What have we got to eat, Mum?" asked Robert. 2. "It's coming on to pour," said Nora. 3. "It's much fresher here than in London," said Mrs. Hilton. 4. "My husband is coming in a moment," said Mrs. Martin, taking off her hat. 5. "I like your house very much. It's the quietest I know," she said, looking at her friend with a smile. 6. "It hasn't rained since Sunday," she said, looking out of the window. 7. "It's dry enough to sit on the grass," she said spreading the table-cloth. 8. "Don't be too quick about spreading that table-cloth, Nora. I felt a spot of rain," said Harry, looking up at the sky. 9. "Well, I am glad he came back," said Mrs. Meadows with a faint smile. 10. "Oh, Robert, you can't believe how much I've enjoyed that wonderful play!" exclaimed Jean as they were leaving the theatre.

Model 2: "Is → this for ,me?" he asked with surprise.

"Is → that all ,right?" she asked | showing him the ,letter.

6. Listen carefully to the following sentences. Concentrate your attention on the intonation of the author's words:

1. "Do you really think so?" she said excitedly. 2. "I hope you don't mind," she remarked apologetically. 3. "It's the best you can do," he explained to them. 4. "Did you meet him?" she inquired at once. 5. "Do you think it's true?" they kept on asking. 6. "Would you like a cup of tea?" she said with a smile. 7. "Will you wait for me?" she called from upstairs. 8. "Please, take one," she said invitingly. 9. "Shall we ask him too?" they whispered to one another. 10. "It's not so bad," he said at last. 11. "Did you hear?" he repeated with an angry frown.

7. Listen to the same sentences and repeat them in the intervals. Follow the intonation line exactly.

8. In order to fix the intonation of the author's words in your mind, ear and speech habits repeat the sentences yourself until they sound perfectly natural to you.

9. Listen to a fellow-student reading the sentences. Tell him what his errors in the intonation of the author's words are.

10. Read the following drill sentences according to Model 2. Concentrate your attention on the intonation of the author's words following direct speech:

1. "Do you think it's too damp to sit on the grass?" asked Nora. 2. "Does this bus go to Trafalgar Square?" asked the man. "Can I get there by the metro?" he asked. 3. "Have you ever been married, Captain Meadows?" I asked. 4. "Would you like to go to the theatre with me?" asked Nick handing the ticket to his friend. 5. "Have you ever been to that museum?" asked the guide, pointing to an old building across the street. 6. "Is there a bus from here to Trafalgar Square?" asked the man, standing on the platform.

11. Read the following according to Models 1 or 2:

a) "Tickets, please!" called the attendant as they entered the hall.

"You've got them, haven't you, Emily?" asked Miss Green.

"Yes, of course!" her friend answered, handing them to the attendant.

"This way, please," he said going on ahead of them.

b) "And how are you today?" smiled the doctor, entering the little girl's room.

"All right, thank you," she answered, looking at him timidly.

"Open your mouth!" he said, bending over her bed. "Now say Ah!" he added, as he peered down her throat.

"Do you think she's better, doctor?" asked the mother.

"She'll be all right in a day or two," the doctor replied with an encouraging smile.

The Author's Words Preceding Direct Speech

Models: He > said: | "The → play is ,perfect."

He ,said: | "The → play is ,perfect."

He ,said: | "The → play is ,perfect."

The author's words introducing the direct speech form an intonation-group and are usually pronounced with the mid-level, low-falling or low-rising nuclear tone.

EXERCISES

Model 1: My → mother > said: | “You → look ,tired.”

12. Listen carefully to the following sentences. Concentrate your attention on the intonation of the author's words preceding direct speech:

1. He said: “They were very glad to get a letter from you.”
2. He asked: “What else can I do for you?”
3. George said: “Let's go to London early on Wednesday morning.”
4. He said: “I want two stalls if you've got them.”
5. She said: “They'll do very well.”
6. He said: “I don't quite like the final scene in the play.”

13. Listen to the same sentences and repeat them in the intervals. Pronounce the author's words with the mid-level tone.

14. In order to fix the intonation of the author's words in your mind, ear and speech habits repeat the sentences yourself until they sound perfectly natural to you.

15. Listen to a fellow-student reading the sentences. Tell him what his errors in the intonation of the author's words are.

16. Read the following drill sentences according to Model 1. Concentrate your attention on the intonation of the author's words preceding direct speech:

1. He said: “You are wrong.”
2. She said: “Don't hurry. The performance is not over.”
3. They said: “We enjoyed ourselves at the party.”
4. He said: “There is no doubt she tells the truth.”
5. He said: “She accepted the invitation.”
6. They say: “Our seats were far from the stage.”
7. They said: “The best seats at theatres are those in the stalls.”

Model 2: The → teacher ,said: “→ Stand ,up.”

17. Listen carefully to the following sentences. Concentrate your attention on the intonation of the author's words preceding direct speech:

1. He said: “They were very glad to get a letter from you.”
2. He asked: “What else can I do for you?”
3. George said: “Let's go to London early on Wednesday morning.”
4. He said: “I want two stalls if you've got them.”

18. Listen to the same sentences and repeat them in the intervals. Pronounce the author's words with the low-falling tone.

19. In order to fix the intonation of Model 2 in your mind, ear and speech habits repeat the sentences yourself until they sound perfectly natural to you.

20. Read the following sentences according to Model 2. Concentrate your attention on the intonation of the author's words preceding direct speech:

1. She said: "I haven't laughed so much for a long time."
2. He said: "Show your tickets to the attendant inside the theatre."
3. She said: "The play isn't over till half past five."
4. He said: "She'll show you to your seats."

Model 3: She ,said: | "The → acting was \excellent".

21. Listen carefully to the following sentences. Concentrate your attention on the intonation of the author's words preceding direct speech:

1. She said: "They'll do very well."
2. He said: "I don't quite like the final scene in the play."
3. They said: "Our seats were in the orchestra stalls and we saw the stage well."
4. She said: "The play is worth seeing."

22. Listen to the same sentences and repeat them in the intervals. Pronounce the author's words with the low-rising tone.

23. In order to fix the intonation of the author's words in your mind, ear and speech habits repeat the sentences yourself until they sound perfectly natural to you.

24. Read the following drill sentences according to Model 3. Concentrate your attention on the intonation of the author's words preceding direct speech:

1. She said: "I like drama and ballet, but I don't quite like opera."
2. He said: "The attendant showed us to our seats and gave us the programme."
3. She said: "Please book two more tickets for me."
4. He said: "Would you like to go to the theatre with me?"
5. The attendant said: "Would you like the programme?"
6. She asked: "What do you think of the play?"
7. She asked: "Have you got any seats for tomorrow?"
8. She said: "The acting was excellent."

25. Read the following dialogue. Express proper attitudes. Concentrate on the intonation of the author's words:

"I've come up to talk to you," my mother said, "while you are getting ready. Who's going to be at the party?"

"I don't know," I said.

"Will you enjoy it?" my mother asked.

"I hope so," I said.

"You've only got fifteen minutes," my mother said.

"Yes, I know."

"Can I help you?" my mother asked.

"No, thanks awfully," I said.

"Will Betty be there?"

"No," I said.

"Why not?"

"Because the people giving the party don't know her."

"That's funny," my mother said. "I wonder why they don't. Isn't that funny, their not knowing her?"

"Why?"

"Well because it is," my mother said. "Why don't you introduce her to them? They'd like her. I've always liked Betty... I like that dress. It suits you. It doesn't make you look old like some of the things you wear. What on earth are you doing to your hair?"

"Putting it on top."

"Oh, I don't like that," my mother said. "Why are you doing it like that?"

"I like it."

"Your father won't like it," my mother said. "Good heavens, your stockings are transparent."

"Yes."

"What's the good of wearing transparent stockings if your legs are blue?" my mother asked. "Are you going to wear your boots and take your shoes with you in a bag?"

"No," I said.

"You've only got five minutes now," my mother said.

"Yes, I know."

"Will Sammy be there?" my mother asked.

"I think so."

"Oh good," my mother said. "I hope you'll be nice and polite to him. You will, won't you?"

"Yes."

"Yes, try," my mother said. "Would you like him to come to tea?" "No."

"Oh, all right," my mother said. "But I think you're very silly, that's all. I remember I didn't really like your father very much when I first met him, but you won't take any notice of anything I can say. Can you walk in these shoes?"

"Yes."

"You are going to be late, aren't you?" my mother said.

"Yes."

"Oh!" my mother cried. "You're not wearing your cardigan. Why have you taken it off? Why aren't you wearing your cardigan?"

"Because I am not going to," I said.

"You'll be sorry," my mother said, "when the others are all enjoying themselves and you are sitting near the fire with your teeth chattering and a red nose. Sammy won't find that attractive."

"I'm ready now," I said. "Good-bye."

"Enjoy yourself, good-bye."

II. Intonation of Enumeration

Model: I've \ visited the 'British Mu,seum, | the → National
,Gallery | and the \ Tate.

If a sentence contains enumeration, all non-final intonation-groups are usually pronounced with the Low Rise each being a bit lower than the preceding one. The final intonation-group is pronounced with the Low Fall if the choice of enumeration is exhausted.

26.*** This exercise is meant to develop your ability to read sentences containing enumeration. Listen to the text. Mark the stresses and tunes. Pick out of the text sentences containing enumeration. Observe the intonation they are pronounced with. Practise the text:

Theatres, Music-Halls and Cinemas

Theatres are much the same in London as anywhere else; the chief theatres, music-halls and cinemas are in the West End.

If you're staying in London for a few days, you'll have no difficulty whatever in finding somewhere to spend an enjoyable evening. You'll find opera, ballet, comedy, drama, review, musical comedy and variety. Films are shown in the cinemas during the greater part of the day. The best seats at the theatres are those in the stalls, the circle, and the upper circle. Then comes the pit, and last of all the gallery, where the seats are cheapest. Boxes, of course, are the most expensive. Most theatres and music-halls have good orchestras with popular conductors. You ought to make a point of going to the opera at least once during the season, if you can. There you can get the best of everything — an excellent orchestra, famous conductors, celebrated singers and a well-dressed audience. But, of course, if you're not fond of music and singing, opera won't interest you. At the West-End theatres you can see most of the famous English actors and actresses. As a rule, the plays are magnificently staged — costumes, dresses, scenery, everything being done on the most lavish scale. Choose a good play, and you'll enjoy yourself thoroughly from the moment the curtain goes up to the end of the last act. Get your seat beforehand, either at the box-office of the theatre itself or at one of the agencies. When you go to a theatre, you'll probably want to sit as near to the stage as possible. But if you're at the cinema, you may prefer to sit some distance from the screen. In fact, I would say, the further away, the better.

27. Read the following sentences. Observe the intonation of enumeration:

1. Presently the maid brings in tea on a trolley: a pot of tea, cups and saucers, hot water, a jug of milk, and sugar; also sandwiches, bread and butter, jam, and cakes. 2. Mary has laid the table in the usual way, and has put the right number of knives, forks, spoons and glasses for each person. 3. There's also pepper and salt, oil and vinegar and mustard. 4. On the sideboard the Browns usually have a bowl of fruit: apples, pears, plums, cherries, grapes, oranges or bananas according to the season. 5. I get out of bed, put on my dressing-gown and slippers and go into the bathroom. 6. On the dressing table, in front of the looking-glass, you'll see a hair-brush and a comb, a hand-mirror, a bottle of scents and a powder-box. 7. In all large towns there are plenty of restaurants, cafés, tea-rooms, and inns or public-houses.

8. One of the people in the picture is buying postage-stamps, another is registering a letter, the third is writing out a cable.

28. Read the text:

My brother and his wife have just gone back to their home in the country after spending a week with us. As we live in London, they were glad of the chance to visit as many theatres and music-halls as they could. They have a good cinema in the little town where they live, so they didn't want to see any films while they were here, but were very keen to see as many plays as possible.

During the day, my wife and sister-in-law used to visit the shops, and one afternoon they went to a picture-gallery. Then in the evenings, we would all meet for dinner and go on to a play.

We saw several plays, including two new ones, with two very promising young actresses. When I was younger, I used to go to the theatre a lot. I used to queue up for a seat in the gallery in those days. I must say I enjoy being able to have a good seat in the stalls now, and I like to book the seats beforehand to save trouble.

We saw a very good review too. The music and costumes were most attractive. The last evening before our visitors had to go home, we saw a musical comedy. I am not very fond of these myself, as a rule, but I thoroughly enjoyed this one. We were all rather tired, I think, and it made a change from the serious drama that we'd seen the night before.

29. This exercise is meant to develop your ability to hear and reproduce intonation in proper speech situations. a) Listen to the dialogue "At the Theatre" sentence by sentence. Write it down. Mark the stresses and tunes. Practise reading each sentence after the cassette-recorder. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your possible errors. Practise the dialogue for test reading, memorize and dramatize it. c) Give conversational situations with the phrases below:

1. Have you got (any seats for tomorrow)? 2. They'll do very well, thank you. 3. May I see your (tickets), please? 4. This way, please. 5. Yes, please. 6. The (play) isn't over till (half past five). 7. What did you think of (it)? 8. I thought it was splendid. 9. The whole thing was first-rate from beginning to end. 10. How much (is that)? 11. Shall I (bring you some tea, sir)? 12. Neither have I.

30. Make up a conversation with a fellow-student using any phrases from the dialogue "At the Theatre".

31. This exercise is meant to develop your ability to reproduce the text with correct intonation. a) Listen to the joke "The Bell-Boy" sentence by sentence. Write it down. Mark the stresses and tunes. Practise the joke for test reading. b) Listen to the narration of the joke. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Retell the joke according to the model you have listened to.

32. Read the jokes silently to make sure you understand each sentence. Find the main sentence in the text. Split up each sentence intonation-groups if necessary. Mark the stresses and tunes. Underline the communicative centre and the nuclear word of each intonation-group. It is not expected that each student will intone the text in the same way. Your teacher will help you to correct your variant. Practise reading the jokes several times. Retell the jokes following the model above (See Ex. 31):

A man was at a theatre. He was sitting behind two women whose continuous chatter became more than he could bear. Leaning forward he said to one of them: "Pardon me, madam, I can't hear."

"You are not supposed to — this is a private conversation," she answered.

Too Great a Majority

George Bernard Shaw's gift of ready wit is well illustrated by the story of how he turned the laugh against a member of the public who was expressing disapproval of one of his plays.

It was the first night of "Arms and the Man", a play which had an enthusiastic reception from a crowded house. When the curtain fell at the end of the last act there was tremendous applause, accompanied by insistent calls for the author to appear. One man in the gallery, however, kept up a string of catcalls and whistling, thus expressing his disapproval.

Shaw appeared before the curtain and waited in silence until the applause had died down. Then, looking up at the hostile critic, he said:

"I quite agree with you, sir, but what can we two do against all these people?"

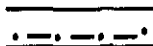
Section Thirteen

Intonation Pattern VIII

(LOW PRE-HEAD +) LOW HEAD + LOW RISE (+ TAIL)

Model: He says he'll never speak to me again.

He „doesn't „really , mean it.



Stress-and-tone marks in the text: a stressed syllable of the low head: | „ |

In the usual form of the low head, all the syllables contained in it are said on the same, rather low pitch.

This intonation pattern is used:

1. In statements, encouraging further conversation; reprovably critical, guarded, reserving judgement, appealing to the listener to change his attitude.

e. g. I'm just back from seeing my mother. — I „trust you „found her ,well.

Take no notice of him. — We must „do as he ,says.

2. In questions:

a) special questions, calm, but very disapproving.

e. g. I don't agree. — „Why ,not?

b) general questions, expressing disapproval, scepticism.

e. g. I'm sorry, Mummy. — „Are you ,really sorry?

3. In imperatives, reprovably critical, resentful.

e. g. He'll let me have it by Monday. — „Don't be „too ,sure.

4. In exclamations, calm, reserving judgement, expressing casual acknowledgement.

e. g. You can have it if you like. — „Thanks very ,much.

EXERCISES

1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Drill

Statements

(*encouraging further conversation, reprovably critical, guarded, reserving judgement*)

What's your opinion of his work?	It's not bad.
I'm told you refused his offer.	That's quite right.
Will you be calling again?	It's quite possible.
Can I have another apple?	Well, I don't know.
He's nice, isn't he?	So I'm told.
	So they say.
	We shall see.
How much did you win?	About a thousand pounds.
I've got odd socks on.	No one'll notice.
I feel terrible about it.	You've nothing to reproach yourself about.
I'm just back from seeing my mother.	I trust you found her well.
I've just been playing badminton.	I hope you had a good game.

Special questions

(*calm, but very disapproving*)

You were rather harsh with him.	Well, what of it?
I'll give you a jolly good hiding.	And who'll help you?
Please don't do that.	And why shouldn't I?
Harry's just arrived.	Who on earth told him to come?
I'd like a new hat.	Who's going to pay for it?
I thought she was in France.	Where did you get that idea from?
Let's talk to him on the phone.	What makes you think that will do any good?

General questions

(disapproving, sceptical)

I'd no idea how to get there.
The bus is at five I'm told.
He's not good enough, I tell you.
We must get on with it now.

He says he'll never speak to me
again.

Couldn't you have asked?
Have you made sure?
Mayn't you be mistaken?
Couldn't it be left till this
evening?
He doesn't really mean it
(does he?)

Imperatives

(reprovingly critical, resentful)

I've asked Mary but she hasn't
any.
I don't think I can dive from that
height.
I won't have anything to do with
him.
She's so terribly rude.
I'm sorry.

I'm terribly sorry.

Ask Mabel then.
Have a shot at it.
Don't be so silly.
Don't take any notice of her.
Well, say it as if you meant
it.
Don't apologise.

Exclamations

*(calm, reserving judgement,
expressing casual
acknowledgement)*

I can't make six o'clock.
I can't help you.
You can have it if you like.

All right.
Very well.
Thanks very much.

b) Listen to the replies above and repeat them in the intervals. Make your voice follow the intonation line exactly. c) Listen to the verbal context and reply in the interval. d) In order to fix Pattern VIII in your mind and ear, pronounce each reply several times until it sounds perfectly natural to you. Don't forget to pay attention to the verbal context. e) Listen to a fellow-student reading the replies above. Try to detect any failure to reproduce the pattern. The errors must be pointed out and eliminated.

2. Listen to your teacher saying the context sentences below. Pronounce each of the following replies in two ways: first with Intonation Pattern VIII, then with Intonation Pattern IV. Be careful with the intonation line, observe the difference in attitudes. Make a fellow-student decide what attitude you are trying to render:

Hullo, Mary!
How long have you been here?
I can't find my gloves anywhere.
Shall I do it now?
When will he return?
Can I take the cassette-recorder now?

We shall have to tell him the truth.

He said he was miserable.
I didn't think much of the party.

You shouldn't have been rude to her.

I've broken the vase.

Oh, I'm miserable!
I'm really sorry, John.
We must be getting home now.

Here is a cake for you.

You can have all of them if you like.

I shall never see him again.
Look! A hedgehog!
Good morning, Jane.
Let's go through the forest.

You're looking very tired.
Not very long.
That's strange.
It's up to you.
He'll return as soon as he can.
I don't think you can.

We can't do that.

He said no such thing.
Why didn't you leave sooner?

And what's it got to do with you?

How did you manage to do that?

What's the matter with you?
Are you sure you are sorry?
Wouldn't it be better to wait till ten o'clock?

Can't you give me more than one?

Thanks very much.

Don't be so silly.
Don't touch it.
Good morning.
If you like.

3. Translate the replies above into Russian. Pronounce them trying to express the corresponding attitude in your mother tongue. Is the attitude expressed by means of intonation only, as in English, or do we use any additional words to render it?

4. Read the verbal context below silently and translate the replies into English. Pronounce the replies trying to render the attitude suggested in brackets. Concentrate your attention on the intonation line. Decide what Intonation Pattern you are using in each reply:

Will you be calling again?	Вполне возможно. (<i>reassuring</i>)
What a charming person she is!	Она довольно красива. (<i>guarded, reserving judgement</i>)
I shall give them all to Mary.	Но это очень несправедливо. (<i>critical</i>)
You were rather rude to him.	Ну и что же? (<i>calm</i>)
Oh dear, oh dear!	Что такое с тобой случилось? (<i>sympathetic</i>)
You must return it.	И ты серьезно так думаешь? (<i>sceptical</i>)
He is going to pay next month.	И ты не очень-то верь этому. (<i>reprovingly critical</i>)
Let me have ten of them.	Очень хорошо. (<i>expressing casual acknowledgement</i>)
Are you certain he knows them?	Ну, не совсем, пожалуй. (<i>reserving judgement</i>)

5. Your teacher will ask you the following questions. You in turn respond to them using Intonation Patterns III, IV, VIII. Decide what attitude you are trying to express in each response:

1. Shall we postpone the meeting then? 2. How did you come to lose it? 3. When did you see him? 4. Does John always forget? 5. Were there many people there? 6. What made you do such a stupid thing? 7. How many pencils do you want? 8. Where does he come from? 9. Can I see him if I come back later? 10. Can't we do something about it? 11. Shall I phone you? 12. What's your opinion of his work? 13. Can I come again tomorrow? 14. Could you send me another copy? 15. Do you mind waiting a little longer?

6. This exercise is meant to develop your ability to hear and reproduce intonation in the dialogue. a) Listen to the dialogue carefully sentence by sentence. Write it down. Mark the stresses and tunes. Practise reading each sentence after the cassette-recorder. b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your errors. Practise the dialogue for test reading. Memorize and play it with a fellow-student:

H a r r y : Do you want me to do anything this evening, Nora?
N o r a : I don't think so.

HARRY: You're sure there's nobody coming to see us?

NORA: No, I don't think there is.

HARRY: And there's nothing you want me to listen to on the wireless?

NORA: I'm sure there isn't!

HARRY: Then will it be all right for me to go round to the club?

NORA: Oh yes, I should think so.

HARRY: It's a long time since I went.

NORA: I suppose it is.

HARRY: The chaps are wondering what's happened to me.

NORA: I suppose they must be.

HARRY: I'd like a game of billiards with the chaps.

NORA: I expect you would.

HARRY: I'm fond of billiards.

NORA: Yes, I know you are.

HARRY: I get out of practice if I stay away too long.

NORA: I dare say you do.

HARRY: Besides, didn't Bonnet telephone last week and ask me to have a game?

NORA: Now you mention it, I believe he did.

HARRY: So you won't mind if I go off just for this evening, will you?

NORA: Of course I won't.

HARRY: I'll go up and change.

NORA: Yes, do. Only —

HARRY: Only what?

NORA: Well, Harry, don't you remember that today's the anniversary of our wedding day?

HARRY: Good heavens, so it is!

NORA: And you promised we should always keep it.

HARRY: So I did!

NORA: You know, Harry, there's a dance this evening at the Town Hall.

HARRY: So there is?

NORA: So do you still think you'll go round to the club?

HARRY: No — somehow I don't think I will.

(“Meet the Parkers”, a Lingaphone Course)

c) Listen to a fellow-student reading the dialogue above. Try to detect any failure to reproduce the pattern. The errors must be pointed out and eliminated. d) Give a conversational context with the following phrases:

1. I don't think so. 2. No, I don't think you will. 3. I'm sure there isn't. 4. So I did. 5. So there is. 6. Oh yes, I should think so. 7. I suppose it is. 8. I expect you would. 9. I think you are. 10. No — somehow I think I don't.

e) Make up a conversation with phrases from the dialogue.

7. Listen to the verbal context suggested by your teacher or a fellow-student. Respond by using Intonation Pattern IV or VIII in your reply. Decide if you are going to sound reserved or friendly and encouraging.

8. This exercise is intended to develop your ability to use different Intonation Patterns in reading. a) Read the dialogues "On the Road" and others silently to make sure you understand each sentence. Underline the communicative centre in each phrase. Decide what attitude should be expressed in it. Mark the stresses and tunes, keeping the attitude constantly in mind. Practise reading the dialogues with a fellow-student. Memorize them. b) Make up a conversation with a fellow-student using any phrases from the dialogues below. Keep the attitude in mind:

a) Jack: Are we on the right road?

Jill: I think so.

Jack: You think so. Aren't you sure?

Jill: No, I'm not sure. I've only been along this road once before.

Jack: Then we'd better ask someone, hadn't we?

Jill: Yes, that's the right thing to do. We don't want to lose our way. Look, there's a postman. He'll know.

Jack: Does this road go to Henfield?

Postman: Yes, this is the Henfield road.

Jack: Is it very far?

Postman: No, not very far. About an hour's walk.

Jack: There are no buses to Henfield along this road, are there?

Postman: Oh, yes, but the buses don't come very often. Only about four times a day.

Jack: Do you know when the next bus comes along?

Postman: Not until half past seven. You can be in Henfield long before then if you walk.

Jack: Well, thank you. We'd better walk. It's no good waiting an hour and a half for a bus.

- b) "Is Henry likely to play bridge at George's tonight?"
 "I don't think so. He'll probably go to a concert instead."
 "What can Mary be doing now?"
 "Well, she may be having dinner."
 "And I think she must be writing a letter to me."
 "She is more likely to be writing a letter to Henry."
- c) "What are you going to do on New Year's Eve?"
 "I haven't decided yet. What about you?"
 "Mary and I have decided to go to a dance."

9. This exercise is intended to test your ability to hear and reproduce intonation in reading. a) Listen to the text "The Tailor and the Dressmaker" carefully, sentence by sentence. Write it down. Mark the stresses and tunes. Practise reading each sentence after the cassette-recorder. b) Record your reading. Play the recording back immediately and try to detect your errors. Make a careful note of your errors in each sound and tune and work to avoid them. Repetition should be done aloud. Practise the text for test reading.

10. This exercise is meant to develop your ability to hear intonation and reproduce it in proper speech situations. a) Listen to the joke sentence by sentence. Write it down. Mark the stresses and tunes. Practise the joke for test reading. b) Listen to the narration of the joke. Observe the peculiarities in intonation, word-group division, pitch, stress and tempo. Note the use of temporizers. Retell the joke according to the model you have listened to.

11. This exercise is intended to test your ability to analyse material for reading on your own outside the class. a) Read the story silently to make sure you understand each sentence. Underline the main sentence in the story. Split up each sentence into intonation-groups. Locate the communicative centres of them. Mark the stresses and tunes, concentrating your attention on the attitude expressed. It is not expected that each member of the class will mark the story in exactly the same way. Discuss your variants in class. Your teacher will help you to choose the best variant. Practise your corrected variant for test reading. b) Retell the story following the model above (See Ex. 10):

The Story of Narcissus

Long, long ago, when birds and flowers and trees could talk, a beautiful fountain sprang up in the midst of a forest. Little sunbeams crept between the leaves, and, as they fell upon it, made it shine like silver.

One day a lad, who had been hunting in the forest, lost sight of his friends. While looking for them, he saw the fountain shin-

ing in the sunlight through the trees. He at once turned to it, for he was hot and thirsty.

He stooped down to bathe his burning forehead, and to cool his dry hot lips. But as he bent over the water, he saw his own face in it, as in a glass. He thought it must be some lovely water-fairy, that lived within the fountain, and as he looked he forgot to drink. The bright eyes, the curly hair, the round cheeks, and the red lips were beautiful to him; and he fell in love with that image of himself, but knew not that it was his own image. It smiled when he smiled, and as he spoke, the lips of the face moved as though speaking too, though no sound came from them. "I love you with all my heart," said the lad. The image smiled and held out its arms, but still was dumb. The lad spoke to it again and again, and getting no answer, he at last began to cry. The tears fell upon the water, and ruffled it, so that the face looked wrinkled. Thinking it was going away, he said: "Only stay, beautiful being, and let me look at you, even if I may not touch you." He forgot everything but that lovely face. Day after day, night after night, he stayed there, till he grew thin and pale, and at last died. Just at the water's edge, where the lad had died, there grew one strange little flower, all alone. "He has been changed into a flower," his friends said. "Let us call it after our dead friend." So they named the flower Narcissus in memory of him and it is called Narcissus to this very day.

Supplement

TEXTS NOT INTRODUCED IN THE EXERCISES

Section Three

Ex. 13

DAYS AND MONTHS. ASKING THE TIME

"Do you know the days of the Week?"

"Yes, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday."

"Now, let's assume that today is Wednesday. What day will tomorrow be?"

"Thursday."

"And the day after tomorrow?"

"Friday."

"What day was yesterday?"

"Tuesday."

"And the day before yesterday?"

"Monday."

"As it happens, last Monday was my birthday."

"Is that so? Well, many happy returns of the day."

"Thank you. And now, let's have the names of the months."

"Certainly. January, February, March, April, May, June, July, August, September, October, November, December."

"Good... Oh, can you tell me the right time please?"

"Well, my watch says five past two, but it's no use relying on it, because sometimes it's fast and sometimes it's slow."

Section Four

Ex. 13

"Have we time for another coffee?"

"I think so."

"Shall I give you some?"

"Yes, please."

"Do you take sugar?"
"No, thank you."
"Will you have a cigarette?"
"In a moment."
"Have you paid the bill?"
"Not yet."
"Shouldn't we be going now?"
"All right."
"Oughtn't we to take a taxi?"
"If you like."

* * *

"How long will you be out?"
"Not long."
"When will you be back?"
"Soon after ten."
"What are you going to do?"
"Nothing very interesting."
"Where are you going?"
"Just down the road."
"Who are you going to see?"
"Tom."
"Why are you going to see him?"
"Just for a little chat."
"What about?"
"Nothing in particular."

Ex. 15

OUR SITTING-ROOM

Let's have a look at this picture of our sitting-room. As you come into the room you notice a piano with a low music-stool in front of it. Next to the piano is a tall bookcase standing against the wall. On the left is a large window. Under the window there's a radiator, but, you can't see it because it's behind the settee. On the settee there are two cushions. The fireplace is at the other end of the room. On each side of the fireplace there's an armchair. An old lady is sitting in one of the chairs, but nobody's sitting in the other one: it's empty.

In the centre of the mantelpiece there's a clock and above it an oval mirror. On the right you can see a standard lamp. Opposite the fireplace you can see a small table with an ash-tray and some newspapers on it. By the table there's a small chair. On the extreme right there's a radio-set. The floor is covered with a beautiful thick carpet. An electric light is hanging from the middle of the ceiling. At night when it gets dark we switch on the light and draw the curtains: During the day, the light comes in through the window.

Section Five

Ex. 22

- A: You're on holiday, aren't you?
B: No, I'm not.
A: You're not working, are you?
B: Yes, I am.
A: You work in London, don't you?
B: No, I don't.
A: It's nearly time for tea, isn't it?
B: No, it isn't.
A: You're not hungry, are you?
B: Yes, I am.
A: You'll soon be going home, won't you?
B: No, I shan't.

Section Six

Ex. 19

BALZAC AS A HANDWRITING EXPERT

Balzac, the famous French writer, was a man of great talent. But he himself was proud of his ability to tell a person's character by his or her handwriting. He often told his friends that he could tell anybody's character exactly by his handwriting.

One day a woman friend brought him a young boy's exercise book. She said that she wanted to know what Balzac thought of the boy's character.

Balzac studied the handwriting carefully for a few minutes. The woman, however, told him that the boy was not her son and that he might tell her the truth.

"All right," said Balzac. "I shall tell you the truth." And he said that the boy was a bad, lazy fellow.

"It's very strange," said the woman smiling. "This is a page from your own exercise book, which you used when you were a boy."

Section Seven

Ex. 9

A: Is it going to rain?

B: I hope not.

A: Ought we to take our coats?

B: I think so.

A: Shall we be late?

B: We might be.

A: Is the car all right?

B: I expect so.

A: Will it break down?

B: I doubt it.

A: Have you got enough petrol?

B: I hope I have.

Ex. 17

MY BEDROOM

At night when I feel tired and sleepy, I go up to my bedroom and switch on the electric light. I take off my shoes, undress and put on my pyjamas. Then I get into bed and switch off the light.

After a few minutes I fall asleep. I sleep the whole night through.

Punctually at seven-thirty in the morning, the alarm-clock rings and wakes me up. I get out of bed, put on my dressing-gown and slippers, and go into the bathroom, where I turn on the hot and cold taps. While the water's running into the bath, I wash my face and neck, clean my teeth, and shave. My shaving things are on the shelf above the basin. Then I turn off the taps

and have my bath. Sometimes I have a shower. When I've dried myself with a towel, I get dressed.

On the dressing-table in front of the looking-glass, you'll see a hairbrush and a comb, a hand-mirror, a bottle of scent and a powder-box. These, of course, don't belong to me, but to my wife. In the chest of drawers I keep clean linen such as shirts, collars and handkerchiefs, besides things like socks and ties. The dirty linen is put in a linen basket and sent to the laundry. In the wardrobe I keep my suits and other clothes, which I hang on coat-hangers.

Ex. 19

THE SMOKING CHIMNEY

One afternoon Professor N. was walking along a country road when he saw a farmer eating his supper alone in the road before his house. The professor approached the farmer and asked him:

"Why are you eating here alone?"

"Well, sir," answered the farmer after a short pause, "the chimney smokes."

"That is too bad," said the professor. "You must have it repaired. Let's have a look at it."

And before the farmer could say a word the professor tried to enter the farmer's house. As soon as he opened the door a broom fell on his shoulders and a woman's voice cried:

"Go away, you old rascal, or I'll kill you ..."

The professor left the house quickly. The farmer sat in the road looking very unhappy. The professor approached him and put his hand on his shoulder.

"Never mind," said he, "my chimney smokes sometimes too."

Section Eight

Ex. 6

A: When I went out it was dark.

B: Was it?

A: Just at first I couldn't see.

B: Couldn't you?

A: After a while I got used to it.

B: Did you?

A: I went to Tom's and he wasn't there.

B: Wasn't he?

A: So I walked around and then came back home.

B: Oh?

A: And now if you like we'll go to the pictures.

B: Lovely.

Ex. 15

MARK TWAIN IN FRANCE

Mark Twain, the famous American writer, was travelling in France. Once he was going by train to Dijon. That afternoon he was very tired and wanted to sleep. He therefore asked the conductor to wake him up when they came to Dijon. But first he explained that he was a very heavy sleeper. "I'll probably protest loudly when you try to wake me up," he said to the conductor. "But do not take notice, just put me off the train anyway."

Then Mark Twain went to sleep. Later, when he woke up, it was night-time and the train was in Paris already. He realized at once that the conductor had forgotten to wake him up at Dijon. He was very angry. He ran up to the conductor and began to shout at him. "I have never been so angry in all my life," Mark Twain said.

The conductor looked at him calmly. "You are not half so angry as the American whom I put off the train at Dijon," he said.

Section Nine

Ex. 12

PLANNING A HOLIDAY

"I say, what are you and your sister going to do for your holiday this year?"

"Well, I don't know. I should like to take my sister for a tour to the Baltic Sea, but then she can't very well leave her children. What are you doing?"

"We shall go to the sea, I expect — for part of the time, anyhow. Then my wife and I may go off alone for a week or so in the car."

"Leaving the rest of the family behind, I suppose!"

"Oh yes. They'll be quite safe with their grandmother — and, besides, they're ever so much happier playing about on the sands than spending long days in the car."

"Where do you go, as a rule?"

"We've tried many seaside-places on the east and south coasts: on the whole, I think we prefer the south. However, it really doesn't seem to matter very much, as long as the youngsters get a good sandy beach."

"What do you do? Take rooms, or stay at a hotel, or what?"

"We've done both, and this year we're taking a furnished house. Why don't you make up your mind to join us? Find a house near by, and make a large party. It'll be great fun."

"For my own part, I should love it. I'll talk it over with my sister, and see what she thinks about it."

"Do, and let me know as soon as you can."

"Right. I will."

Ex. 16

THE KING AND THE CRITIC

A king liked to write stories, which he thought were very good. The people to whom he showed them were afraid to criticize them. They said that his stories were good.

One day he showed some of them to a well-known critic, who said that his stories were bad. The king got angry with him and sent him to prison.

After some time the king pardoned the critic and when he returned invited him to his palace to dinner. Again he showed him some of his stories and again asked him what he thought of them.

The critic turned to the guards who were standing behind him and said: "Take me back to prison."

Section Ten

Ex. 14

A STREET IN LONDON

We're in Oxford Circus, half-way along Oxford Street, one of the busiest streets in the West End of London, and that street over there is Regent Street, famous all over the world for its splendid shops. Near one of the street corners you can see the entrance to the subway leading to the Underground Railway, or "Tube" as we call it.

On both sides of the street there are shops, banks and restaurants. In the roadway there's a constant stream of cars, taxis, buses and lorries. In some parts of London there are trolley-buses and trams as well. The noise is deafening, but one soon gets used to it. The pavements are crowded with people, and it's dangerous to attempt to cross the road until the traffic is stopped, either by a policeman on point duty or by the red traffic lights. In any case, before crossing the road, take care to look to your right, and when you reach the middle of the road, look to your left.

At night, the streets are lit by electricity, or in some districts, by gas. You can see the lamp-posts and standards on the pavements, and on the "islands" in the middle of the road. The main streets are flooded with light from the brilliant shop-windows and the illuminated signs and advertisements, so that after dark everything looks as bright as in broad daylight.

Ex. 15

THE BULLET-PROOF JACKET

A man once called on a general, and showed him a jacket which he had invented for soldiers, and which, he said, was bullet-proof.

"Oh!" said the general. "Put it on!"

Then he rang the bell, and said to the servant: "Tell the captain to load his gun and come here."

The inventor of the bullet-proof jacket disappeared, and the general never saw him again.

Section Eleven

Ex. 9

W o m a n : Good morning!

S a l e s m a n : Good morning, madam. Can I help you?

W.: Yes, you can. I'd like to buy a watch, please.

S.: Certainly, madam. Is it for yourself?

W.: Oh no. It's for my small daughter.

S.: I see. You don't want a very expensive one, I suppose.

W.: No. Fairly cheap, and fairly strong, too.

S.: Oh, I understand. Will you have a look at this one, madam?

W.: I think that looks too small. I'd rather have a bigger one.

S.: What about this, madam?

W.: That looks fine. How much is it?

S.: Let me see. That's five pounds ten.

W.: Oh dear. I'm afraid that's too much.

S.: Here's one that's a little cheaper.

W.: How much is that?

S.: Four pounds fifteen.

W.: Yes, I'll take that one.

S.: Can we send it for you, madam?

W.: No, thank you. I'll take it with me. Four pounds fifteen.

S.: Thank you, madam. Good morning.

W.: Good-bye.

Ex. 12

THE DUMB BEGGAR

A beggar made up his mind that he would pretend to be dumb. He arrived at a town where he had begged before. In one of the streets a gentleman who had given him money, and so remembered his face, met him and spoke to him.

The beggar did not say a word. "Hello!" cried the gentleman, "how long have you been dumb?" "Ever since I was a baby," answered the beggar.

Section Twelve

Ex. 29

AT THE THEATRE

"Have you got any seats for tomorrow?"

"Matinée or evening performance?"

"Matinée, please. I want two stalls, if you've got them."

"Yes, you can have — er — two in the middle of Row F."

"They'll do very well, thank you. How much is that?"

"They're thirteen and six (13/6) each — that makes twenty-seven shillings."

.....
"Stalls, sir? Stalls on the right. Gentlemen's cloakroom this way; ladies' cloakroom on the first landing."

"Show your tickets to the attendant inside the theatre; she'll show you to your seats and let you have a programme."

.....
"May I see your tickets, please? Row F, 12 and 13 ... This way, please. Would you like a programme?"

"Yes, please."

"Shall I bring you some drink, sir? The play isn't over till half-past five."

"When do you serve tea?"

"After the second act; there's an interval of fifteen minutes."

"Then I think we might as well have some."

.....
"Well, what did you think of the play?"

"I enjoyed every minute of it. What did you think of it?"

"I thought it was splendid. I haven't laughed so much for a long time."

"Neither have I. It was extremely good."

"Yes, wasn't it? I thought the acting was excellent."

"So did I. The whole thing was first-rate from beginning to end."

Ex. 31

THE BELL-BOY

A traveller was standing at the desk in the lobby of a Washington hotel. He was in a hurry. He had only ten minutes to pay his bill and reach the station. Suddenly he remembered that he had forgotten something.

He called the bell-boy and said: "Run up to Room 48 and see whether I left a box on the table. Be quick, I am in a hurry."

The boy ran up the stairs. Five minutes passed, and the gentleman was walking up and down impatiently.

At last the boy came back.

"Yes, sir," he said, "yes, sir, you left it there. It's on the table."

Section Thirteen

Ex. 9

THE TAILOR AND THE DRESSMAKER

This morning I've been to my tailor's to order a new suit: coat, waistcoat and trousers. I should have liked to order a new overcoat as well as my old one is nearly worn out, but just now I can't afford it. I shall have to wait till next year for that. But I might get a raincoat later on. My tailor always has an excellent stock of materials to choose from, and I think I've chosen what'll be the most suitable for my purpose. I've had my measurements taken and I'm going again in a fortnight's time for the first fitting. After I've tried the suit on, the tailor will probably find it necessary to make a few alterations, and he'll mark the places for pockets, buttons and buttonholes. Then he'll ask me to return later on for a final fitting just to make sure that the suit fits really well. When the suit's ready, I shall pay for it and get a receipt. My wife has also been buying some new clothes this week. She's bought herself a ready-made suit, that's to say, a coat and skirt. She's been trying to find a silk blouse to match, so far without success. But when she went to the milliner's, she did succeed in getting just the right hat, in the very latest fashion, or so she says. It would seem that the one she bought three weeks ago is already out of date.

Ex. 10

An English tourist found himself in Norway with only enough money in his pocket to pay his passage back. As he knew that it would take him only two days to get to England, he decided that he could easily do without food. So he went on board the steamer and bought a ticket.

He closed his ears to the sound of the lunch bell. When dinner time came he refused the invitation to accompany a fellow-traveller to the saloon, saying that he didn't feel well.

The next morning he didn't go to breakfast and at lunch time he again stayed in his cabin. At dinner time he was so hungry that he could not stand it any longer.

"I'm going to eat," he said, "even if they throw me overboard afterwards."

At dinner he ate everything the steward put in front of him and felt ready for the coming row.

"Bring me the bill," he said to the steward.

"The bill, sir?" said the man.

"Yes," answered the traveller.

"There isn't any bill," was the answer, "on the ship meals are included in the passage money."

GRAMMAR EXERCISES

To Lessons 1—3

1. Point out the main and the secondary parts of the sentence and name them:

1. James was sitting by the fire. 2. My elder sister has two sons. 3. He slowly opened the door; the room was empty. 4. The children ran to the river. 5. We sent them a telegram yesterday. 6. Will you do me another favour? 7. I will do it for you with pleasure. 8. We shall write to you in a day or two. 9. I did not find anybody there. 10. The boy's mother was a young woman. 11. Half an hour has passed. 12. A lot of students were present. 13. Nell is going to the concert tonight. 14. He spoke loudly and distinctly.

2. Underline verbal predicates with one line and nominal predicates with two lines.

Note. Remember that the nominal predicate cannot express an action.

1. It is good. 2. I can do it. 3. His story was true. 4. That is a good idea. 5. I have finished my work. 6. It is raining. 7. It is not real coffee. 8. I shall write a postcard to Doctor Wing now. 9. I understand, he is a writer. 10. "She is a wonderful woman," said the girl softly.

3. Use an indefinite article with the predicatives where possible:

1. This is yellow pencil. 2. The text is easy. 3. This is easy text. 4. These are low tables. 5. This table is low. 6. This is low table. 7. Roses are beautiful flowers. 8. A fox is yellow. 9. This town is big. 10. Moscow and Minsk are big cities. 11. Kiev is big city, too. 12. These flowers are very beautiful.

4. Point out direct, indirect, and prepositional objects and say what they are expressed by.

Note. Remember that the indirect object cannot be used without the direct object.

Models: Give **me** (indirect) **your address** (direct).
I must read **it** (direct) **to you** (indirect).
He came **with his friend** (prepositional).

1. Give me a knife and a small spoon, please. 2. It is raining, you must give her your umbrella. 3. Tell us your story. 4. Tell it to him, too. 5. I know nothing about it. 6. Show me your room. 7. I want to buy a doll for my little sister. 8. I haven't seen the children today. 9. Help me, please. 10. See me tomorrow. 11. You'll forget him. 12. She writes letters to her cousins.

5. Point out the objects and say what kind they are:

1. Give me a match, please. 2. Put all possible questions to this sentence. 3. Will you pass me the sugar? 4. I addressed her twice before she answered me. 5. He handed the letter to his wife. 6. I need a book with pictures for my little daughter. 7. Everybody listened to him with interest. 8. Peggotty opened a little door and showed me my bedroom. 9. We are sorry for him. 10. He stopped and shook hands with me. 11. She put the kettle on the fire. 12. We looked for the boy everywhere.

6. Point out the attribute and say what it is expressed by.

Note. An attribute may stand before and after the noun. Remember that an attribute to a pronoun always follows it.

1. Ansell gave an angry sigh. 2. I hear Mary's voice in the next room. 3. I looked at her smiling face. 4. He is a walking grammar book. 5. Toby is a good clever boy. 6. The cover of this book is blue. 7. It was a cold winter night. 8. The streets of Moscow are wide. 9. I like all Moscow theatres. 10. Tell me something interesting. 11. I don't see anything difficult in it. 12. Give me a better pencil, please.

7. Point out adverbial modifiers of time, place and manner and say what they are expressed by.

Note. Adverbial modifiers are often expressed by adverbs and nouns with prepositions.

Models: Come to see me **tomorrow**.
We live **in Moscow**.
Don't speak **so loudly**.
Jim spoke **in a whisper**.

1. Ann can speak English well. 2. Father comes home at four o'clock. 3. You mustn't stay there late. 4. She looked at me with a smile. 5. John said it in a low voice. 6. Take these things upstairs. 7. She came into the room from the kitchen. 8. I will do it for you with pleasure. 9. Don't allow the children to play in the street. 10. We started early in the morning. 11. That day I was busy and didn't go out. 12. We stayed there for an hour.

8. Put the adverbial modifiers in their proper places.

Note. With verbs of movement or staying (движения или пребывания) the adverbial modifier of place comes immediately after the verb. If there are two or more adverbial modifiers, the usual order is "place", "manner", "time".

Models: Bill **ran home** quickly an hour ago.
They **stayed there** quietly all day.

1. He went (at seven o'clock, by taxi, to the theatre). 2. She stood (looking at the road, on the porch). 3. Felix lived (for a long time, in France). 4. We went (after dinner, to the village shop). 5. They left (in a hurry, at about 12 o'clock, for London). 6. We started (after dinner, there, immediately). 7. Don't forget that you must come (every morning, regularly, here). 8. I will meet you (tomorrow, at three o'clock, at the college gates). 9. Did you come (on your bicycle, to work, this morning)? 10. I went (by air, last month, to St. Petersburg).

9. Put the adverbs given in brackets in their proper places.

Note. The adverbial modifier of indefinite time expressed by such adverbs as: *never, usually, often, seldom, yet, just*, etc. is placed before the main verb or after the auxiliary or modal verb.

Models: She **seldom** comes to see us.
Do you **often** go through the park?
You are **always** late.
I can **never** understand you.
The book has **already** been translated.

1. She has a few mistakes in her composition (always). 2. I can agree to that (never). 3. We have six lessons a day (usually). 4. Old Mrs. Pratt is ill (often). 5. You are kind to me (always). 6. I met him there (seldom). 7. We are very busy (generally). 8. They will believe it, I'm sure (never). 9. My friend stays long with us (seldom). 10. We are going for a walk (just).

10. Put the adverbs of indefinite time in their proper places.

Note. In questions the place of adverbs of indefinite time is after the subject.

Models: Is he **often** late?

Have you **ever** seen him?

What time do you **generally** get up?

1. Where do you spend the summer (usually)? 2. Do you prepare your lessons in the afternoon (always)? 3. Did he come so late (often)? 4. Are you in time (always)? 5. When do they start working (usually)? 6. Have you seen him (ever)? 7. Are you going for a walk (just)? 8. Do the children quarrel with each other (often)? 9. Has your uncle mentioned this fact (ever)? 10. Must you get up so early (always)?

11. Put *very much* in its proper place.

Note. "Very much" is an adverbial of degree (обстоятельство степени). It has the following positions in the sentence:

1. after the direct object: I like this idea **very much**. I like coffee **very much** in the morning.

2. after the verb "to be" (before the 2nd participle): He was **very much** surprised to hear that.

3. before the subordinate clause: I hope **very much** that you will be able to do it.

1. Do you like the story? 2. I can't say that I like the idea. 3. Would it matter if we arrive about ten minutes later? 4. They were surprised to meet the two sisters there. 5. John regrets that he cannot take part in the discussion. 6. I was disappointed to find out that the letter was lost. 7. We enjoyed ourselves at the party. 8. He said that he was impressed by her progress. 9. I doubt that they have ever visited Japan. 10. I like a cup of hot tea at five o'clock.

12. Make up sentences using the following words:

1. Give, paper, a piece, of, me, a pencil, and. 2. Week, Mr. Barnett, new, brings, Mary, and, books, magazines, every. 3. Tall, General Henderson, with, hair, a man, white, was. 4. Was putting on, gloves, her, in, Nancy, a way, slow. 5. Show, can, I, something, you, interesting. 6. Good, English, some, have, I, books. 7. Them, can, I, bring, to, the Institute, you, to. 8. Cold, a night, January, was, it. 9. Long, can't, we, stay, here. 10. In, coffee, the morning, I, like.

13. Translate the following sentences into English:

1. Он хороший друг. 2. Мне холодно. 3. Эту книгу передай ему.
4. Запишите для меня свой адрес. 5. Я могу вам рассказать интересную историю. 6. Он хорошо говорит по-английски. 7. Объясни это ему. 8. Я написал вчера родителям письмо. 9. Ты можешь дать мне свой учебник? 10. Это хорошо. 11. Учитель говорил громким голосом. 12. Это ясно. 13. Закройте книги и слушайте меня. 14. Это очень легко.

14. Choose an adjective to form a nominal predicate and an adverb to modify a verbal predicate.

Models: It is clear.

I see it clearly.

1. It is (correct, correctly). 2. Spell the word (correct, correctly). 3. You know it (good, well). 4. Of course it is (good, well). 5. It is (cold, coldly) in the room. 6. Don't look so (cold, coldly) at me. 7. It is (easy, easily). 8. I can do it (easy, easily). 9. It is (warm, warmly) today. 10. He always greets us (warm, warmly).

15. Write the plural of the following nouns and read them aloud:

a story, a fish, a knife, a man, a dress, a tooth, a lamp, a box, a brother, a brother-in-law, a dog, a foot, a bench, a hospital, a bed, a sentence, a lady, a toy, an exercise, a child, a woman, a sheep, a niece, a son-in-law, a family, a half, a library, a wife, a potato, a sportsman.

16. Use the personal pronouns given in brackets in the Objective Case:

1. Do you know ... (he)? 2. Who is there? — It's ... (I).
3. They invite ... (we) to their party. 4. And do you invite ... (they)? 5. Ask ... (she) to come, too.

17. Name the forms of the personal pronouns and use them in sentences.

Models: She is the Nominative Case.

Her is the Objective Case.

You is the Nominative Case and the Objective Case.

The Singular — it, she, him, you, me, her, I, he.

The Plural — we, them, you, they, us.

18. Translate into Russian.

Note. When the plural forms *these, those* are the subjects of the sentence, they are translated into Russian as «эти».

Models: **This** is a good pencil. — Это хороший карандаш.

These are good pencils. — Это хорошие карандаши.

1. These sentences are not very long, are they? 2. This isn't a box. 3. These are not boxes. 4. This book is very interesting. 5. Those were not very interesting books. 6. These are simple sentences. 7. This phoneme is easy, those two were more difficult. 8. These are my notebooks. 9. Are these your things? 10. Those were very beautiful flowers. 11. Take those flowers, they are very nice. 12. These are my shoes.

19. Put into the Singular:

1. These are phonemes. 2. We have English and French books. 3. Roses are beautiful flowers. 4. Houses have roofs. 5. Those are little children. 6. Foxes are animals. 7. Watches are small clocks. 8. Classrooms have blackboards. 9. These are old oaks. 10. Dogs have tails. 11. Those boys are good friends. 12. Balls are round.

20. Put general questions to the following statements:

1. Mrs. Sandford is in bed. 2. These words are easy. 3. She is a good student. 4. They are in the garden. 5. Her daughter is a teacher. 6. The children are at school. 7. John is 19 years old. 8. Lesson 9 is difficult. 9. It is 10 o'clock. 10. The flowers are yellow. 11. You are future teachers.

To Lessons 4—5

21. Put disjunctive questions to the following statements:

1. Your family is not large. 2. The children are in the garden. 3. This man is a doctor. 4. His parents are not in Moscow. 5. It is six o'clock now. 6. Benny is not in the nursery. 7. They are old friends. 8. This is a very interesting book.

22. Put general and alternative questions to the following statements:

1. The girl is small. 2. The children are at school. 3. It is dark in the room. 4. This is a velvet dress. 5. The dog is in the yard. 6. They are busy all the time.

23. Make up imperative sentences.

Note. *Please* is introduced before or after the imperative for polite requests.

Ask your friend: 1. to go to the blackboard; 2. to give you a fountain-pen; 3. to fetch some chalk; 4. to find lesson 11; 5. to speak louder; 6. to meet you at 5; 7. to go to the laboratory with you; 8. to write exercise 3 at home; 9. to learn this poem by heart; 10. to write down the new words; 11. to repeat the sentence three times; 12. to look at the blackboard; 13. to listen to the new text; 14. to show you the way to the theatre

24. Make up negative imperative sentences:

Tell your friend: 1. not to open the door; 2. not to leave the room; 3. not to take the chalk; 4. not to write this exercise; 5. not to make such a noise; 6. not to smoke in the room; 7. not to send a telegram today; 8. not to bite the pencil; 9. not to talk so loudly; 10. not to go there alone; 11. not to close the window; 12. not to read text 7; 13. not to be late next time

25. Make up questions to which the words in bold type are answers:

1. **She is always at home in the evening.** 2. **The books are on the shelf.** 3. **Doctor Sandford's** wife is in the garden. 4. This is a **difficult** sentence. 5. **His parents are in Kiev.** 6. **The children are at school at this time.** 7. My mother is **60 years old.**

26. Complete the following sentences translating what is given in brackets:

1. I don't like to go out (когда холодно). 2. Open the window, please (в комнате жарко). 3. Switch on the light (уже темно). 4. Let's wait a little (еще очень рано). 5. The lesson begins at 9 (а сейчас только 8 часов). 6. Let's walk there (это недалеко). 7. Hurry up (пора идти в институт). 8. Let's take a bus (это очень далеко отсюда). 9. Go to bed (уже 11 часов). 10. Wake up (уже утро).

27. Use an indefinite article in the following exclamatory sentences where necessary:

1. What ... difficult phoneme this is! 2. What ... deep snow!
3. What ... easy sentences these are! 4. What ... hot water!
5. What ... cold evening! 6. What ... clever student she is!
7. What ... good ideas you have! 8. What ... beautiful music he is playing!
9. What ... dark eyes your daughter has! 10. What ... silly mistake you have made!
11. What ... fine weather! 12. What ... good advice! 13. What ... pretty girl!
14. What ... talented writer he is! 15. What ... lovely child your boy is!

28. Write the plural of the following nouns:

a country, a wolf, a tomato, a brush, a baby, a watch, a sheep, a postman, a day, a shelf, a sister-in-law, a text, a roof, a cassette-recorder, a page, a handkerchief.

29. Write 10 affirmative and 10 negative imperative sentences using the verbs given below:

to take, to give, to bring, to tell, to speak, to answer, to go, to read, to write, to come, to repeat, to begin, to forget, to switch on, to show, to look, to listen, to wait, to put on, to take off.

30. Use the infinitive as attribute (take the infinitives from the following list):

to remember, to learn, to answer, to eat, to come, to worry about, to say, to speak to, to do, to read, to apologize.

Model: Benny hasn't any friends **to play with.**

1. This is a rule 2. There is nothing... . 3. These are the letters 4. You are just the man 5. This is a poem 6. Have you got anything ... ? 7. He is always the first 8. I have nothing 9. Is there anything ... ? 10. This is the first thing ... 11. It is just the moment

31. Form the degrees of comparison of the following adjectives:

old, bad, cold, yellow, loud, clean, large, cosy, comfortable, green, modern, long, red, dark, good, small, interesting, difficult, important, easy.

32. A. Change the following sentences as shown on the model.

Models: 1. Tom is **as** clever as Jim.

2. Tom is not **as** clever as Jim.

Tom is **not so** clever as Jim.

1. The Thames is as long as you say. 2. She is as proud as her sister. 3. My pen is as good as yours. 4. This armchair is as comfortable as that one in Father's study. 5. The film is as interesting as the play. 6. My bag is as heavy as hers. 7. A tram is as quick as a bus. 8. She is as beautiful as her mother. 9. The furniture in her bedroom is as modern as in the sitting-room. 10. My dressing-table is as small as yours.

B. Change the negative sentences you have written in the following way.

Models: 1. Tom is **not (as, so)** clever as Jim.

2. Jim is **cleverer than** Tom.

To Lessons 6—7

33. Make up questions to which the words in bold type are answers:

1. They have got a **car** of their own. 2. He has a **nice, gentle** face. 3. We have a lot of relatives **in Moscow**. 4. You have got **three** mistakes in your test. 5. **Mr. Smith** has a son and a daughter. 6. **My** friend has a large family.

34. Replace the *of*-phrases by the noun in the Possessive Case:

1. The wife of Doctor Sandford. 2. The elder sister of Helen. 3. The friend of my brother-in-law. 4. The best suit of my husband. 5. The novels of Dickens. 6. The hat of my sister-in-law. 7. The answers of the students. 8. The tools of the workers. 9. The dress of the girl. 10. The dresses of the girls.

35. Replace the *of*-phrases by the noun in the Possessive Case:

1. The face of the woman is attractive. 2. The faces of these women are attractive. 3. The coat of my father-in-law is grey. 4. The coats of the passers-by are wet. 5. The voice of the man is too loud. 6. The voices of the men sound harsh. 7. The toys of the child are on the floor. 8. The toys of the children are on the floor.

36. Replace *no* by *not ... any*.

Note. *No* = *not ... any* and both are grammatically correct, but in colloquial speech *not ... any* is more common than *no*.

Models: The poor boy has no shoes to wear.

The poor boy **hasn't any** shoes to wear.

There are no apples on the plate.

There **aren't any** apples on the plate.

She gives him no money.

She **doesn't give** him any money.

1. She has got no English books.
2. I have got no friends here.
3. She has no more money.
4. I have got no cousins.
5. They have got no children.
6. There are no boys or girls in the house.
7. He has got no toys to play with.
8. I see no books on the table.
9. I want no more, thank you.

37. Translate into English using *not ... any*:

1. У доктора Смита нет детей.
2. У Бенни нет братьев и сестер.
3. У него нет в этом городе родственников.
4. У меня нет английских книг.
5. Не давайте вашему мальчику больше конфет (*sweets*).
6. У доски нет мела.
7. У меня нет времени разговаривать с тобой.
8. У нас сегодня нет уроков.
9. У нас в контрольной ошибок нет.
10. Не задавайте мне вопросов.

38. Fill in the blanks with the expressions *a lot of*, *plenty of*, *a great deal of*.

Note. In spoken English *much* and *many* are usually replaced by these expressions in simple affirmative sentences. Remember that *a great deal of* can be used to replace *much* only.

Models: We have **a lot of (plenty of)** apples this year.

We have **a lot of (plenty of, a great deal of)** time.

1. They've got ... cassette-recorders in the laboratory.
2. Doctor Sandford's wife has ... flowers in her garden.
3. She has ... trouble with her boy Benny.
4. The doctor has ... patients.
5. A housewife has ... work to do.
6. He has got ... English books in his library.
7. We have got ... spare time today.
8. Their family is large. They have ... children.
9. I spend ... money on books.
10. She buys ... milk for her grandchildren.
11. I have ... questions to ask.
12. He knows ... interesting stories.

39. Make up 8 sentences following the models given below.

Note. *Much* and *many* are used in questions and negative sentences, also in affirmative sentences when preceded by *very*, *too*, *so*.

Models: 1. Have you got **many** (a lot of) lessons today?

Yes, we have **a lot of** lessons today.

No, we haven't got **many** lessons today.

She has **too many** mistakes in her test.

2. Have you got **much** work today?

Yes, I have **a lot of** work today.

No, I haven't **much** work today.

She eats **so much** bread. It isn't good.

40. Change the following sentences into disjunctive and general questions:

1. There is a tea-pot on the table. 2. There are some flowers in the vase. 3. There aren't any English books on the shelf. 4. There is nobody in the garden. 5. There is a lot of milk in the jug. 6. There aren't any mistakes in your test. 7. There isn't any chalk at the board. 8. There are some pictures on the walls of the room. 9. There is some coffee in the cup. 10. There are six continents in the world. 11. There are a lot of flowers in the garden. 12. There is nothing in the box. 13. There aren't any new words in the text. 14. There is a lot of snow in the forest.

41. Fill in the blanks with *some*, *any*, *not any*, *much*, *many*, *not much*, *not many*, *very little*, *a little*, *very few*, *a few*:

1. Are there ... college-graduates among your friends? — Yes, there are ... 2. Are there ... students in the next classroom? — No, there aren't ... 3. I haven't got time, I must hurry. 4. I have ... time and can help you. 5. There are ... cups on the table, but there aren't glasses. 6. I have very ... time and can't stay any longer. 7. We know very ... about it. 8. I have ... questions to ask. 9. Very ... people know Doctor Sandford. 10. There are ... girls in the family, are there? 11. There's very ... chalk at the blackboard, go and fetch ... 12. There are ... students in the hall, are there? 13. There isn't ... tea in the tea-pot. 14. There isn't ... paper in the box, I need more. 15. There aren't ... pencils in the box, don't take ... 16. It's a secret. Very ... people know about it. 17. Please add ... more tea in my cup.

42. Use the proper article.

Note. Pay attention to the use of the article with the noun predicative, the noun object and the noun subject (in sentences with the introductory *there*).

1. Have you ... grandfather?
2. There is ... garden behind ... house.
3. My brother-in-law is ... writer and his wife is ... doctor.
4. These are ... difficult sentences.
5. I have ... father, ... mother and ... little sister.
6. What's ... matter with you?
7. We are ... students of ... English faculty.
8. There came ... knock at ... door.
9. Benny is already in ... bed.
10. Once there lived ... captain brave.
11. ... Doctor Smith is still at ... hospital.
12. This isn't ... snow, this is ... ice.
13. She has ... velvet dress.
14. He is ... good-looking young man of 20.
15. There are ... beautiful flowers in ... park.
16. Is she ... college graduate?

43. Translate into English using *not ... much* and *not ... any*.

Note. Instead of *little* and *few* we usually use a negative verb + *much* and a negative verb + *many*.

Models: **I haven't much** time (*instead of*: I have little time).

I haven't many English books (*instead of*: I have few English books).

1. У меня мало денег.
2. У вас мало времени.
3. Мы пригласили мало народу на вечер.
4. У них мало друзей.
5. В чайнике мало чаю.
6. В вашем саду мало деревьев.
7. У нее мало родственников.
8. У него мало работы.
9. Во дворе мало снега.
10. В этой аудитории мало столов.
11. На столе мало хлеба.
12. На полке мало книг.

44. Fill in the blanks with *it is* or *there is*:

1. ... warm in the room.
2. ... a theatre in our street.
3. ... easy to understand this rule.
4. ... five o'clock in the afternoon.
5. ... so nice seeing you again.
6. ... nothing to be done about this.
7. ... often a rainbow after rain.
8. ... too late to go there now.
9. ... a lot of snow this year.
10. ... a mistake in your dictation.
11. ... far from my house to the Institute.
12. ... difficult to say what's wrong about it.
13. ... very strange that he hasn't come.
14. ... still very early and ... nobody to be seen in the street.
15. ... usually a stamp on the envelope.
16. ... so cold out-of-doors today.
17. ... electricity in all the houses of the town.

45. Use the proper article:

1. Come to ... blackboard and write... Exercise 12. 2. You have ... spelling mistake in ... word "nursery". 3. He is ... old friend of mine. 4. There came ... tap at ... door and in another moment we saw ... small girl enter ... room. 5. He is ... young artist and, I should say, rather talented. 6. He gave her ... cigarette and lighted it. 7. I don't feel ... sympathy towards this man. 8. They are going to build ... new house. 9. Are ... rooms in your flat large or small? 10. ... hour is a long time. In ... hour you can read ... newspaper, or write ... letter. 11. What ... beautiful music he is playing! 12. In every remark he found ... meaning but not always the true meaning. 13. There is ... curiosity in her look. 14. ... Sandfords have ... nice house. ... house isn't large but comfortable.

46. Translate into English:

1. В семье есть другие дети? — Нет, я единственный ребенок. 2. Твой брат студент, и ему 19 лет, не так ли? — Да, он студент, но ему 18 лет, а не 19. 3. На улице много народу. 4. В кувшине нет молока. 5. У них двое детей — мальчик и девочка. 6. Такие люди есть, не правда ли? 7. За вашей школой есть сад? — Да. 8. В вашем городе есть парки? — Да, но немного, два или три. 9. У вас есть вопросы? 10. На столе около окна стоят часы. 11. Твои книги и тетради на полке. 12. На полке есть тетради? — Да, это мои тетради. 13. Что там на столе? — Там чайник и чашка. 14. Кто в соседней комнате? 15. Есть кто-нибудь в соседней комнате? 16. Есть в вашей аудитории книжные шкафы? 17. На столе есть сахар, но мало. 18. У Бенни много игрушек. 19. У Тома игрушек мало. 20. Времени у нас мало, уже половина второго.

To Lessons 8—9

47. Form the plural of the following nouns:

a lawn, a bush, a deer, a pantry, a sitting-room, a study, a sofa, a phoneme, an exercise, a housewife, a son-in-law, a nursery, a child, a woman, a family, a boy, a shelf, a mouse, a penny, a face, a tomato, a mother-in-law, a toy, a sentence, a leaf, a sheep, a piano, a policeman.

48. Fill in the blanks with *there is* or *it is*:

1. ... a party at our Institute tonight. 2. ... a lot of work to do. 3. ... not any coffee left. 4. ... cold today; ... a strong wind. 5. ... not a single mistake in your exercise. 6. ... dark; ... no moon. 7. ... not very far to walk. 8. ... too early to leave yet. 9. ... a cassette-recorder in the classroom. 10. ... strange that she is absent today. 11. ... a post-office near the house I live in. 12. ... a pity that you can't come with me. 13. ... not true to say that she is my friend. 14. ... time to begin our lesson. 15. ... no time to write it down, the lesson is nearly over. 16. ... a fact that he is often absent from school.

49. Arrange the following nouns into two groups: a) countable nouns, b) uncountable nouns. Say which can be used with an indefinite article:

apple, literature, sugar, ball, music, sea, news, dress, tomato, soup, mountain, advice, friendship, foreigner, money, class, shop, poetry, corner, ice, artist, sentence, subject, mistake.

50. Use *some* where necessary.

Note. Uncountable nouns and countable nouns in the plural are preceded by *some* when "a certain quantity or number" is implied.

1. Students write on ... paper and also on the blackboard. 2. I need ... writing-paper to write a letter. 3. I like ... sweet apples. 4. Please, buy me ... apples. 5. ... children must drink ... milk every day. 6. ... children do not like ... milk. 7. The tea is very hot, I must put ... milk in it. 8. What must I buy, ... cheese or ... butter? 9. I am fond of ... flowers. 10. Put ... butter on the potatoes. 11. I've brought you ... flowers. 12. Give me ... bread. 13. I don't like ... tea at this time of the day. 14. I'd like ... hot tea now. 15. Bring ... water, please.

51. Point out countable nouns by using an indefinite article.

Note. Remember that uncountable nouns in their general sense never take any article.

1. He is ... honesty itself. 2. ... iron is ... metal. 3. ... knife is made of ... metal. 4. I want ... glass of ... milk. 5. I like ... jam on ... piece of ... bread. 6. We can write ... letter in ... ink or with ... pencil. 7. I prefer ... book of ... poetry to stories of ... adventure. 8. Can you give me ... piece of ... advice? 9. No news is ... good news. 10. ... kindness is ... good quality.

52. Change the following sentences into the plural where possible:

1. The house is not large but it is comfortable. 2. A study is a room where we study, read or write. 3. The furniture is old-fashioned. 4. There is a pantry in the house. 5. Have you got an exercise to do? 6. There is a green lawn behind the house. 7. Is his family large? 8. This television-set costs a lot of money. 9. What is there in that box? 10. This cupboard is new and modern. 11. There is no soup in my plate. 12. Is the curtain white or yellow? 13. There is a lot of snow in winter. 14. The woman's dress is bright. 15. A city is a big town. 16. The child's toy is on the floor.

53. Choose the correct form of the possessive pronouns in brackets.

Note. The conjoint form of the possessive pronoun stands before a noun. The absolute form is used instead of a noun not to repeat it.

1. This is (my, mine) bag. 2. This bag is (my, mine). 3. Is (her, hers) family large or small? 4. (Her, hers) skates are better than (your, yours). 5. Whose hat is this? — It's (my, mine). 6. Is he a friend of (your, yours)? 7. Don't stay at (their, theirs) house; stay at (our, ours). 8. She is in bed in (her, hers) room. 9. (My, mine) pen won't write, please give me (your, yours). 10. She's an old friend of (my, mine). 11. Is this dictionary (my, mine) or (your, yours)? 12. (Her, hers) is the best composition.

54. Translate into English using personal and possessive pronouns in the appropriate form:

1. Дай мне на минутку твой словарь. 2. Скажи это ему, а не мне. 3. Где она? Я ее не вижу. 4. Доктор Сэндфорд — его приятель. 5. Что с ней? Она больна? 6. Это не моя тетрадь. Моя в голубой обложке (cover). 7. Ей сегодня лучше. Скажите об этом доктору. 8. Я хочу поговорить с ней. 9. Возьми этот цветок и передай его Бетти. 10. Не спрашивайте нас, спросите их. 11. Это плохой карандаш. Я не могу им писать. 12. Не садитесь на этот стул, у него сломана ножка (leg). 13. Моя комната больше, чем ваша. 14. Это старая книга; у нее пожелтевшие (yellow) страницы (leaves).

55. Choose the proper word from brackets:

1. (Can, may) you play the piano? 2. (Can, may) Benny watch TV before going to bed? 3. I think I (can, may) do the work myself. 4 (Can, may) your friend speak English? 5. (Can,

may) I have another cup of tea? 6. You (can, may) stay a little longer if you like. 7. I (cannot, may not) hear you. Speak louder, please. 8. You (can, may) take the book home. 9. (Can, may) I leave my bag with you? 10. I (cannot, may not) believe that.

56. Give negative replies to the following questions.

Note. *Mustn't* in a reply means — нельзя (запрещение), *needn't* — не нужно (нет необходимости), *can't* — нельзя (невозможно), *I'm afraid not* — вежливый отказ.

1. May I go out and play in the street? — It's dangerous to play in the street. 2. May I open the window? — It's cold outside. 3. Must he come here today? — He may come tomorrow. 4. May I take your textbook for a moment? — I must finish the exercise. 5. Must I bring the ear-phones? — It is the monitor's task. 6. Can I see the Dean? — He is busy. 7. Must we all come to the laboratory at 12? — You may come half an hour later. 8. May I write with your pencil? — It is broken. 9. May I take it home? — The book is not mine. 10. Can I speak to the secretary? — He is out.

57. Translate into English using modal verbs:

1. Можно вам помочь? — Пожалуйста. 2. Вы должны запомнить адрес и пойти туда тотчас же. 3. Какой-то человек хочет вас видеть. — Можете попросить его сюда. 4. Должен ли я уплатить вам сейчас же? — Нет, не нужно; я могу подождать. 5. Вы должны подписать письмо и поставить дату. 6. Он может это сделать вовремя, не так ли? 7. Могу я повидать доктора Сэндфорда? — (а) Да, он в кабинете. Сюда, пожалуйста. (б) Нет, его нет дома. 8. Можно включить радио? — Боюсь, что нет. Дети должны идти спать. 9. Можно пока положить книги на этот стол. 10. Чем могу быть вам полезен? — Вы можете сделать для меня многое. 11. Пока (в настоящее время) этого делать не нужно. 12. Можно задать вам вопрос? — Пожалуйста.

To Lesson 10

58. Use the required tense instead of the infinitives in brackets:

1. My little sister (to go) to school every day. 2. The sun (to rise) in the East. 3. Bad students never (to work) hard. 4. It often (to snow) in winter. 5. He (to wake up) at seven and (to have)

breakfast at half past seven. 6. The teacher (to point) at the blackboard when he (to want) to explain something. 7. Mother always (to cook) in the morning. 8. I (to see) what you mean. 9. She (to say), she (to hear) nothing. 10. There (to be) a girl downstairs who (to want) to see you. 11. My friend (to go) there nearly every week.

59. Write the following sentences in the negative and interrogative:

1. He takes English lessons. 2. She walks to the Institute. 3. They often go to the laboratory. 4. She writes to her mother every day. 5. He comes to see us on Sunday. 6. Tony reads newspapers in the evening, before going to bed.

60. Read quickly in the Singular!

1. My friends want to study French. 2. They remember everything. 3. Children receive a lot of pleasure from this game. 4. Do these girls go to the theatre on Saturday? 5. His friends work in St. Petersburg. 6. The children play all the morning and sleep in the afternoon. 7. My friends like meat and do not like fish. 8. They live in small houses which have three rooms. 9. His brothers work hard all day, and want to rest in the evening. 10. They get new books from the library every week. 11. The postmen bring letters three times a day. 12. They want to buy some toys, because their sons have a birthday tomorrow. 13. These girls come to our library every Thursday. 14. Their holidays finish in August. 15. The boys wake up at seven. 16. Housewives have to work very hard. 17. On Saturday they go to the cinema. 18. They know English well and can answer all my questions. 19. Our fathers work in an office and do not come home for lunch. 20. They do not believe her stories.

61. Make the following sentences negative and interrogative:

1. They receive the *Times*. 2. Benny knocks at the door of his father's study every morning. 3. They want to see this film. 4. There are a few mistakes in your composition. 5. Benny often shows Mr. White his toys. 6. She remembers everything. 7. She

¹ Most of the examples of this exercise have been borrowed from "Living English Structure" by W. Stannard Allen, London, 1955.

must sign that paper. 8. The boy has a lot of friends to play with. 9. He can speak English well. 10. Our lessons begin at 8.30. 11. He likes to read newspapers after breakfast. 12. My cousin lives in St. Petersburg.

62. Put disjunctive questions to the following statements:

1. It gets dark very early in winter. 2. We can have a good time together. 3. Victory Day is the greatest holiday in our country. 4. It doesn't take you long to get to the University. 5. They have a lot of relatives in Moscow. 6. There isn't any chalk at the blackboard. 7. You don't remember the new words. 8. She hasn't got any mistakes in her translation. 9. Benny and John are his nephews. 10. Some of our students live in the hostel. 11. She spends a lot of time in the laboratory.

63. Use the proper article:

1. He read ... leading article slowly moving his lips over ... words. 2. ... thought of Nessie faded from his mind. 3. I was ... interpreter during ... war. 4. We were shocked by... scene that followed. 5. And then ... lady came in, ... tall young lady. 6. We were met by ... handsome young man. ... man was ... guide. 7. ... street was empty. But suddenly she noticed ... old woman on ... opposite side of ... street. 8. Long ago this park was ... large private garden. 9. She changed ... wrapper in which she did the housework for ... black satin blouse and ... skirt. 10. ... marble clock on ... mantelpiece softly chimed twelve. 11. He had ... wild desire to run away. 12. I want you to explain ... incident we had this morning. 13. What ... nice cheerful fellow he is! 14. ... young woman of about 30 with ... pleasant face rose to greet them when they entered ... room.

64. Change the following a) into the negative, b) into the interrogative:

1. You remember her address. 2. He comes home at 7 o'clock. 3. Directors sign a lot of papers. 4. They receive several newspapers. 5. He has breakfast at 8 o'clock. 6. Benny likes fruit. 7. She lives near the metro station. 8. The girl plays the piano very well. 9. Men shave every day. 10. He spends all his money on books. 11. The last train leaves at midnight. 12. They speak English at the lessons. 13. My parents want to buy new furniture. 14. The girls help their mother. 15. On Sundays they have

dinner at home. 16. The dog usually barks at night. 17. Some girls enjoy dances. 18. Mary looks well. 19. He knows the right answer. 20. John loves Helen. 21. She cuts her hair every month. 22. The old woman feels very cold.

65. Make up sentences using the following words:

1. at once, can, all, we, questions, your, answer. 2. autumn, prefer, I, in, holiday, to have, a. 3. comes, late, my, often, elder, home, brother. 4. is, lawn, there, a, house, our, in front of. 5. telegram, her, to, a, send, he, must. 6. advice, always, she, very, good, gives, me. 7. they, mistakes, a lot of, make, spelling. 8. pronunciation, has, she, got, not, mistakes, any, in. 9. every, day, first-year, must, students, work, laboratory, at, the. 10. our, great, is, a, in, country, holiday, May, of, ninth, the.

66. Translate into English using appropriate pronouns:

1. Это мои перчатки, а где твои? 2. Это мой или твой карандаш? 3. Это твой карандаш. Мой зеленый. 4. Возьми эту лампу и поставь на мой стол. 5. Это твои тетради? 6. Я не могу взять этот зонтик, он не мой. 7. Кто из вас Нелли? — Это я. 8. Вот книжки! Которая твоя? 9. Какого цвета твое новое платье? 10. Кто знает ответ? — Я! 11. Они нас не знают, но мы хорошо их знаем. 12. Это очень странные факты. 13. Мне нравятся твои туфли, но мои лучше. 14. Что с ним? Он болен? 15. Какие книги вы любите? 16. Кто там? — Это я.

67. Change the following general questions into disjunctive ones:

1. Is Doctor Sandford still at the hospital? 2. Does your grandmother live in the country? 3. Have you many English books at home? 4. Are there any new words in this text? 5. Do you usually have dinner with your family? 6. Do you want to see this new film? 7. Can your cousin play the piano? 8. Does he not study German? 9. Is there a study in your flat? 10. Must we sign this paper at once? 11. Do little children sleep twice a day? 12. Are his parents not in Moscow now? 13. Do all the members of your family read the *Times*? 14. Do you not remember all the new words?

68. Use the proper article. Pay attention to the use of the article with nouns denoting parts of the day:

1. Late in ... afternoon they went back to London. 2. It was such ... cold and windy night that we had to look for shelter.

3. ...morning was breaking when we started. 4. It happened on ... very day of his arrival. 5. It was ... evening when we parted at last. 6. It has been ... wonderful evening for me. 7. It is pleasant to go to the country on ... warm summer day. 8. ... night was so wet that no one was about. 9. ... morning was perfect. 10. It is ... early morning. 11. ... night was silent. 12. I thought it was ... morning. 13. It was ... late night when he arrived. 14. ... evening was still and warm. 15. It all happened early in ... morning. 16. What ... exciting day it has been! 17. It is ... last day that we are together. 18. We arrived there late at ... night. ... next morning we were to begin our work. 19. It was ... day to tempt one out-of-doors — cool and bright.

69. Put the words in bold type into the Singular and make other changes if necessary:

1. **They** know the town well and can show you the way to the theatre. 2. My **friends** live in Kiev, they study at the University. 3. Do these **boys** go to school in the morning or in the afternoon? 4. **They** want to buy some English books which they need for their work. 5. These **girls** sing well but they cannot play the piano. 6. **Housewives** work very much at home. 7. **Two of my friends** work at this plant, they are engineers. 8. These little **girls** like when their brothers play with them. 9. **Children** spend a lot of time out-of-doors. 10. My **cousins** have families of their own. 11. My **sisters** have breakfast at 8 o'clock and then they go to school. They return home only at 2 o'clock in the afternoon. 12. **They** go to the library twice a month. 13. Their **teachers** tell them that they make a lot of mistakes because they are not attentive at the lessons. 14. **They** go to work by bus and return home on foot. 15. **Two of my sisters** are married, their husbands are workers.

70. Translate into English paying attention to uncountable nouns:

1. Спасибо за хороший совет. 2. Какая хорошая погода! 3. Мне очень жаль, но у меня плохие новости для вас. 4. Я думаю, что только работа может ему помочь. 5. Это трудная работа. 6. Он любит давать советы своим друзьям. 7. Я не люблю чай с лимоном. 8. На завтрак у меня яйцо и чашка кофе. 9. Я люблю бутерброды с яйцом или сыром. 10. Волосы у нее черные, а глаза голубые. 11. Эти деньги не мои, я не могу их взять. 12. В плохую погоду я не выхожу. 13. Этот книжный шкаф сделан из дуба.

71. Put the adverbs given in brackets in their proper places.

A. Models: He **always** has a lot of friends.

You can **always** do it in time.

I am **always** glad to see you.

1. You must follow the doctor's advice (always). 2. I can remember to do it in time (never). 3. We have six lessons a day (always). 4. You may take my books (always). 5. She is late (never). 6. Betty is ill (often). 7. I have my breakfast at nine o'clock (seldom). I have it at half past eight (usually). 8. I am glad to join you (always). 9. Old Mrs. Sandford goes out (seldom). 10. I know what to speak to him about (never).

B. Models: Can you **always** do it in time?

Are you **never** late?

Do you **always** get up at 7?

1. Is Helen in at this time of the day (rarely)? 2. Is she late (often)? 3. Must you bring the ear-phones for the lesson (always)? 4. Does he come home so late (often)? 5. Do you have dinner at six o'clock (usually)? 6. Is she glad to see you (always)? 7. Does he smoke in bed (ever)? 8. Does she introduce her friends to her mother (always)? 9. Does old Mrs. Sandford stay at home (usually)? 10. Does her son-in-law visit her (often)?

To Lessons 11—12

72. Make up questions to which the words in bold type are answers:

1. **In summer** a lot of people leave town and go to the country. 2. There are **twelve** students in our group. 3. On Sundays people usually get up **late**. 4. His parents live **in the Far East**. 5. Lucy speaks **two foreign languages**. 6. This young man is **from Poland**. 7. **They prefer to speak English** at the Institute.

73. Translate into English.

Note. Remember that future actions in clauses of time and condition are expressed by the Present Indefinite.

Models: We can't start in time if he **does not come back** from the country on Wednesday (... если он не вернется).

We can't go till we **finish** our work (... пока не кончим работу).

1. Я могу вам помочь, если вы мне позволите. 2. Возвращайтесь до того, как стемнеет. 3. Если кто-нибудь придет, попросите их подождать. 4. Встречайте меня на вокзале, когда я вернусь из Варшавы. 5. Я буду очень занят на следующей неделе, но если ты позволишь мне в субботу, мы сможем встретиться. 6. Когда будешь писать своему французскому другу, попроси его прислать фотографии Парижа. 7. Подожди, пока он не придет. 8. Мы не можем присоединиться к вам, пока не закончим работу. 9. Не забудь взять цветы, когда пойдешь встречать иностранных гостей. 10. Позвони мне, как только будешь готова. 11. Она не может пойти, пока не окончит перевод. 12. Мы должны купить карту, прежде чем пойдём в поход. 13. Я не могу ждать до сентября. Я поеду, как только начнутся каникулы. 14. Мы можем поехать к нашим болгарским друзьям, как только окончится учебный год. 15. Приходи ко мне до того, как я уеду в Чехословакию. 16. Я не могу вам ничего сказать, пока я не знаю фактов. 17. Нам надо ждать, пока наша делегация вернется из Болгарии. 18. Ты должен все объяснить отцу, как только он придет с работы.

74. Translate into Russian. Pay attention to the translation of the conjunction *if* when it introduces object clauses:

1. If you want me to help you, why don't you say so? 2. I don't know if there are any Bulgarians in the delegation. 3. Let's meet at nine o'clock if it is convenient for you. 4. Tell me if I may take these books home. 5. I don't know if it is so. 6. Why not go now if you want to see the illumination? 7. Ask him if he often comes home so late. 8. Would you like to join us if we go to Red Square? 9. I wonder if he likes his job. 10. Ask him if he has got any pen-friends in India.

75. Use the proper article:

1. ... Elbrus is ... highest peak of ... Caucasus. 2. ... Japan is situated on ... islands. 3. ... London is on ... Thames. 4. ... Poland is to ... west of ... Russia. 5. ... USA is in ... North America. 6. In ... north of our country ... summer is very short. 7. What is ... capital of ... Spain? 8. This expedition has just returned from ... Antarctic. 9. ... Urals separate Europe from ... Asia. 10. ... Ireland is ... island, isn't it? 11. ... Mississippi is... longest river in ... world. 12. ... names of ... rivers, seas and oceans are used with ... definite article. 13. Turning to ... East he saw that ... sun had risen. 14. I hear he is off to ... Central Africa. 15. ... Severn is ... longest river in ... Great Britain. 16. ... Great Britain lies in ... eastern part of ... Atlantic Ocean.

76. Compare the objects according to the given model.

Model: A lemon — an apple (sour).

A lemon is sourer than an apple.

An apple is not so sour as a lemon.

An apple is not as sour as a lemon.

1. The Black Sea — the White Sea (warm). 2. Oil — water (light). 3. Bulgaria — Russia (small). 4. Butter — milk (cheap). 5. Stone — wood (heavy). 6. Carrots — cucumbers (useful). 7. India — Japan (large). 8. Meat — vegetables (expensive). 9. Japanese — Spanish (difficult). 10. The Indian Ocean — the Arctic Ocean (warm).

77. Use the Present Continuous instead of the infinitive in brackets:

1. He (not to work), he (to watch) the TV programme. 2. Kitty (to finish) her porridge. 3. Look, the sun (to rise). 4. John (to polish) his boots and his sister (to press) her dress. 5. It (to rain)? Yes, it (to rain) very hard. 6. The delegation (to leave) Moscow tomorrow. 7. Somebody (to talk) in the next room. 8. Who (to make) such a noise? 9. What you (to read) now? I (to read) stories by Maugham. 10. The weather is fine. The sun (to shine) and the birds (to sing). 11. Somebody (to knock) at the door. 12. You (to go) anywhere tonight? 13. Why you (to speak) so fast? You (to make) a lot of mistakes. 14. Go and see what the children (to do). 15. Who you (to wait) for? I (to wait) for my sister. 16. I can't hear what they (to talk) about.

78. Use the proper article:

1. What shall we have for ... dessert today? 2. Let's go to ... canteen and have ... bite. 3. ... cucumbers and ... tomatoes are ... vegetables. 4. I don't like ... mineral water, I prefer ... cup of ... tea. 5. Pass me ... butter, please. 6. ... water, ... milk, tea and ... coffee are drinks. 7. Is there anything to your taste on ... menu? 8. Will you bring ... knife from ... kitchen? 9. Only after ... second course he felt he was not hungry any longer. 10. Is ... pudding to your taste? 11. They sat down to ... table and began eating. 12. It was ... stewed-fruit and ... ice-cream to follow. ... ice-cream was rather melted.

79. Replace the words in bold type by personal pronouns:

1. **Tom and Bob** are always hungry after classes. 2. Tom usually goes to the canteen with **his fellow-students**. 3. Mother

doesn't like **mustard**. 4. Give **Kitty** some tea. 5. Is **Kitty** thirsty? 6. Mother often asks Ann to help **little John**. 7. **Bob** doesn't like beer and always prefers a glass of mineral water.

80. Form all possible questions to the following sentences:

1. Mr. Smith reads the *Times* after breakfast. 2. He lives in a small town in the North of Poland. 3. The children must stay at home as it is raining. 4. Ann is helping her mother in the kitchen. 5. My elder daughter doesn't like porridge.

81. Use the Present Indefinite or the Present Continuous instead of the infinitives in brackets:

1. My elder sister (to have) a music lesson. She always (to have) a music lesson on Friday. 2. Who (to sing) in the next room? 3. Father (to read) a newspaper. He usually (to read) something before going to bed. 4. Mother (to cook) breakfast in the kitchen. She always (to cook) in the mornings. 5. Who you (to wait) for? — I (to wait) for Ann, we must leave in ten minutes. 6. It often (to rain) in autumn. 7. Do not go out, it (to rain) heavily. 8. You (to understand) the use of the Present Indefinite and the Present Continuous quite well? 9. What you (to write)? You (to make) notes about the two present tenses? 10. Why you (to smile), Kitty? 11. I often (to meet) you at the corner of this street. You (to wait) for anybody? 12. You usually (to go) through the park? — Not usually, it's only today that I (to go) here. 13. You (to hear) anything? — Yes, somebody (to knock) at the door. 14. They still (to discuss) where to go now.

82. Translate the following sentences into English. Pay attention to the use of the Present Continuous to express an action in the near future:

1. Мы сейчас очень заняты, так как завтра мы уезжаем. 2. Летом мы всегда уезжаем на дачу. 3. Давайте пройдем на платформу, поезд прибывает через 5 минут. 4. Поезда отправляются и прибывают точно по расписанию (according to schedule). 5. Делегация английских учителей прилетает (to arrive by plane) сегодня вечером в Москву. 6. Иностранные делегации обычно прилетают в аэропорт Шереметьево. 7. Поторопись, последний поезд отходит через несколько минут. 8. По расписанию последний поезд в Москву отправляется ровно в 12 часов ночи. 9. Когда мои друзья приезжают в Москву, они всегда останавливаются у нас. 10. Моя сестра приезжает в субботу. Я должна ее встретить. 11. В понедель-

ник я сдаю экзамен по истории Англии. 12. Студенты сдают экзамены два раза в год. 13. Моя подруга устраивает сегодня вечер. 14. Когда они устраивают вечер, они обычно приглашают всю нашу семью.

83. Copy the following sentences choosing the proper word from brackets:

1. Please, tell me the (next, nearest) way to the post-office. 2. The exercise is on the (next, nearest) page. 3. We must wait for some (farther, further) instructions. 4. Who is that boy in the (farthest, furthest) corner of the room? 5. He is the (oldest, eldest) son of my father's friend. 6. This is the (oldest, eldest) edition of the book. 7. Lucy is my (oldest, eldest) pen-friend. 8. I am (older, elder) than you. 9. Jim is the (oldest, eldest) son in the family. He is two years (older, elder) than Mary. 10. Eleven o'clock is the (last, latest) time when my daughter goes to bed.

84. Translate into English:

1. Какой язык труднее. английский или немецкий? 2. Волга — самый длинный водный путь в Европе, не так ли? 3. Каковы последние новости? 4. Сегодня погода хуже, чем вчера. 5. Февраль — самый короткий месяц года. 6. Ведь Лондон больше Парижа? 7. Мой словарь лучше твоего. 8. Какой материк самый большой? 9. Он не такой высокий, как его старший брат. 10. Какой путь самый короткий? 11. Джим — мой самый старый и самый лучший друг. 12. Это самая грубая ошибка. 13. Эти яблоки слаще груш. 14. Она ниже ростом, чем ее муж. 15. Альпы — самые высокие горы в Европе. 16. Последний рассказ в этой книге — самый интересный. 17. В воскресенье мы встаем позже, чем обычно. 18. Байкал — самое глубокое озеро в мире. 19. Хотя сыну всего 15 лет, но он уже выше своего отца. 20. У вас произношение хуже, чем у других студентов вашей группы. Вам надо больше заниматься. 21. Прямая линия — кратчайшее расстояние между двумя точками. 22. Моя сестра на 6 лет моложе меня.

85. Pick out countable nouns from the list below and write them in the plural. Give examples with the remaining uncountable nouns:

porridge, daughter, salt, sugar, butter, milk, tea, cake, bacon, toast, marmalade, tea-pot, egg, bread, soup, waitress, chop, beer, potato, pleasure, water, mustard, sausage, pepper, fruit, knife, orange, discussion, watch.

86. Copy the following sentences putting the direct and the indirect objects in their proper place; insert *to* or *for* wherever necessary:

1. Can I do (anything) (you)? 2. Pass (it) (your father). 3. Show (us) (the capital of Poland). 4. You must explain (it) (him). 5. Fetch today's newspaper and read (it) (me). 6. Please bring (some milk) (Kitty). 7. Send (it) (them) at once. 8. Ask the waitress to bring (us) (coffee).

87. Use the verbs given in brackets in the Present Indefinite or the Present Continuous tenses:

1. Why you (to walk) so fast today? You usually (to walk) quite slowly. — I (to hurry). I am afraid to miss the train. 2. Cuckoos (not to build) nests. They (to use) the nests of other birds. 3. I always (to buy) lottery tickets but I seldom (to win). 4. You can't have the book now because my brother (to read) it. 5. Some people (to do) everything with their left hand. 6. Who (to make) that terrible noise? — It's my son. 7. How you (to feel)? 8. Switch on the light. It (to get) dark. 9. You (to understand) the rule? 10. The sun (to set) late in summer. 11. What you (to look for)? — We (to look for) our grandmother's spectacles. 12. I (not to know) what he (to want). 13. What time she (to come) here as a rule? 14. Look, snow still (to fall). 15. It often (to rain) in October.

88. Translate into English using the Present Indefinite or the Present Continuous:

1. Студенты сдают экзамены. Не шумите в коридоре. 2. Посмотри, как ярко светит солнце. 3. Вы слышите шум в коридоре? 4. Подождите немного, они сейчас ужинают. 5. 9-го Мая тысячи людей приходят на Красную Площадь. 6. Вы любите смотреть телевизор? 7. Я не понимаю, о чем они говорят, так как они говорят очень тихо. 8. Послушайте! В соседней комнате кто-то плачет. 9. Кого вы ждете? — Я жду свою подругу. 10. Что ты ешь? — Я ем яблоко. 11. Осенью птицы улетают в теплые страны, а весной возвращаются обратно. 12. Сейчас мы проходим 12-й урок. 13. Студенты этой группы часто занимаются в лаборатории. 14. Завтра мы идем в театр. 15. Маленькие дети едят 4—5 раз в день. 16. Говорят, что он возвращается завтра.

89. Use the proper article. Pay attention to the use of the article with the names of meals:

1. We have ... breakfast at 8. 2. When ... lunch was over they went upstairs to rest a little. 3. We all agreed that it was ...

very pleasant dinner. 4. It is not good to smoke before ... breakfast. 5. Nobody objected to ... light supper. 6. At ... dinner we sat far from each other and could not talk. 7. All that made ... excellent breakfast. 8. When I came down to ... tea all had already gone. 9. ... dinner was marvellous. 10. She was not sure whether she should order ... supper herself. 11. It all happened at ... official luncheon. 12. When ... dinner was over she decided to talk with him. 13. As for ...supper itself it was ... very tasty one. 14. For ... breakfast was bacon and eggs and coffee. 15. We must organize ... little dinner to celebrate the event. 16. If you come half an hour before ... supper you will always find him at home. 17. After ... dinner sit a while, after ... supper walk a mile. 18. That night we had ... lonely little dinner. 19. She came down to ... breakfast. 20. I shall speak to him at ... dinner.

90. Translate into English:

1. Мы обедаем в 3 часа. 2. Если ужин холодный, подогрей его. 3. Он никогда не опаздывает к обеду. 4. По утрам, до завтрака мы ходим купаться. 5. Что у нас сегодня на ужин? 6. Они отказались даже от легкого завтрака. 7. За обедом все говорили о новом директоре. 8. Очень полезно прогуляться после ужина. 9. В конце завтрака я обычно пью кофе. 10. Мой руки, ужин готов. 11. Какой вкусный обед! 12. Садитесь к столу, обед стынет.

91. Fill in the blanks with *can* or *may* in the correct form:

1. ... I visit you one of these days? 2. ... you lift this box? 3. When the fog lifted we ... see where we were. 4. She asked me if she ... use my dictionary. 5. The telephone is out of order. I ... not hear anything. 6. ... you help me a little? 7. ... I read the letter? 8. You ... think whatever you like. 9. I ... not walk so quickly. I have a weak heart. 10. You ... take the textbook. I don't need it any longer.

92. Fill in the blanks with *must not* or *need not*:

1. You ... ring the bell, I have a key. 2. "You ... play with matches," said Mother. 3. I ... go to the shops today. There is plenty of food in the house. 4. You ... strike a match; the room is full of gas. 5. We ... drive fast; we have plenty of time. 6. You ... drive fast; there is a speed limit here. 7. You ... turn on the light; I can see quite well. 8. You ... ask a woman her age. It's not polite.

93. Fill in the blanks with *there* or *it*:

1. ... was a lovely morning. 2. ... was absolute silence all over the house. 3. I'm fond of young Toby; ... is a great charm about the boy. 4. ... was Lucy who told me his address. 5. ... must be a mistake in what you have written. 6. Is ... anything interesting on the TV programme tonight? 7. They say ... is going to be windy tomorrow. 8. ... was a dense fog that day. 9. ... was very foggy that day. 10. ... was no necessity to do it yesterday. 11. ... was not necessary to do it yesterday. 12. ... was snowing heavily all day. 13. ... was heavy snow all day. 14. While ... is life, ... is hope. 15. ... is hardly time to do the packing. 16. ... is all very well to say so, but is it so really? 17. ... is most unpleasant to have eight lessons a day. 18. ... is not known where he spent his early childhood. 19. ... is a time and place for everything. 20. ... was much to be said on both sides. 21. ... is not clear who is responsible. 22. ... is a long way from the house to the tram-stop. 23. ... is time to finish the translation before we go. 24. ... is a long time since I saw such an interesting film. 25. ... is no place like home.

94. Paraphrase the sentences using *too* or *enough*:

Models: It was so cold (that) we couldn't go out.

It was **too** cold (for us) to go out.

She is clever, and can understand everything.

She is clever **enough** to understand everything.

1. She knows English well and can talk to a foreigner. 2. The passage is so difficult that you can't translate it without a dictionary. 3. He has grown so fat he can't tie up his own shoes. 4. He was so thirsty he could drink a well dry. 5. You're so young that you don't know such things yet. 6. I know him well and I trust him. 7. The work is so difficult we can't fulfil it in a fortnight. 8. It's very late, you can't go for a walk. 9. He is not clever, and he won't understand your joke. 10. She is so kind, she can't be angry with anybody.

95. Use the required form of the adjective given in brackets. Insert articles where necessary:

1. My sister is much (old) than myself. 2. This is (warm) room in the house. 3. Her daughter is a little (tall) than I but much (thin). 4. It was (early) than I thought, only six o'clock. 5. Where is (near) shop? 6. He is (old) son in the family.

7. What's (late) news? 8. Only when (late) guest left the room she sighed freely. 9. Cardiff is (large) town in Wales. 10. She is much (useful) at home than here. 11. She is (beautiful) girl we have ever seen. 12. He is one of (good) engineers at the plant. 13. Today your answer is (bad) than last week. 14. John is my (old) friend in this place. 15. This is (funny) story in the whole collection. 16. I didn't like (late) chapter in this book. 17. Your composition must be as (short) as possible. 18. He was not so (talented) as we had expected. 19. They always choose (easy) way. 20. Which is (high) mountain in the world? 21. What can be (sweet) than honey?

96. Put the adverbs in brackets in their proper places:

1. Aren't you ready (yet)? 2. He doesn't understand the rule (still). 3. She's late for her lectures (often). 4. I can understand him (never). 5. Do you go through the park (sometimes)? 6. The buses are full in the morning (usually). 7. Have you been here (ever, before)? 8. I shall have to see his ugly face again (never). 9. He isn't late (generally), but he was late last night (nearly). 10. You must get up early (always). 11. I have to do it myself (nearly always). 12. I am going for a walk (just). 13. None of them had been there before (ever) and they wanted to go there again (never). 14. He can help you (always). 15. May I come to see you (sometimes)?

97. A. Translate into English paying attention to the use of articles:

ручка двери, ножка стола, горлышко бутылки, крыша дома, потолок комнаты, обложка книги, спинка стула, крыло самолета;

пачка сигарет, группа студентов, букетик фиалок, стадо овец, связка книг, набор инструментов;

буханка хлеба, ложка варенья, капля крови, кусок сахара, чашка кофе, бутылка вина, кувшин молока.

B. Make up sentences using the *of*-phrases.

To Lessons 13—14

98. Insert the appropriate form of the possessive pronoun:

1. This doesn't look like my tooth-brush; it must be
2. Take your bag, I have taken ...; come on! 3. They say they

have lost ... tickets; perhaps these are 4. John has come to see me; ... father and ... are old friends. 5. Mary and I have made new dresses to wear at ... party; she says ... is better than 6. Ann is going to help little Kitty to clean ... shoes.

99. Make up sentences according to the model using the following words as predicatives:

Models: **It is nice to see you.**

It is pleasant to take a shower in the morning.

pleasant, nice, useful, interesting, difficult, impossible, high time, a great joy, a pity, a good idea.

100. Write the comparative and the superlative degrees of the following adjectives:

late, pretty, sad, dear, gay, cheap, expensive, far, simple, clever, happy, sweet, little, hot, quick, heavy, pleasant, wonderful, lazy, old, easy.

101. Put the adverbs of indefinite time in their proper place.

Note. 1. The usual place of adverbs of indefinite time is after the auxiliary *have*. 2. *Yet* and *already* may also be placed at the end of the sentence.

Models: He has **already** finished his coffee.

He hasn't finished his coffee **yet**.

1. I have seen him (just). 2. Have you spoken to her about it (ever)? 3. I have been to the laboratory (already). Nick isn't there. 4. We have been there before (never). 5. They haven't finished breakfast (yet). 6. I have done my homework (already). 7. Have you made the beds, Ann (already)? 8. Mary and Edward have left (just). 9. She hasn't finished doing the room (yet). 10. I have finished my translation and now I am free (just). 11. She has seen the sea (never) and wants to go to the Crimea this summer. 12. When does your train leave? Have you packed your bags (yet)? 13. Have you been to England (ever)? 14. The bell has gone (just). 15. I have seen him looking so pale (never). 16. If you have seen the film you must remember this scene (ever).

102. a) Copy the sentences arranging them in the following way:
1. Sentences expressing the completion of actions. 2. Sentences expressing durative actions:

1. Glad to see you! Haven't seen you for ages. 2. I have lived in Moscow since childhood. 3. Have you done your morning exercises? 4. Robert has studied English for five years already. 5. Ann has made a new dress. 6. The children have just come home from a walk. 7. Has anyone cleaned the blackboard? 8. Why haven't you brought your article exercise book? 9. Kitty has been asleep for two hours, it's time to wake her up. 10. Something has gone wrong with the radio-set. 11. I haven't had time to repair the radio since last Monday. 12. Have you heard the news? 13. The bell has gone, let's begin our lesson. 14. It's 12 o'clock, so I have been here for two hours.

b) After you have written the sentences translate them into Russian.

103. Use the proper article. Pay attention to the use of the article with the noun in apposition:

1. ... girl was alone, ... rather short young woman of twenty-seven. 2. Her companion, ... handsome dark-haired youth, had left. 3. Last night we saw "An Ideal Husband", ... play by Oscar Wilde. 4. She was seventeen then — ... beautiful young creature. 5. This is my friend, ... writer. 6. Beside him hung the portrait of his wife, ... thin woman in black. 7. Tokyo, ... capital of Japan, is one of the largest cities in the world. 8. Our Institute, ... grey four-storeyed building, is not far from the railway. 9. Shakespeare, ... great English playwright, lived in the 17th century. 10. Mr. Bennett, ... man of fifty, resembled my father. 11. I saw him speaking to a young man, ... Englishman.

104. Use the Present Indefinite, the Present Continuous or the Present Perfect instead of the infinitives in brackets:

1. Will you, please, lend me your pen for a moment? I (to leave) mine at home and now (to have) nothing to write with. — I (to be) sorry, but I (to be going) to write myself. Ann (not to write), she can give you her pen. 2. You (to read) "The Gadfly" by Voynich? — I (to read) it now, I (not to finish) it yet. It (to be) a very good book, I (to like) it very much. 3. We (to go) to the café "Cosmos" tonight. You ever (to be) there? 4. Where (to be) Ann? — She (to be) in the kitchen. — What she (to do) there? —

She (to wash up). — I already (to help) my mother with the housework and (to come) to ask Ann to go to the cinema with me. 5. Don't forget we (to have) a party tomorrow, be sure to bring Bob with you if he (to come) back from St. Petersburg. 6. (to be) there anything the matter with you? You (to be) so pale. — Nothing the matter. I just (to finish) my work and I (to be) a little tired. 7. Who (to play) the piano? Mary still (to have) her music lesson? — No. The lesson (to be) over and the teacher already (to go). Mother (to play) for little Kitty. 8. Ring me up when you (to be) free. I (to have) something to discuss with you. 9. I (not to hear) the news yet. 10. Hurry up if you (to want) to go out with me. 11. She (to send) me a letter that she (to come) in a few days. 12. You (to understand) what they (to talk) about? 13. When she (to call) on us she always (to bring) some toys for my little daughter. 14. What you (to look) for? — I (to look) for my dictionary. I just (to see) it somewhere. I (to think) it (to lie) on the bookshelf.

105. Translate into English using the Present Continuous, the Present Indefinite or the Present Perfect:

1. Надень пальто и шапку. На улице холодно, дует сильный ветер. 2. Видишь человека на углу? Он на нас смотрит. 3. Сегодня на обед придет Елена. — Я давно ее не видела. Она очень изменилась? — Не очень. 4. Когда учитель объясняет новое правило, он обычно пишет на доске примеры. 5. Ты что-нибудь слышишь? — Я слушаю внимательно, но ничего не слышу. 6. Ты читал эту книгу, отец? — От корки (cover) до корки. Хорошая книга, я собираюсь прочесть ее еще раз. 7. Кто только что вышел из комнаты? — Не знаю, я никого не заметил. 8. По дороге на работу я обычно встречаю детей, которые идут в школу. 9. Я думаю, вам нужно выпить горячего кофе, прежде чем вы уйдете. Вечер такой холодный. 10. Ты видела Мэри сегодня? — Нет, она больна. Она больна уже десять дней. 11. Что ты собираешься делать после занятий? — Хочу пойти в кино. — Не уходи без меня, подожди, пока я тебе позвоню. — Хорошо. 12. Вы ходили в кино на этой неделе? — Нет, я очень занята последнее время. — Вы должны посмотреть новый фильм он вам, наверняка, понравится. 13. Вы часто ходите в театр? — Да, довольно часто, и сегодня иду. 14. Мы давно его не видели. Нелли говорит, что он очень изменился. 15. Я очень рада, что вы пришли. Вы всегда приносите хорошие новости. 16. Сегодня мы играем в теннис, Никки и я. 17. Они уже уехали? Нет, они уезжают трехчасовым поездом. 18. Есть у вас вопросы? Вы все поняли, что я вам объяснила? — Спасибо, все ясно.

106. Use the Present Continuous or the Present Perfect Continuous instead of the infinitives in brackets.

Note. The Present Continuous expresses an action going on at the moment of speaking. The Present Perfect Continuous expresses an action occupying a period of time still continuing or just finished.

1. What you (to look) at? — I (to look) at that picture over there. I (to look) at it for almost half an hour and I still can't understand what it is. 2. What Mary (to do)? — She (to practise) the piano. She (to play) since 12 o'clock. I think she must have a rest. 3. Here you are at last! I (to look) for you everywhere. 4. Why you (to smile) Robert? — I (to watch) your kitten. What a playful little thing it is! 5. I see you (to write) letters all the morning. Is it the last letter you (to write) now? 6. You (to sit) here for a long time. You (to wait) for anybody? 7. How long you (to study) English? — For three years already. 8. I (to work) at my report since Monday. Now I (to write) the conclusion. 9. Mary's mother (to rest) in the garden all day because she is ill. 10. She (to sleep) for ten hours! You must wake her! 11. David (to repair) the TV-set. He (to work) at it for an hour or so. 12. David (to wash) his hands. He just (to repair) the TV-set. 13. Why you all (to laugh)? Jim (to tell) you his anecdotes? 14. It's six o'clock. I (to wait) for Ann for half an hour. I must be off now.

107. Comment on the use of the Present Perfect Continuous and translate these sentences into Russian:

1. a) All these days he has been talking about his new plan. He can't speak of anything else. b) Here is Mr. Madden who we have just been speaking about.

2. a) I have been peeling potatoes for half an hour, but Mother says there isn't enough for everybody. b) Why are your hands dirty? — I have been peeling potatoes.

3. a) Children, you have been swimming half an hour already. Get out of the water, quick! b) I am cold because I have been swimming for an hour.

4. a) They have been working in the garden since 10 o'clock. Tell them it is time to have lunch. b) I am very tired; I have been working in the garden.

5). a) Kitty, you have been watching TV too long, you'll have a headache. b) I have a headache; I have been watching TV too long.

108. Use the Present Perfect or the Present Perfect Continuous instead of the infinitives in brackets:

1. You (to pass) your exam in English literature? 2. I (to try) to learn English for years but I (not to make) good progress yet. 3. That book (to lie) on the table for weeks. You (not to read) it yet? 4. I (to wait) here for her since 7 o'clock and she (not to come) yet. 5. I (to read) "War and Peace" for the last three months. 6. I (to think) about you all day. 7. He never (to be) here before. 8. I can't help being angry with you; you (to sit) here all the time and doing nothing. 9. There's nothing to be proud of; you (not to get) a single excellent mark as yet. 10. I (to work) so hard this week that I (not to have) time to go to the cinema. 11. The girls (to talk) about their new dresses for half an hour already; it seems they have nothing else to talk about. 12. I just (to talk) to him; he agrees to help us. 13. Some of our students (to join) the English club to get a better command of the language. 14. I (to know) her all my life and we always (to be) good friends.

109. Combine the two sentences into one using *too* + adjective + infinitive.

Models: I was busy; I couldn't write to you.

I was **too busy to write** to you.

It was very dark. We couldn't see anything.

It was **too dark for us to see** anything.

1. I am very tired; I mustn't work any longer. 2. It's very cold; we can't go out. 3. I was so angry; I couldn't speak to him. 4. It's very far; we can't walk. 5. It's very good; it can't be true. 6. This dress is very old; I can't wear it any more. 7. The music is very soft; we can't hear it. 8. You are so young; you can't be a teacher.

110. Read the following sentences a) in the interrogative, b) in the negative:

1. Bob came home late. 2. She gave them her dictionary. 3. He took a shower. 4. The students went to the lab. 5. They got up early. 6. Ann brought me a new magazine. 7. He left for London on Monday. 8. They wrote to me every month. 9. He read the letter out loud. 10. You did it all by yourself. 11. She spoke English fluently. 12. They sat down quietly. 13. Jim saw

them together. 14. They all heard the song. 15. He paid the money yesterday. 16. Benny found his ball. 17. She remembered every word. 18. Ann made good progress in English. 19. The boys knew where to go. 20. They celebrated New Year. 21. She got an excellent mark. 22. My parents met me at the station. 23. You thought he was right. 24. We discussed it at the meeting. 25. It troubled me very much. 26. Robert repaired Ann's iron. 27. They began on time. 28. You told John about it. 29. He spent a lot of time on his English. 30. They admired her singing very much.

111. Use the Past Indefinite or the Present Perfect instead of the infinitives in brackets:

1. How long you (to know) him? — I (to know) him since 1965. 2. He (to live) in Leningrad for two years and then (to go) to Siberia. 3. When he (to arrive)? — He (to arrive) at 2 o'clock. 4. I (to read) this book when I was at school. 5. I can't go with you as I (not to finish) my work. 6. The clock is slow. — It isn't slow, it (to stop). 7. You (to have dinner) yet? 8. The performance (to begin) at 7 o'clock and (to last) for 3 hours. We all (to enjoy) it. 9. The lecture just (to begin). You are a little late. 10. We (to miss) the tram. Now we'll have to walk. 11. You (to be) here before? — Yes, I (to spend) my holidays here last year. 12. You (to see) Kitty on Monday? 13. Where is Tom? — I (not to know). I (not to see) him today. 14. I (to lose) my pen. You (to see) it anywhere? 15. You ever (to try) to give up smoking? 16. Why you (to switch on) the light? It is not dark yet. 17. When it (to happen)? 18. He (to leave) for the Far East two years ago and I (not to see) him since. 19. The last post (to come)? 20. When you (to meet) him last? 21. You (to be) to the laboratory this week? 22. Why you (to take) my pen while I was out? You (to break) it.

112. Use the Past Indefinite or the Present Perfect instead or the infinitives in brackets.

Note. Remember that the definite place usually implies a definite past time.

1. You (to find) the key which you (to lose) yesterday? — Yes, I (to find) it in the pocket of my other coat. 2. I (to see) him in the laboratory today. We (to be) there together. 3. You (to see) him today? He is your friend, as far as I know; help me to find

him. 4. We never (to meet) him. We don't know what he looks like. 5. She (to meet) them in Tverskaya Street this afternoon. 6. I am angry with Ann; she (to keep) me waiting at the Institute for a long time this evening. 7. Lend me your rubber. I (to make) a mistake and wish to rub it out. 8. Do you know that the English delegation already (to leave) for London? — Yes, of course, I together with my fellow-students (to be) at the station to see them off.

113. Change the following sentences into the negative and interrogative:

1. Students often have to work at the laboratory after classes. 2. Tony had to take entrance exams in August. 3. You will have to come here twice a week. 4. She had to spend a lot of money on books. 5. They had to stay there for a long time. 6. Ann always has to get up early. 7. He has to work hard at his pronunciation. 8. Lucy has to help her little brother and sister to prepare their lessons. 9. You will have to join some sports society. 10. She has to clean the flat herself.

114. Use the Past Indefinite or the Past Continuous instead of the infinitives in brackets.

Note. Remember that when we want to express a period of time in the past, we usually use the Past Indefinite. The Past Continuous expresses an action going on at a definite moment in the past.

Models: We **lived** there for 10 years.

They **waited** for us for an hour.

1. We (to walk) in silence for a long time. Nobody (to want) to speak. 2. We (to walk) in silence when he suddenly (to ask) me if I (can) help him. 3. He (to wait) there for half an hour, but nobody (to come). 4. I just (to have) breakfast when the telephone (to ring). When I (to come) back to my coffee it (to be) almost cold. 5. I (to speak) to her several times, but she (to read) and (not to hear) me. 6. Ann (to drop) two cups while she (to wash) up last night, but neither of the cups (to break). 7. I (to walk) for a quarter of an hour and (to watch) what (to go on) around me: fast cars (to rush) in both directions, and it (to be) impossible to cross the street. 8. The old man who (to sit) on the bench beside me (to keep) silent for some time. Then he (to ask) me if I (to know) him. 9. She (to teach) Russian for two years

when she (to live) in France. 10. He (to remember) the day when he first (to go) to school. 11. We (to talk) about Jim when he (to run) into the room. 12. I (to stand) at the window for some time; the sun (to shine), and I (to decide) to go for a walk. 13. For a quarter of an hour or so he (to lie) motionless, he (can) not make himself get up. 14. Alison and Cassie (to talk) on the staircase as I went down.

115. Translate the following sentences using the Past Indefinite or the Past Continuous:

1. Когда я пришла, они обедали. 2. Когда мы катались на лыжах, начал идти снег. 3. Когда ты закончила школу? — В 1977 году. 4. В тот день у нас было много работы, так как вечером мы уезжали. 5. Сколько времени ты вчера занималась? — Я занималась 3 часа. 6. Мы познакомились, когда сдавали вступительные экзамены. 7. Вчера он был занят весь вечер, он чинил телевизор. 8. Он вошел в комнату, поздоровался со всеми и сел у окна. 9. До войны наша семья жила в Туле. Мы прожили там 6 лет. 10. Было известно, что делегация прибывает на следующее утро. 11. Я целый месяц гостила у своей подруги в Крыму. 12. Во вторник я два часа работала в лаборатории. 13. Они сказали, что уезжают из Москвы. 14. Она долго сидела на крыльце с письмом в руках. 15. Когда часы пробили одиннадцать, он все еще работал. 16. Он не замечал, что происходит вокруг. 17. По вечерам он имел обыкновение читать вслух своему сынишке. 18. Он сказал мне, что скоро уезжает из Лондона. 19. Я ждал там около часа. 20. Мой отец работал на том заводе 20 лет.

116. Change the following sentences into indirect speech:

1. He asked angrily, "Why are you smiling to yourself and don't answer my questions at once?" 2. The girl said, "I am thinking of the summer spent in the Crimea." 3. She said to Nick, "When are you going to visit them?" "I have no time," replied Nick. 4. Mary said, "I'm making a new dress, I want to wear it at our party." 5. Ann said, "We are thinking of going out." 6. The teacher asked, "Are you listening carefully, John?" 7. She asked him, "Is Robert coming tomorrow?" 8. I said, "Is John studying for an examination now?" 9. Father said, "Mary is doing her morning exercises, I don't want to disturb her." 10. Mother said, "You are forgetting your manners, John."

117. Use the proper article:

1. Did you finish ... school ... last year? 2. ... examiner has already come. 3. What was your mark in... History? 4. He has made ... great progress since ... beginning of ... term. 5. It is easy for ... child to study ... foreign language. 6. Where is ... money? — It is on ... table. 7. ... boy is good at ... Mathematics, ... Physics and ... Chemistry, but his knowledge of ... Literature and ... English is rather poor. 8. What ... fine weather we are having today! 9. At last he found ... very interesting work. 10. ... news he brought yesterday is very important. 11. What ... clever advice! 12. ... Phonetics is ... branch of ... Linguistics. 13. If you want to speak without ... mistakes you must study ... Grammar hard. 14. What is ... news? 15. ... exercise 12 must be done in ... written form. 16. Do you often work in ... laboratory? 17. She attends ... course of ... lectures on ... Russian Literature at ... University. 18. I am not interested in ... Chemistry. 19. Her subject is ... History of ... Art. 20. It was clear she had ... good news. 21. ... advice is good but I cannot follow it.

118. Comment on the use of tenses in the following examples and translate them into Russian:

1. Every evening the young fisherman went out upon the sea and threw his nets into the water. 2. Stanley got up looking for his stick. "Have you, children, been playing with my stick?" 3. Fleur does what she likes. 4. He liked music but the piece she was playing had no melody for him. 5. This is getting interesting. 6. How long have you been married? 7. Don't you know that Mrs. Greenfield has left us? She's gone to London. 8. He has been studying at the University for 6 years. 9. She looked at it for some time and slowly a little frown crept between her brows. 10. I am always telling Jerry that his uncle means more to him than his own parents. 11. I am starting again. A new life begins from today. 12. "It's a pity you interrupted us," said Nora. "We were having an interesting conversation." 13. At that moment the telephone bell rang. Rosanna took up the receiver and listened. 14. I was still thinking of it when I came face to face with Roger.

119. Use the required tense (Present and Past Indefinite, Present and Past Continuous, Present Perfect and Present Perfect Continuous):

1. She (to go) to Italy five years ago. Since then she (not to speak) Italian, and (to forget) nearly all she (to learn) there.

2. When he (to run) after the tram, he (to fall) and (to hurt) his leg. We (to have) to carry him home. Now he (to lie) in bed. The doctor just (to leave). The doctor (to say) he must stay in bed for a week. 3. He (to look) through my album when I (to enter). "You (to like) my sketches?" I (to ask) him. "They (not to be) very good." 4. What you (to look) for? — I (to lose) my pen and (to want) to find it before it (to get) dark. — When you (to lose) it? — I (to think) I (to drop) it somewhere here when I (to go) to the Institute this afternoon. 5. My friend Robert (to learn) French for the last three years, and now he (to study) German, too. 6. You (to speak) to Ann yesterday? — No, I (not to see) her for a long time. I (not to remember) when I last (to see) her. 7. My brother (to study) modern English literature for two years and then (to give) it up. 8. I (to look) at this photograph for five minutes, but I can't see you in it. — I'm afraid you (to look) at the wrong one. 9. You must stop reading; you have a headache because you (to read) too long! 10. My elder brother (to join) the army when he (to be) eighteen. 11. They (to live) in that town for ten years and then (to move) to the country. 12. We (to live) here for the last six months, and just (to decide) to move. 13. He (to write) a new play for the last two years, but he (not to finish) it yet.

To Lesson 15

120. Insert the missing conjunctions and comment on the use of tenses in the following sentences. (Conjunctions to be used: *when, till, before, after, as soon as, while, if*):

1. I shall believe it ... I see it. 2. You must wait ... the light changes to green. 3. I shall be ready ... you count ten. 4. He will ring up for the taxi ... you finish packing. 5. I shall tell you a secret ... my brother goes out. 6. We shall be starting immediately ... you finish your dinner. 7. I don't think he will write ... he arrives. 8. I shall always remember you ... I live. 9. I shall be preparing breakfast ... you are taking a shower. 10. I shall put on my raincoat ... it starts to rain. 11. He'll tell you ... you ask him. 12. ... you stay in the reading-hall I'll be working in the laboratory. 13. He will stay here ... you come. 14. ... they show me their homework, I will correct it.

121. Translate what is given in brackets using the Present Indefinite or the Future Indefinite:

1. You will enjoy yourself if you (поедете на Кавказ). 2. Ask him if he (поедет на Кавказ). 3. We shan't be able to go out if (будет сильный дождь). 4. They say (собирается дождь); the clouds are gathering. 5. I don't know when he (придет); the weather is so nasty. 6. Tell him to wait when he (придет). I may be late. 7. Tell Mother we (не скоро вернемся), it's much too far away. 8. Tell Mother not to worry if we (не скоро вернемся); it's much too far away. 9. I'll talk to him about it if I (увиджу его сегодня). 10. I'm not sure if I (увиджу его сегодня). 11. She will take the children out for a walk if she (окончит работу раньше). 12. I don't know if she (окончит работу раньше); she has got a lot to do. 13. The rain won't do him any harm if he (наденет плащ). 14. Ask him if he (наденет плащ); it looks like rain.

122. Complete the following sentences using the Present Indefinite or the Future Indefinite:

1. If you travel by car to the Crimea 2. I should like to accompany you in case 3. If the weather remains fine 4. We shall wait till 5. I should like to know when 6. Don't go away before 7. Tell me when 8. The rain will soak us to the skin unless 9. He is clever enough to understand what you want if 10. If it looks like rain 11. I am not quite sure if 12. I understand you are going to stay at home till 13. Please, ring me up as soon as 14. We'd better stay at home if 15. You may go skating after 16. Don't forget to remind him tomorrow in case 17. We'll remain here and wait for you until 18. He must join us tomorrow; ask him when 19. I'm afraid I shan't be able to join you before 20. She promised to come tonight. Please try to find out if

123. Translate into English using you (we) had better + Infinitive:

1. Вам бы лучше остаться дома; сейчас полет дождь. 2. Тебе бы лучше туда одной не ходить. 3. Нам бы лучше отложить эту работу до завтра. 4. Вам бы лучше пойти к нам, чем оставаться одному. 5. Тебе бы лучше надеть плащ. 6. Тебе бы лучше подождать Джона и пойти вместе с ним. 7. Нам бы лучше не говорить об этом Ане; она рассердится. 8. Ты бы лучше мне сказала, куда мы идем. 9. Ты бы лучше мне объяснила, почему он рассердится, если я рас-

скажу ему правду. 10. Вам бы лучше послать им телеграмму, если вы хотите, чтобы они поскорее приехали. 11. Нам бы лучше поговорить с ним. Он приятный человек, он нам поможет. 12. Вам бы лучше пойти и поговорить с ним сейчас же, если он еще не ушел.

124. Replace the Future Indefinite by *to be going to*.

Note. *to be going to*+ Infinitive refers an action to the near future; it has the meaning of intention or certainty.

1. I'll travel by car this summer. 2. We'll have a test on the use of tenses on Monday. 3. The Parkers will have a picnic lunch in the country on Sunday. 4. Ann will practise the piano all the morning. 5. There will be a storm soon, look at those clouds. 6. They say she'll be married this autumn. 7. I got wet through in yesterday's rain, I think I shall have a cold. 8. She'll clean the flat on Saturday. 9. What will you do when you finish school? 10. We'll see them all in September when they come from the country. 11. Do you like the song? I'll sing it again this evening. 12. What will you do after classes today? 13. I'll take my last exam next Monday. 14. The article isn't very long; he will translate it tonight. 15. My friend is leaving tomorrow. She says she'll write to me every week.

125. Use the proper article. Pay attention to the use of the article with the names of seasons:

1. ... winter was bitterly cold. 2. It was ... early autumn. 3. ... summer is my favourite season. 4. October is ... rainy month. 5. There are many wonderful verses about ... winter. 6. In ... spring ... days become longer and ... nights grow shorter. 7. ... children have ... long vacations in ... summer and ... short vacations in ... winter and ... spring. 8. ... summer is ... good time for sports. 9. It is pleasant to go to ... country on ... hot day in ... summer. 10. It was ... cold rainy autumn. 11. What is ... weather like in Siberia in ... winter? 12. ... Russian winter is famous for its frosts. 13. Look at ... sky. It is covered with ... dark clouds. 14. When it is ... winter in one part of our country it is already ... summer in another.

126. Translate the following sentences into English:

1. Стояла поздняя осень. 2. Зима 1941 года была очень суровой. 3. Летом мы всегда живем на даче, а зимой — в городе. 4. Наступила весна. Ярко светит солнце. 5. Пушкин очень любил осень.

6. Какая сегодня великолепная погода! Настоящая весна. 7. Я люблю бывать за городом ранней весной. 8. Лето было очень жаркое, и все стремились уехать из города. 9. Иногда осенью бывает очень хорошая погода. 10. Было холодное, дождливое лето.

127. Put the adverbs given in brackets in their proper place:

1. Does she wear this hat (always)? 2. Have you seen him (today, anywhere)? 3. It rains in this part of the country (seldom). 4. Have you seen such a vast forest (before, ever)? 5. Will you be working if I come at four (still)? 6. Do you go (there sometimes)? 7. He, as usual, was working (at night, late). 8. She spoke the last words (out loud). 9. We are waiting for you. Aren't you ready (still, yet)? 10. He gets up at seven. Has he got up (already, usually)? 11. You can be sure how to behave in her presence (never). 12. You must speak like that to your mother (never). 13. Can she do it (easily)? 14. Have you met him (before, here, ever)? 15. Let's go together (tonight, there). 16. She keeps us waiting a long time (seldom). 17. She doesn't take sugar in her tea (usually). 18. I made spelling mistakes when I was at school (generally) 19. The train arrived (yesterday, late). 20. The students of our faculty are very busy (generally).

128. Use the proper article:

... boy who had always lived in ... country and who had never heard of ... animals that live in other lands came one day to ... town where there was ... wild-beast show. ... elephant attracted his attention, and he was particularly struck by ... animal very much like ... cat, but considerably larger, with ... spotted skin and of ... quiet and peaceful appearance. Near ... cage, containing this beautiful animal, was another of much less attractive appearance with two humps on its back and with ... long ugly neck. "What is ... name of that pretty animal which you have placed next to this other ugly one?" asked ... boy of ... attendant. "That animal which you admire so much," he replied, "is ... leopard, and is one of ... most dangerous of all wild beasts."

129. Use the Future Continuous where possible.

Note. The Future Continuous is often used to express an action which is supposed or anticipated in the future (to anticipate — предвидеть, предвкушать).

a) Open the brackets:

1. Will you have a cup of tea? — No, thank you. I (to have) lunch soon. 2. I hope I (to sleep) peacefully tonight. 3. My boys (to go) back to college in a week's time, and I (to be) alone again. 4. What tasty little cakes! I expect you (to make) some more cakes like these while I stay with you, Auntie! 5. I must be off now. They (to wonder) what has happened to me. 6. I'm sure they (to meet) us at the station. I (to be) so glad to see them! 7. Will you, please, wait a little? He (to come) home soon. 8. I don't want to disturb you. I know you (to pack). 9. It's just the time to see him. He (to work) in his little garden. 10. He is supposed to be very busy then. He (to prepare) for his examination. 11. Just a second. You (to see) Cora shortly? 12. What game he (to play) tomorrow? 13. I suppose you (to meet) your people? 14. You (to see) him tomorrow by any chance?

b) Translate into English:

1. Я должна идти, мама будет ждать меня. 2. «Все это будет происходить со мной, и очень скоро», — подумал он. 3. Я легко могу представить, что будут делать мои родители, когда я приеду: отец будет читать газету, а мама — готовить мой любимый пирог. 4. Ник сейчас в Болгарии; он пишет, что через месяц-два будет возвращаться домой. 5. Останься со мной еще немного. Мы скоро будем пить чай. 6. Преподаватель говорит, что в следующий раз он будет читать лекцию об артикле. 7. Мы будем пить кофе после обеда, как обычно. 8. Не забудьте, мы будем вас ждать! 9. Не беспокойся, мама, я буду пить чай в институтской столовой. Сделай мне бутерброд, пожалуйста. 10. Боб обещает прийти. Полагаю, он опять будет рассказывать нам забавные истории. 11. Мы будем ужинать минут через двадцать. Не уходите. 12. Он скоро снова придет повидаться с нами. Я могу спросить его об этом, если хотите. 13. Я предполагаю, что мне пора идти обратно. Нэн будет недоумевать, где я. 14. Я увижу Генри сегодня вечером. Хотите, чтобы я передал ему что-нибудь?

130. Translate into English. Pay attention to uncountable nouns:

1. Мне нужен совет в этом вопросе. 2. Ваши советы очень хороши, но я не могу им последовать. 3. Сведения были очень важные. 4. Какая интересная работа! 5. Она сделала такие большие успехи! 6. Он всегда приносит нам какую-нибудь новость. 7. Вы слушали сегодня последние известия? 8. Где деньги? — Они в портфеле. 9. Погода сегодня отвратительная. Льет дождь, и дует холодный ветер. 10. Приятно поехать за город в хорошую погоду.

11. Какие интересные новости! 12. У тебя есть с собой деньги? Дай мне немного. 13. Работа, которую он нашел, очень нравится ему. 14. Какая замечательная мысль! 15. У нее волосы черные, а глаза голубые. Это делает ее очень привлекательной. 16. Я могу дать вам два хороших совета. 17. Ее старшая сестра велела ей отнести фрукты на кухню и вымыть их в кипяченой воде. 18. Это не мои деньги, я не могу их взять. 19. Кто дал вам такие интересные сведения? 20. Наконец он нашел работу, которая его интересует. 21. Это такая интересная пьеса. 22. Какой хороший совет вы мне дали!

To Lesson 16

131. Change the following sentences into indirect speech:

1. He said "I attend the language laboratory almost every day. I am working hard at my pronunciation, and I hope I'll make good progress soon." 2. Helen said to Roger, "I'll join you in a moment if you wait for me at the entrance door." 3. Robert asked his friend: "Where are you going for the week-end? I hope you won't stay indoors all the time?" 4. Helen said: "Don't even ring me up. I'll be working at my translation." 5. Mother said to the children: "If Aunt Emily invites us we'll spend the week-end at the seaside." 6. "I'm sure I'll still be sleeping when you start. I don't want to get up so early," said Alice. 7. "I recommend you to join our company if you want to have a good rest," said Roger, "we are going to the river, I know a nice place for bathing there." 8. She said: "The tall trees make a green corridor, and their leaves are murmuring above our heads while we walk along that wonderful alley." 9. "Are you quarrelling again?" he asked. "Mother will be angry with you." 10. "If you watch TV for a long time, you'll get tired," said Mother to the boy. 11. He said: "Hurry up! Find your hockey stick. I'll be waiting for you outside because it's too hot here" 12. She said: "I'll give him your note if you like. I'll be seeing him tomorrow as we work together."

132. Choose the proper word from brackets and say in which of the sentences *look* is a link-verb:

1. She looks (nice, nicely) in her new hat. 2. She looked (pleasant, pleasantly) and made everybody feel at ease. 3. She

looked (pleasant, pleasantly) at the little boy. 4. Father looked (stern, sternly) at me and I felt unhappy. 5. The girl looked (happy, happily) at her father, but the father looked (angry, angrily). 6. The woman looked (helpless, helplessly). 7. The woman looked (helpless, helplessly) about. 8. What's the matter with you? You look so (sad, sadly). 9. She looked (sad, sadly) at me and turned away. 10. Everything is all right with the little girl; she looks (gay, gaily) and (cheerful, cheerfully) again.

133. Translate into English. Pay attention to the sequence of tenses:

1. Ему очень хотелось поехать на юг, и мы не думали, что он вернется так скоро. 2. Он сказал, что, когда он занимается, он всегда выключает радио. 3. Отец сказал, что мы отправимся, как только я кончу завтрак. 4. Мы говорили о своей будущей работе. Петр сказал, что он поедет учить ребят в свою родную деревню. Там хорошая школа. 5. У нас было мало времени, так как мы уезжали на следующий день. 6. Он очень торопился, так как боялся, что сестра будет ждать его. 7. Моя сестренка чувствовала себя несчастной, когда получила двойку за сочинение. 8. Я пойду домой, как только кончу прослушивать пленку пятого урока. 9. Мой старший брат сказал мне, чтобы я не включал магнитофон, если я не знаю, как это делать. 10. Я как раз завтракал, когда зашел мой приятель и сказал, что мне придется поторопиться, если я хочу присоединиться к нему. Они отправятся рано. 11. Мы решили, что пока ты будешь делать перевод, Аня будет помогать нам, потом мы поможем ей вымыть посуду и убрать комнату до того, как ее мама придет с работы. 12. Джон сказал, что он все устроит сам для нашей поездки на взморье. 13. Мы надеемся, что, когда он вернется, он примет участие в нашей дискуссии о современной американской литературе. 14. Он ответил, что мы не сможем уладить этот вопрос, пока не поговорим с деканом. 15. Джемма знала, что Артур не изменит своего решения, даже если она даст ему совет, и, кроме того, она не хотела давать ему никаких советов.

134. Use the proper article:

Robert Robinson, my old acquaintance, had worked at ... plant in Detroit. There ... technical school was started for advertising reasons. ... newspapers had stressed ... fact that ... school would be open to all ... workers "regardless of colour."

Robinson's life before he came to that school had been full of ... hardships. His home was in one of ... southern states where he had become ... instrument-maker. ... unemployment caught

up with him, and he went to Detroit where ... newspapers promised ... employment. In Detroit ... new period in his life began: ... endless search for ... work. He managed to enter ... technical school. He was ... only coloured student there. ... newspapers made the most of it and even featured his photograph at ... work. ... papers, however, did not mention ... fact that he was paid less than ... white workers, and they kept quiet about ... animosity that he was met with every morning.

135. Use the Past Indefinite or the Past Perfect instead of the infinitives in brackets:

1. Margot (to go) to the door and (to lock) it, and (to return) with the key. 2. He sighed again and again, like one who (to escape) from danger. 3. Then I (to search) for a piece of paper and a pencil, and I (to write) a message for the maid. 4. He (to make) tea and (to eat) the biscuits which Mrs. Aberdeen (to bring) him. 5. Ansell (to give) an angry sigh, and at that moment there (to be) a tap on the door. 6. When the cinema (to be) over they (to go) for a walk across the dark, damp fields. 7. The door (to open). A tall young woman (to stand) framed in the light that (to fall) from the passage. 8. Cassie (to spend) the night at home, and on entering the dining-room (to glance) at the space above the fire. 9. He (to walk) about our sitting-room all afternoon, murmuring to himself. 10. It (to be) all so sudden that for a moment no one (to know) what (to happen). 11. He (to tell) me that they (to be) at the same public school and (to be) friends ever since. 12. At the age of seventy-four he (to be) excited as a boy about his expedition. 13. Near the door he (to see) the man he (to notice) at the station. 14. The house (to be) much smaller than he (to think) at first.

136. Change the following sentences into disjunctive questions:

1. He is having dinner now. 2. They usually have dinner at six. 3. She has a music lesson every Wednesday. 4. They had a quarrel yesterday. 5. She is having a music lesson now. 6. He had to take four exams. 7. Next week you'll have to prepare for your last exam. 8. She had to wait for a long time. 9. We have to arrange everything by tomorrow. 10. He had to pay a lot of money for this TV-set. 11. They will have to start tomorrow morning. 12. He has to work a lot at his English.

137. Use the Past Indefinite, the Past Continuous or the Past Perfect instead of the infinitives in brackets:

1. Yes, Hatte? What you (to say)? 2. He even (not to count) the money that Lammiter (to hold) out to him. 3. I (to look) at her. She (to smile) to herself and (not to answer) my question at once. I (to repeat) it. 4. For some time she (not to realize) where she (to be) and what (to happen). 5. Then she (to get) up and (to go) to the kitchen and (to open) the fridge. 6. Toby and Michael (to smile) at each other and (to begin) to walk slowly towards the lake. 7. The silence in the room (to tell) that the rain (to stop). 8. She (can) not think why she (not to think) of this before, she (to say). 9. He (to go) away on the very day I (to arrive). 10. My mother (to make) sandwiches in the kitchen and (not to hear) the bell. 11. He (to go) to school for the first time with a bunch of flowers in his hand, and it (to seem) to him that everyone (to turn) to look at him. 12. After he (to leave) school he (can) not find a job and (to decide) to go to New York. 13. The grass (to be) damp; it (to tell) us that rain (to fall) in the night. 14. Now he (to look) at me with wide open eyes. 15. He (can) not help thinking that he (to see) that face somewhere before. 16. After he (to read) "The Gadfly" he (to tell) all his friends that he never (to read) a better book. 17. Roger (to say) he (to come) back in an hour. 18. She (to turn) half about and (to see) that the rain (to stop) and it (to be) a little brighter outside. 19. After the war they (to part) and he (to tell) me that he (not to see) her since. 20. She (to go) back to take her gloves and bag which she (to leave) on the hall table. 21. The storm (to pass) and the sun (to shine) on the green leaves of the trees. 22. He (to look) through the window and (not to seem) to notice me.

138. Use the Past Indefinite, the Past Continuous or the Past Perfect Continuous instead of the infinitives in brackets:

1. He (to read) his evening paper as usual when a friend of his called him on the telephone. 2. He (to read) before the fire for half an hour when the telephone rang. 3. When we went to see them last night, they (to play) chess; they said they (to play) since six o'clock. 4. She felt chilly after she (to swim) for an hour. 5. They told me that Ben still (to swim). 6. The boys (to play) football and did not hear their mother calling them from the window. 7. The boys were tired because they (to play) football. 8. We (to work) in silence for some time when John spoke.

9. He (to look) at the fire and (to think) of something. 10. He (to look) three or five minutes at the fire and then turned his face to me; it was sad. 11. At last I found the book, which I (to look) for all day. 12. He asked me what I (to look) for. 13. When I entered the room Sir George (to talk) in a loud voice. 14. They told me Sir George just (to talk) about me. 15. Monty (to tremble) too in fits which shook his body from top to bottom. 16. She (to put) aside the book she (to read) and (to stand) up from the table.

139. Translate into Russian and then change the following sentences into indirect speech:

1. How long have you been sitting here? 2. It has been raining since morning, and we cannot go out. 3. She has been teaching in that school since 1968. 4. He has been working since I came here. 5. Come in! We have just been speaking about you. 6. I've just been asking him; he says he knows nothing. 7. They have been watching me all the time. I don't like it. 8. She has been waiting in the library for a long time. 9. What have you been doing since I last saw you? 10. Where have you been all the time?

140. Translate into English using the appropriate tenses:

1. Он уехал в тот день, когда я приехал. 2. Все эти дни он работал упорнее, чем ты. 3. Почему ты не слушаешь, когда я говорю с тобой? 4. Она долго работала в саду. Она не знала, что происходит в доме. 5. Не возвращайся, пока не найдешь его. 6. Вы давно знаете друг друга? 7. Не говори ему, когда мы приедем. 8. Я сейчас работаю усиленно, чтобы догнать группу. Я был болен две недели. 9. В тот вечер у нас было очень мало времени, так как мы уезжали на следующий день. 10. Маленькая Кити только что прыгала по комнате; где она сейчас? 11. Наступил вечер, а дождь все шел. 12. Извините, я не знала, что вы меня ждали. 13. Он сказал вам, когда придет? 14. Я знаю его, давно знаю. 15. Ваш мальчик очень подрос за эти месяцы. 16. Я был очень занят с тех пор, как видел вас в последний раз. 17. Я вижу, все смеются. Ты опять рассказываешь небылицы! (to tell tales) 18. Он сказал, что они выполняют эту работу с августа. 19. Она смотрела на меня с минуту, потом отвернулась и вышла из комнаты. 20. Я уверена, что все будут смеяться над тобой, если ты наденешь эту шляпу. 21. Сколько времени вы занимаетесь спортом? — С детства. 22. Девочка вскочила со скамьи, на которой сидела, и побежала встречать мать, которая как раз входила в сад с улицы. 23. Лекция еще не началась, и

студенты болтали и смеялись. 24. Я увидел его прежде, чем он меня. Он отвернулся, и я понял, что он опять не ответит на мои вопросы.

141. Use the proper article. Pay attention to the with-phrases (attributive and adverbial):

1. ... driver was ... young fellow with ... large red hands, ... long legs and ... orange hair. 2. They watched them go with ... amused look. 3. She always met me with ... smile. 4. He sat down to table with ... great pleasure. 5. They have been working with ... enthusiasm all this time. 6. It was ... little house with ... green windows and ... brown door. 7. It was ... cold winter with ... sunny weather and ... severe frosts. 8. The child looked at us with ... surprise. 9. He was ... young man with ... pleasant open smile. 10. He spoke with ... bitterness.

To Lesson 17

142. Put the following sentences into the Passive Voice:

a) 1. They often invite me to their parties. 2. People speak English in different parts of the world. 3. One uses milk for making butter. 4. We form the Passive Voice with the help of the auxiliary verb "to be". 5. They build a lot of new houses in this district every year.

b) 1. They built this house in 1950. 2. Somebody locked the front door. 3. Someone broke my pen last night. 4. They punished the boy for that. 5. They finished their work in time.

c) 1. People will forget it very soon. 2. They will translate this book next year. 3. They will tell you when to come. 4. Where will they build a new library? 5. Someone will ask him about it.

143. Put the following sentences into the Passive Voice:

1. No one has seen him anywhere this week. 2. Somebody has invited her to the party. 3. They have done all the exercises in written form. 4. They had done everything before we came. 5. I thought they had already sent the letter. 6. Evidently somebody had informed him of the news before they announced it. 7. They are constructing some new metro lines now. 8. Wait

a little. They are examining the last student there. 9. They are discussing this question now. 10. We could not use the cassette-recorder, they were repairing it. 11. When I switched on the radio they were broadcasting a very interesting programme. 12. They have not yet told him about it. 13. The branches of the tree hid her face. 14. I know her family. Her brother Charles has taken me there more than once. 15. I am sure your presents will please them. 16. They informed me that they had seen you in Oxford Street.

144. Use the proper article. Pay attention to the article in adverbial phrases of manner:

1. She nodded to me with ... smile. 2. I shall do it with ... pleasure. 3. He closed the door with ... bang. 4. Everybody looked at her with ... approval. 5. They were talking in ... low voices. 6. Though he said it in ... whisper I heard everything. 7. She was pulling her gloves on in ... very slow way. 8. She went up the steps like ... bird. 9. I was trembling like ... leaf. 10. She said it in ... matter-of-fact voice. 11. The young man smiled in ...amazement. 12. She was weeping like ... child. 13. With ... deep sigh she rang the bell. 14. They were walking along ... side by ... side. 15. He worked from ... morning till ... night but earned very little. 16. She told me everything ... word for ... word. 17. The boys were all dirty from ... head to ... foot. 18. I always meet them walking ... arm in ... arm.

145. Put the following sentences into the Passive Voice making the indirect object the subject of the passive construction.

Note. It is more usual in English to make the indirect object the subject of the passive construction.

Model: They showed me the way.
I was shown the way.

1. He offered me a chair. 2. We gave him all the money. 3. They have just shown me a new magazine. 4. Mother promised the boy a new toy. 5. Nobody has told me the news yet. 6. They sent you the invitation last week. 7. I am sure they will offer you a very interesting job. 8. They recommended me several articles on that problem. 9. Someone taught him French and gave him a dictionary. 10. They asked us to be there at eight o'clock. 11. They have promised me some books on this problem. 12. A passer-by showed us the way to Trafalgar Square.

146. Translate the following sentences into English using the Passive Voice:

1. Когда обсуждался этот вопрос? 2. Такие вопросы часто обсуждаются на наших собраниях. 3. Какой вопрос сейчас обсуждается? 4. Этот вопрос уже обсудили. 5. Когда я пришла, этот вопрос обсуждался. 6. Эта книга написана в XVIII веке. 7. Когда статья будет написана, ее поместят в газете. 8. Рассказ уже написан? 9. Эта работа была написана до того, как были сделаны новые открытия в этой области. 10. В Москве сейчас строится много новых домов. 11. Когда мы переехали сюда, неподалеку строилось несколько домов. 12. На этой площади будет построен новый дом. 13. Этот дом был построен до войны. 14. Эта школа только что построена. Осенью в ней начнутся занятия. 15. Мне уже задавали такой вопрос. 16. Такие вопросы часто задают на экзамене. 17. Я уверена, что вам зададут много вопросов, когда вы будете рассказывать о своей поездке. 18. Так как ему уже раньше задавали такие вопросы, он знал, что ответить.

147. Put the following sentences into the Passive Voice.

Model: They laughed at him.

He was laughed at.

1. People speak much of him. 2. They will look after the children well. 3. People will laugh at you if you say it. 4. They sent for the doctor immediately. 5. Everybody listened to her attentively. 6. They always wait for me after the lessons. 7. Nobody took notice of this little boy. 8. Everybody lost sight of the boat in the fog. 9. Why are they laughing at her? 10. I wonder whether they will listen to him. 11. Students often refer to these books. 12. Nobody has ever spoken to me in such a way. 13. If they send for you don't refuse to come. 14. They have not referred to that incident since then.

148. Make up sentences using the given verbs in the Passive Voice:

to look (at), to listen (to), to wait (for), to think (of), to speak (about), to refer (to), to look (for), to look (after), to send (for), to laugh (at), to speak (to), to ask (for).

149. Translate into English using the Passive Voice:

1. Работа только что закончена. 2. Доклад слушали очень внимательно. 3. Его вчера нигде не видели. 4. Телеграмма будет получена только завтра. 5. На этой улице строится новая станция мет-

ро. 6. Когда была написана эта статья? 7. Его попросили принять участие в концерте. 8. Об этом фильме много говорят. 9. Ей посоветовали написать доклад по-английски. 10. Вас просят к телефону. 11. Мне дали эту книгу всего на 3 дня. 12. Эта книга не переведена на русский язык. 13. Эта пьеса поставлена в Московском Художественном театре. 14. Меня об этом никогда не спрашивали. 15. В детстве ее учили музыке. 16. После лекции нам покажут фильм о Лондоне. 17. Письмо еще не отправили. 18. Интересно, ему уже сказали об этом или нет. 19. На эту книгу редко ссылаются, хотя она была издана в 1970 году. 20. Над вами будут смеяться, если вы это скажете.

150. Use the proper article:

Mor knew that now was his chance to give Miss Carter ... letter. He stood up. Miss Carter looked at him, ... little surprised. Mor searched his pockets for ... letter, which took him ... moment or two. Then he held it forth and threw it quickly on to her knee. It fell to ... floor and she picked it up with ... puzzled look. As she did this, ... motion caught ... Mor's eye and he looked over ... Miss Carter's head to see that Demoyte was standing at ... open door and had seen ... scene. Miss Carter, who had her back to ... door, had not observed him. She put ... letter quickly into ... handbag, which lay beside her, and looked up again at Mor.

(Alter "The Sandcastle" by Iris Murdoch)

151. Comment on the formation and meaning of the tenses in the following sentences. Translate them into Russian:

1. The sun rises in the East; now it is setting and night is falling. 2. I haven't seen your brother lately. Has he gone away? 3. I am taking the children to the Zoo this afternoon. 4. I felt she did not believe a word I was saying. 5. She suddenly realized that she had left her umbrella in the bus. 6. When shall we see you again? — I'll call on you as soon as I come back from Canada. 7. He was tired because he had been working too hard. 8. They haven't spoken to each other since they quarrelled. 9. We shall be playing in a tennis match on Sunday with medical students. 10. I hoped she would soon forget all about it. 11. I have been waiting here nearly half an hour. 12. I must have a rest. I have been running round the town all day.

To Lesson 18

152. Point out the Complex Object and the verbs after which this construction is used:

1. She made me do it. 2. I saw him enter the room. 3. We watched the train disappear. 4. You will hear him speak. 5. Mother didn't let the boy go to the yard. 6. The teacher made the pupil repeat the rule once more. 7. We wanted him to repeat the poem. 8. I should like you to come to our place. 9. Nobody expected him to say that. 10. Who wanted you to go there?

153. Complete the questions using the Complex Object:

1. Do you want ...? 2. Did you hear ...? 3. Do you expect ...? 4. Has anybody seen ...? 5. Did anybody make ...? 6. Who has noticed ...? 7. Why doesn't the doctor let ...? 8. Do you often see ...? 9. Would you like ...? 10. Did anybody expect ...? 11. Can you make ...? 12. Who made ...? 13. Did your parents want ...? 14. Who let ...?

154. Put the following sentences into the Passive Voice:

1. Everybody looked at them with interest. 2. They have finished the work at last. 3. The children surround their teacher after the lessons. 4. I lost the key yesterday. 5. He has brought the letter. 6. We shall send for the doctor at once. 7. One can rely on this man. 8. They were discussing the examination questions. 9. Have they asked you about it? 10. People met the delegation at the station. 11. Suddenly we heard some steps. 12. They will tell you everything about it. 13. We can win peace if we fight for it. 14. Nobody has answered my question yet. 15. What have people done about it? 16. They are typing the text. You'll have to wait. 17. Students often ask for this book. 18. People speak well about her. 19. They spoke to each student. 20. They have just discussed this question.

155. Use the proper article. Pay attention to the *of*-phrases:

a) 1. He leaned on ... back of ... chair. 2. He saw the boy on ... roof of ... house. 3. ... neck of ... bottle was very narrow. 4. It was ... face of ... old man. 5. ... cover of ... book was very bright.

b) 1. He gave her ... little bunch of ... flowers. 2. I am looking for ... box of ... matches. 3. She joined ... group of ... students

standing near by. 4. ... whole pack of ... cigarettes got wet and he couldn't smoke. 5. The house was reached by ... flight of ... steps.

c) 1. She asked for ... glass of ... water. 2. We could see ... drops of ... dew on the grass. 3. What do you say to ... bottle of ... beer? — No beer, thanks, I prefer ... glass of ... mineral water or just ... cup of ... tea. 4. He took ... jug of ... milk standing on the kitchen-table and poured himself a little. 5. Here's ... piece of ... chalk for you to write with.

156. Translate into English using the Complex Object with the infinitive:

1. Я слышал, как кто-то вошел в комнату. 2. Я видел, как они вместе вышли из дому. 3. Мы не ожидали, что он вернется так скоро. 4. Никто не слышал, как ребенок открыл дверь. 5. Это заставит тебя подумать, как исправить ошибку. 6. Мы хотели, чтобы они рассказали нам что-нибудь о Москве. 7. Я часто слышал, как она задавала один и тот же вопрос. 8. Интересно, что заставило его отказаться? 9. Мы видели, как дети побежали в сад. 10. Я хочу, чтобы все перевели эту статью. 11. Мы не хотим, чтобы вы это делали одни. 12. Он почувствовал, как из окна подул холодный ветер. 13. Тетя хочет, чтобы мы провели лето с нею. 14. Мы ожидали, что делегация придет в конце недели. 15. Я хочу, чтобы вы были более внимательны. 16. Он почувствовал, что вода поднялась ему до колен. 17. Заставьте ее помочь вам. 18. Они ожидали, что мы примем участие в обсуждении. 19. Я слышала, как кто-то открыл и закрыл дверь. 20. Она хочет, чтобы ее сын поступил в университет.

157. Change the following dialogue into indirect speech:

Ann: Will you join me? I am going to the grocery.

Helen: Come along, I have spare time, and will you go with me to the Department store?

Ann: Surely. Do you want to buy a new dress, a blouse or a skirt? I know you are very fond of blouses.

Helen: That's right. How do you know?

Ann: It's quite easy to guess. You have a new blouse nearly every other day.

Helen: You see, this time I want to buy a pair of shoes.

Ann: Haven't you bought brown shoes recently?

Helen: I bought those for my mother.

158. Translate into English using the Passive Voice:

1. Письмо получено вчера. 2. Этот роман не переведен на английский язык. 3. Работа будет закончена сегодня. 4. Когда будет издана ваша статья? 5. Тебя пригласили на вечер? — Нет еще, но я уверена, что меня пригласят. 6. Почему за ним послали так поздно? 7. Он сделал все, о чем его просили. 8. Вас просят подняться наверх. 9. Его речь на собрании была такой интересной, что о ней потом много говорили. 10. Покажите мне, где в вашем городе строится новый театр. 11. Этот материал сейчас носят. Он не дорогой и хорошо стирается. 12. Этого лектора всегда слушают с интересом. 13. Факты, о которых вы говорите, были опубликованы на прошлой неделе. 14. О ней очень хорошо отзываются. 15. Доктор сказал, что больного надо немедленно отправить в больницу. 16. В нашей стране о детях хорошо заботятся. 17. Мне только что предложили интересную работу. 18. В этот момент обсуждался очень важный вопрос и все внимательно слушали.

159. Use the proper article:

1. ... building Lammiter saw now was ... garage (once it had been ... stable and ... coach-house). 2. ... curiosity is ... vivid emotion. 3. He looked like ... man with several problems on his mind. 4. She went to ... window for ... air. ... pain about her heart was dreadful. 5. It was not ... answer he had expected. 6. He asked her if she could get him ... clothes in which he could pass unnoticed. 7. ... young man in ... photograph seemed familiar to me. 8. She stared at him with ... strange look that he could not interpret. 9. On ... evening of St. Valentine's day Boldwood sat down to ... supper as usual. 10. Suddenly round ... corner of ... house ... group of ... men appeared. 11. "... boy is all right," he said in ... low voice. 12. ... new information about them? Do you really have ... new information? 13. When we returned to ... town it was already ... late autumn. 14. Oh, darling, it's ... Behrman's masterpiece — he painted it there ... night when ... last leaf fell. 15. My brother has ... little cottage ... mile or so from here, and I have been spending ... couple of ... days with him.

160. Translate the following sentences into English paying attention to the use of tenses:

1. Когда мы вошли в зал, занавес уже поднялся. 2. Он пожалел, что сказал ей правду, когда увидел, что она плачет. 3. Хотя одна из ведущих актрис заболела, спектакль состоялся. 4. Кто звонил тебе вчера в 7 часов вечера? 5. Что было у вас сегодня на

завтрак? 6. Он звонил мне и спрашивал, все ли готово для пикника. 7. С тех пор как мы приехали, погода стоит ужасная. 8. Мы обсудим все после того, как выпьем по чашке кофе. 9. Вы очень бледны. Вы болели все это время? 10. Она сказала, что идет в овощной магазин, чтобы купить моркови и лука. 11. Почему ты пришел? Тебе было сказано, что я буду занята сегодня. 12. Если ты слушаешься моего совета, ты никогда не пожалеешь об этом. 13. За всю свою жизнь я не встречала такого доброго человека. 14. Он сказал, что окончил институт в 1976 году. 15. Мне бы хотелось знать, когда она придет в Москву. Если она придет в этом месяце, то я смогу с ней увидеться.

To Lesson 19

161. Use the Future Indefinite, the Future Perfect or the Present Perfect instead of the infinitives in brackets.

Note. Remember that in clauses of time the Present Perfect is used instead of the Future Perfect.

1. By the end of the year I (to read) five of Shaw's plays. 2. They (to leave) the country before you go to see them. 3. I can give you a definite answer only after I (to speak) to my mother. 4. By the end of the term we (to learn) a lot of new words. 5. I hope, when you (to do) this exercise, there (not to be) so many mistakes in it. 6. I expect you (to grow up) by the time I come back from England. 7. You had better not go bathing until you (to get rid) of that cough. 9. I'm sure you (to forget) me by that time. 9. She shan't have any pudding until she (to eat) her potatoes. 10. When I (to learn) a thousand English words, shall I be able to read a newspaper? 11. I (to write) all my exercises long before you come back. 12. Don't ask for another book before you (to read) this one. 13. They will not return home until they (to see) Scotland, Ireland and Wales. 14. I hope that by the end of the year he (to teach) us to speak English a little. 15. Sit down, and when you (to rest) I'll show you the garden.

162. Use the appropriate tenses instead of the infinitives in brackets. Translate the sentences into Russian:

1. Don't leave till we (to discuss) our plan in detail. 2. I hope that by the time I (to be) back with the flowers you (to finish) dressing for the theatre. 3. They are very slow in everything, so

by the time they (to begin), we already (to finish). 4. I can go only after I (to look) through the morning papers. 5. By the 1st of January she (to work) 30 years at the library. We are going to congratulate her and to celebrate the event. 6. I (to write) Lucy after I (to pass) all my exams. She always asks me about the examination results. 7. She promises to give me this novel for a couple of days as soon as she (to read) it. 8. I'm afraid we (to be) late, and they (to sell) all the tickets by the time we arrive. 9. If we (not to make) haste, they (to arrange) everything by themselves by the time we (to come) and (to reproach) us of being lazy-bones. 10. Don't forget to dust the room when you (to do) the beds. 11. Be sure to come before six or he (to go) already. 12. The test must be handed in as soon as you (to write) it.

163. Translate into English paying attention to the sequence of tenses:

1. Он сказал мне, что все будет сделано до того, как я вернусь. 2. Он надеялся, что к концу месяца он напишет третий акт пьесы. 3. Она была взволнована долгое время после того, как посмотрела спектакль. 4. Я еще не нашла своего места в партере, как погас свет. 5. Ник очень гордился, что достал билеты на премьеру. 6. Она напомнила мне, что зайдет за мной в 6.15, и у нас будет много времени до начала представления. 7. Роберт знал, что она не выйдет, пока не сделает работу по дому, и сомневался, придет ли она. 8. Он рекомендовал нам обсудить пьесу, после того как мы ее посмотрим. 9. Мать сказала детям, что не пустит их в цирк, пока они не сделают уроки. 10. Она дала мне программу, лишь когда тщательно прочла ее сама. 11. Она сообщила мне, что наш проект будет вскоре обсужден, и спросила, есть ли у меня еще вопросы. 12. Я был удивлен, когда узнал, что они починили телевизор. Я думал, что они не сумеют сделать это сами.

164. Translate into English using the gerund:

1. Я очень люблю читать хорошие книги. Хорошие книги подобны хорошим друзьям. 2. Он продолжал поглядывать на часы. 3. Избегайте делать ошибки; выполняйте упражнения тщательно. 4. Перестаньте, пожалуйста, смеяться и послушайте меня. 5. Девушки не замечали его и продолжали болтать о фильме, который недавно видели. 6. Она выглядела так забавно, что я не мог не рассмеяться. 7. Когда пришел Бен, Том продолжал работать и не обращал внимания на товарища. 8. Тетя Полли была уверена, что Том уже перестал работать и побежал на речку. 9. Эту пьесу не стоит смотреть, она очень скучна. 10. Эти факты стоит упомянуть.

они очень важны. 11. Не будете ли вы добры позвонить мне завтра? 12. Я не мог не улыбнуться тому, что она говорила. 13. Она не любит приходить поздно. 14. Он продолжал говорить, но я не слушала его. 15. Он настаивал на том, чтобы пойти с нами.

165. Use the proper article where necessary:

a) Before ... week had passed, ... whole neighbourhood knew that Mr. Dale was going to ... Africa as ... mechanic with ... big scientific expedition. ... expedition would have to cross to ... America with all its machines on board ... big liner, and from there start for ... Africa. ... expedition would sail to ... Algeria and from there it would cross ... African continent to ... Madagascar.

b) Anyone who has ever travelled on ... New York underground railway during ... rush hours can easily understand ... following: ... little man, pushed into ... car, suddenly thought of ... pickpockets and quite suddenly remembered that he had some money in his overcoat. He put his hand into his pocket and was somewhat shocked upon finding ... fist of ... fat fellow-passenger.

"Aha!" cried ... latter, "I have caught you this time!"

"Let my hand go," replied ... little man.

"... Pickpocket," cried ... fat passenger.

"... Scoundrel," answered ... little one.

Just then ... tall man, who stood between them, glanced up from ... paper he was reading.

"I'd like to get off here, if you, ... fellows, don't mind taking your hands out of my pocket."

166. Translate into English paying attention to the Passive Voice:

В прошлом году нашим драмкружком была поставлена новая пьеса. Пьеса была вначале прочитана и обсуждена. Она всем так понравилась, что несколько дней о ней только и говорили. Когда были распределены роли (to distribute parts), начались репетиции (rehearsal).

Однажды к нам пришел режиссер из театра. Он дал нам несколько ценных советов.

Наконец спектакль был готов. Было решено, что пьеса будет поставлена на институтском вечере. Как известно, в таких случаях рассылаются пригласительные билеты (invitation cards). Мы тоже послали приглашения во все вузы города.

Наступил долгожданный (long-expected) вечер. Зал был переполнен, все места были заняты. Прозвенел последний звонок. Спектакль начался. Наша пьеса была тепло встречена зрителями. Всюду слышалось: «Кто рисовал декорации? Кто сделал костюмы?» Спектакль имел большой успех и был повторен после этого много раз.

167. Write the passive forms of the following infinitives.

Models: to love — to be loved
to know — to be known

to touch, to see, to stage, to refuse, to accept, to receive, to support, to invite, to tell, to remember, to send, to find.

168. Use the appropriate forms of the infinitives of the verbs in brackets:

1. We did not want (to see) him. 2. He did not want (to see).
3. She doesn't allow me (to touch) anything on her dressing-table. 4. I knew that the painting was wet and must not (to touch); it could (to spoil). 5. I can (to do) the work in two days. 6. The work can (to do) in two days. 7. Mother says his invitation must (to accept). 8. The books may (to put) on the upper shelf. 9. She can't (to take) care of the children, she is a child herself. 10. The children must (to take) care of. 11. The dress must (to finish) before the evening. 12. Can it (to do) today? 13. I don't expect it (to do) so soon. 14. I expect you (to start) as soon as possible.

169. Translate into English using the Passive Infinitive:

1. Это письмо нужно отправить немедленно. 2. Эта статья не может быть переведена так скоро. 3. Этот ответ должен быть найден. 4. Карандаш, кажется, сломан. 5. Его можно тоже пригласить. 6. Это правило нужно запомнить. 7. Цветы можно поставить на стол у окна. 8. Я хочу, чтобы меня послали туда вместе с вами. 9. Ему должны сказать правду. 10. Эта пьеса не может быть поставлена в детском театре. 11. Я хочу, чтобы меня поняли правильно. 12. Они хотели, чтобы им дали разрешение пользоваться этими книгами. 13. Я не люблю, когда мне задают глупые вопросы. 14. Это можно легко понять. 15. Это нужно объяснить всем. 16. Я хочу, чтобы этот инцидент был забыт навсегда. 17. Этот текст можно перевести за полчаса. 18. Эту книгу можно прислать вам завтра, если хотите. 19. Его вещи нужно отнести наверх. 20. Вам не нужно делать перевод сегодня. Его можно сделать завтра.

170. Use the proper article:

1. There was at ... dining-table ... middle-aged man with ... dark eyes and ... sunburnt face, who had attracted ... Martin's attention. 2. Aileen knew almost nothing of ... literature except ... few authors. 3. I must have slept ... long time, for when I got up and went out of ... room I didn't know whether it was ... night or ... morning. 4. We had ... cold bacon for ... lunch that day. There was not much of it. I took it to be ... bacon we had not eaten for ... breakfast. But on ... clean dish it looked rather appetizing. 5. When ... winter came Hans suffered ... good deal from ... cold and ... hunger and often had to go to ... bed without any supper but ... few dried peas or some nuts.

171. Point out the Complex Object and the verbs after which this construction is used. Translate the sentences into Russian:

1. Then they heard the door-bell ring. "Who can that be?" said Mrs. Wainwright irritably. 2. Mrs. Mooney sat in a straw armchair and watched Mary remove the breakfast things. 3. There's a conference of teachers of history at Leeds. Your father wants to go to it. 4. He saw her eyes glint in the darkness. 5. It was past two o'clock when she heard the car return. 6. Tom made the boys go away. 7. He let us take the box. 8. They heard her start the car. 9. Would you like me to leave now? 10. I think I know why she makes you come here every day. 11. She felt her voice tremble. 12. Make your daughter help you.

172. Point out the Complex Object and answer the following questions:

1. When do you expect your friends to arrive? 2. Why did you let the boy touch my things? 3. Would you like me to stay or to leave right now? 4. Do you want me to inform them of the news? 5. Which question do you want me to answer? 6. How did you manage to see him enter the house if it was pitch dark? 7. Has anybody heard him say these words? 8. Who made you act in such a way? 9. Do you feel my hands grow cold? 10. How did you make him agree to this proposal? 11. What direction did you notice them drive? 12. What do they expect me to do in this situation?

173. Paraphrase the following sentences using the Complex Object:

1. I noticed how he nodded to her. 2. The old lady liked when people greeted her politely. 3. I think I hear that some-

body is moving upstairs. 4. We expect that he will deliver a speech at the conference. 5. I felt that somebody touched me on the shoulder. 6. They expected that I should say everything myself. 7. On entering the room we saw that they were talking very lively. 8. I felt that she was trembling from head to foot. 9. I heard that he was singing in the bathroom. 10. My little daughter likes when I am reading to her.

174. Point out the Gerunds and translate the sentences into Russian:

1. He was fond of skiing and skating in winter. 2. I beg your pardon for receiving you like this — do please sit down. 3. What I love best in the world is reading. 4. Nothing could be harder than just lying in bed day after day. 5. “Why do you keep on smiling?” she said severely. 6. He stopped writing and looked up at me. 7. Do you remember returning those books to the library? 8. Do you mind my smoking here? 9. I've given up the idea of going to the south in summer; my doctor doesn't allow me. 10. I don't seem to have much time for reading now. 11. The young officer kept on looking at his watch. 12. Their father doesn't mind going away for the holiday. 13. The boy looked so funny that they couldn't help laughing. 14. It was long after sunset, but no one thought of going to bed.

175. Make up sentences using the following word combinations with the gerund:

reading good books, speaking a foreign language, go on talking, keep on glancing, stop informing, begin working, manner of speaking, method of teaching, be worth seeing, be busy writing, can't help smiling, give up smoking, after coming, before entering.

REVISION EXERCISES ON TENSE AND VOICE

176. Name the tenses suggested by these points and illustrate them with examples of your own.

The tense expressing:

1. an action at some definite time in the past;
2. a temporary action, going on at the moment of speaking;
3. an action in the future;
4. an action in progress simultaneous to some definite moment in the past;

5. a definite action in the near future;
6. a prior action connected with the present by its result;
7. an action which began before and is connected with the present through its duration;
8. an action occupying a period of time which began in the past and is either still continuing or just finished;
9. an action expected or anticipated in the near future;
10. a habitual action in the present;
11. a succession of actions in the past;
12. a temporary action in the past taking place for some period of time expressed by the *for*-phrase;
13. an action in its progress at a definite moment in the future;
14. a prior action to some past moment, either resultative or durative;
15. an action occupying a period of time which began before and continued into some past moment or just finished;
16. a future action viewed from the past;
17. a definite future action in the near future viewed from the past;
18. a habitual action in emotional sentences with "always".

177. Use the Present, Past or Future Indefinite instead of the infinitives in brackets. Use the Passive Voice where necessary:

1. We (to be) all so excited, we (can) hardly wait for tomorrow morning. 2. I (to hope), my friend, that you (to come) and (to spend) at least a week with us. 3. No one (to know) when he (to come) tomorrow, or whether he (to come) at all. 4. I think he (to make) good progress very soon because he (to work) hard. 5. I will gladly do this if I (to be allowed). 6. He (to light) his pipe and (to look) at me for about three minutes. 7. The telegram (to bring) yesterday in the morning when I (to be) just about to leave the house for my office. 8. What you (to do) on your last day off? — I (to spend) it in the country with my friends. 9. He (to promise) that everything (to arrange) before tomorrow afternoon. 10. If anyone (to want) to see me, tell them I (to be) back by five. 11. Yesterday he (to walk) about our sitting-room all afternoon, murmuring to himself. 12. "I (can) not think why I always (to drop) things," (to say) Mrs. Oliver. 13. Arthur waited till Gemma (to come) up to him. 14. After dinner I (to sleep) for two hours till my sister (to wake) me. 15. With a slight sigh he (to draw) the candle towards him, (to take) out a fountain-pen, and (to begin) a letter to his mother. 16. Your answers must (to write) on one side of the paper only. 17. He promised to come if he (to have) time. 18. As soon as you (to buy) the book, I (to borrow) it from you.

178. Complete the following using the Present Indefinite or the Future Indefinite:

1. He promised to bring some new magazines. I should like to know when 2. It goes without saying I will accept the invitation if 3. Please, tell him the news as soon as 4. Let her know where the students have gone in case 5. She is going to travel by car this summer, but she is not quite sure if 6. Don't forget to put down her address for me before 7. I can give you my notes on condition 8. If you wish Mary to go shopping with you on Monday, ask her if 9. I am told that a delegation of English students is coming to our University, but I don't know exactly when 10. If he wants to go on an excursion to the seaside with us, tell him when 11. I am afraid to disturb them if 12. Please, ring me up if you learn when 13. I'll communicate to you as soon as 14. Dora expects us to come and see her on Sunday. She wants us to let her know if 15. Let's go to a café when 16. He will tell you when he 17. You must explain it to him before 18. It will be done by the time 19. I'll help you to look for it until 20. This dress will lose its colour when 21. They will praise us if the work 22. In spite of his promise to help us I don't think he

179. Use the Past Indefinite or the Future in the Past instead of the infinitives in brackets. Use the Passive Voice where necessary:

1. The girl (to think) that if she (not to sell) the flowers she (not to be) able to buy bread. 2. He (to know) she (to feel) quite differently about it in the morning. 3. The old captain (to be) happy to be back and (to boast) he (to live) another twenty years. 4. At lunch Mariette (to tell) him with pride that this evening the cinema (to be) open. 5. Soon everything (to arrange) for the trip and the family (to start) for the railway station. 6. We (not to know) where the new bridge (to build) that summer. 7. Why they (to keep) it from him? — They (to be) afraid he (to be) upset if he (to learn) the truth. 8. The old theatre in our native town (to reconstruct) last year. 9. That evening, at dinner she (to tell) me that when Roger (to come) we must show him the letter. 10. The dinner (to leave) on the table untouched. 11. He (to walk) about three hours and he (to see) a little village lost in snow. 12. Peter (to promise) to call on me before he (to leave) Moscow. 13. He (to ask) me to accompany him when he

(to go) sightseeing. 14. She (to say) they (to be) glad to see Mr. Eliot at any time, and she (to know) her husband (to be). 15. When I (to wake) next morning I (to decide) that I (to visit) him as soon as his doctor (to allow) me. 16. They (to have) to stay there until Jill (to return) from Paris. 17. Then she came to New York where she (to remain) two years. 18. I (to have) no idea when he (to be) able to come. 19. I (to say) I (to try) to speak to her if I (to have) a chance. 20. The examiner (to tell) me not to come again until I (to be prepared) well.

180. Translate into English using the Indefinite tenses in the Active or in the Passive Voice:

1. Мы долго обсуждали работу спортивного общества института. 2. Как вы любите проводить время летом? — Я увлекаюсь ездой на велосипеде и игрой в волейбол. 3. Мы были удивлены тем, что она так хорошо говорит по-английски. 4. Мне кажется, что это выражение должно быть объяснено еще раз и с новыми примерами. 5. Я думаю, нам надо перекусить до того, как начнется последняя лекция. 6. Не кажется ли тебе, что в этом тексте мало новых слов? 7. А не кажется ли тебе, что серьезные тексты требуют хорошего знания языка? 8. Мы были очень тронуты рассказом о капитане Медоузе. 9. Доктор велел им подождать, пока она не проснется. 10. Я думаю, они будут здесь через полчаса, если поезд не опоздает. 11. Меня спросили, знаю ли я Марту Браун. 12. Ты знаешь, где находится этот музей? 13. На экзамене по истории Англии мне были заданы очень трудные вопросы. 14. Он знал, о чем она спросит, когда придет, и старался не думать об этом. 15. Я оставался там около часа, но никто не пришел. 16. Он имел обыкновение читать газету перед тем, как лечь спать. 17. Он читал газету перед тем, как лечь спать, когда я заглянул к нему в комнату. 18. Она закрывала окно по вечерам, так как боялась сырого воздуха. 19. Она закрывала окно, когда заметила, что калитка в саду открыта. 20. Старый капитан, бывало, приходил к нам и сидел часами. Он знал много удивительных историй.

181. Retell the following jokes in indirect speech:

a) Boy of Six: Daddy, when I grow up I want to be an Arctic Explorer.

Father: That's fine, Bill.

Boy: But I want to go into training at once.

Father: But how?

Boy: Well, I want a dollar a day for ice-cream, so I'll get used to the cold.

b) Customer: I should like a book, please.

Bookseller: Something light?

Customer: That doesn't matter. I have my car with me.

c) Landlord: I must remind you that I will not tolerate children, dogs, cats or parrots. And no piano playing. And no radio. Is that clear?

Tenant: Yes, sir, but I think you must know that my fountain-pen scratches a little.

182. Use the Present Continuous or the Present Indefinite instead of the infinitives in brackets:

1. Wait for me, Alice. I (to come) too. 2. I (to be) afraid I (not to understand) you. 3. What you (to think) about it? — I (to think) you (to be) right. 4. What you (to think) about, Jim? — I (not to think) of anything, I just (to have) a rest. 5. Catherine (to be) in the garden. She (to pick) cherries. 6. I (to be) sorry, Jackson, but my friend (not to feel) very well, so drive us back, please. 7. Can you hear what he (to say)? 8. The girl you (to talk) about (to be) the eldest daughter of my old friend. 9. What you (to see) there? — I can't see quite well, but it (to seem) to me Lucy (to come). 10. What you (to look) at? — I simply (to look) about. 11. You always (to smile) when you (to see) him? 12. She always (to smile) when she (to talk) to him? 13. Mother (to say) Aunt Julia (to leave) on Thursday and Ann (to leave) with her. 14. Appetite (to come) with eating. 15. My sister (to practise) the piano; she usually (to practise) it about this time. 16. I (to hear) his voice in the next room. 17. What you (to listen) to? — I (to listen) to music. 18. She often (to come) to see you? — Not so often, she (to be) a student now and (to be) very busy. 19. Who else (to go) with you to Bulgaria? 20. When he (to go) to Bulgaria he always (to take) some presents to his Bulgarian friends.

183. Use the Past Indefinite or the Past Continuous instead of the infinitives in brackets. In some sentences the Passive Voice is required:

1. At lunch the rain still (to pour). 2. After breakfast he (to rise) from the table and (to light) a cigarette. 3. Peter (to walk) aimlessly up and down the room for a long time. He (not to know) what to do. 4. On Sunday morning the weather (to be) unusually lovely. The sun (to shine) brightly in the cloudless sky. It (to be) such a pleasure to be out in the open air. 5. Mrs.

Oliver (to have) her breakfast in bed when the telephone (to ring). 6. They (to discuss) where to spend the weekend for an hour or two. Finally it (to settle): they all (to go) to Brighton. 7. "I (to have) an interesting conversation with Catherine when Paul (to appear) and (to interrupt) us," (to say) Dora. 8. While we (to watch) the last scene, Jean's warm tears (to fall) upon the back of my hand one by one, like raindrops in spring. 9. She (to get) into bed, (to lay) her head on the pillow and in two minutes (to sleep) like a child. 10. They (to be) all alarmed by the news that he (to return) and (to bring) his wife with him. 11. He (to make) good progress in French as he (to teach) by an experienced teacher. 12. He (to be) in a hurry and (can) not wait till I (to finish) eating. 13. I (to go) quietly into the room. She (to sit) by the window staring at something. 14. Their talk (to interrupt) by a loud knock. Ann (to open) the door. A small pale boy (to stand) behind it. 15. They (to wander) about the forest for several hours. At last they (to decide) to return.

184. Comment on the use of the Continuous tenses and translate the sentences into Russian:

1. I suppose you will be joining him soon. 2. John knew that he was late. Catherine and the children would be waiting. 3. I must be back to the hotel. I think they are wondering what has become of me. 4. Of course you were ill much worse than I. How are you feeling now? 5. What are you doing this evening? 6. Nobody will ever know what he was thinking about at that moment. 7. I hear your son is coming for the holiday. 8. I suppose I ought to go back. Ann will be wondering where I am. 9. The news that they were coming back the next day frightened her. 10. His thoughts switched to Miss Crag, whom he would be meeting at lunch-time. 11. She was looking out of the window and did not hear the door open. 12. We are learning the English tenses now.

185. Translate into English using the Indefinite or the Continuous tenses. Use the Passive Voice where necessary:

1. Если вы можете дать мне новые сведения до понедельника, пожалуйста, дайте мне знать. 2. Я иду в библиотеку после занятий. Я могу поменять твои книги, если хочешь. 3. Пылесос опять сломан. Пойди к соседке и спроси, не одолжит ли она нам свой. 4. Пока она убирала комнату, я забавляла ее маленькую дочку. 5. Если вы не пойдете с нами в кино, вы будете потом жалеть.

Фильм очень интересный. 6. Эти книги нельзя перекладывать. 7. Вы лучше себя чувствуете сегодня? — Да, благодарю вас. 8. Вчера меня познакомили с известным артистом. 9. Вы придете завтра? — Да, если буду свободна. Я обычно занята в понедельник. 10. Я завтра встречаю моего старого школьного друга. 11. Ее морщинистое лицо выглядело обеспокоенным и грустным. Ее внук собирался стать моряком, а она была против этого. 12. Я не была уверена, примут ли они наше приглашение провести конец недели с нами. Мои родители также не были уверены. 13. Анна думает, что они будут ждать нас ровно в пять. 14. Вчера я прождала тебя у метро 20 минут и ушла домой. Почему ты не пришла? 15. Этот новый метод вводится теперь в некоторых школах. 16. Когда она садилась в автобус, он тронулся. 17. Он долго жил в Санкт-Петербурге и знает город очень хорошо. 18. По дороге в театр он сомневался, придет она или нет.

186. Read the following sentences twice: (a) in the Present Perfect tense; (b) in the Past Indefinite using the words in brackets:

1. He (to tell) me about it (a minute ago; just). 2. I (to be introduced) to him (at the Institute; already). 3. He (to inform) them about his plans (last time; ever)? 4. She (to be) here (at six o'clock; since six o'clock). 5. Jim (to come) back (last night; yet)? 6. I (to admire) his books (when a boy; since childhood). 7. She (to be) excited (all day yesterday; all day). 8. I (not to see) him (last week; since last week). 9. He (to live) in London (in 1968; since 1968). 10. She (to know) me (for ten years; at the age of ten). 11. We (not to play) tennis (since last Sunday; last Sunday). 12. I (to hear) the news only (last night; today). 13. I (not to meet) him (this month; last month). 14. He (to tell) you about it (ever; during the lesson)? 15. They (to leave) Moscow (already; at night).

187. Use the Present Indefinite, the Future Indefinite or the Present Perfect instead of the infinitives in brackets:

He came forward to meet me, smiling.

I: A nice day?

He: Yes, but I wish it had not snowed in the night. As soon as we (to lunch) we (to drive) into the country, and you (to be) able to see for yourself what kind of scenery we can show you.

I: I (to see) it already. What a lovely journey it (to be)! The train passes some of the finest spots I ever (to see) in the Caucasus.

He: The worst of it (to be), though, that there (to be) so many tunnels!

I: Yes, that (to be) annoying, certainly, and the lighting in the carriages (to be) as bad as the heating.

He: Still the train never (to go) so fast that you cannot admire the view!

I: No, that it certainly (do) not!

188. Translate into English; pay attention to the use of the Past Indefinite and the Present Perfect:

1. Он жил в Лондоне пять лет, когда был ребенком. Он там родился. 2. Он живет в Лондоне пять лет. Его семья переехала туда из Манчестера. 3. Это Люся? Как она выросла! 4. Сколько времени вы в Москве? — Около шести месяцев; я приехала в апреле. 5. Я знаю Джорджа всю свою жизнь. Он славный парень. 6. Большое спасибо за сведения, которые вы мне дали. До свидания. 7. «О, — воскликнула она, глядя из окна, — я никогда прежде не видела таких красивых озер». 8. Я сегодня много сделала и завтра могу отдыхать. 9. Перевод я сделала сегодня в читальном зале; там хорошие словари. Некоторые из них были получены из Англии. 10. Привет, Генриетта! Я не видел тебя более года. 11. Он забавный мальчуган. Я буду скучать без него, когда он уедет обратно. 12. Мы встретимся завтра после того, как ты окончишь работу. 13. Студент, которого мы видели вчера в библиотеке, пришел снова сегодня. 14. Понравилась тебе постановка? Говорят, декорации замечательные. 15. Я не видела его с прошлого понедельника. 16. Я с ним сегодня не разговаривала. — А ты видела его? — Да, я встретила его в лаборатории.

189. Use the Present Perfect or the Present Perfect Continuous instead of the infinitives in brackets:

1. She (to paint), or pretending to paint, for about six hours. 2. I (to do) a great deal of work today. 3. I (to read) your composition. I think you'll have to polish it up a bit. 4. They (to build) that bridge for several months, but they (not to finish) it yet. 5. He (to grow) so old that he spends most of his time sitting in an easy-chair. 6. "You'll have to speak louder, I'm afraid. I (to become) very deaf," said Randan. 7. What you (to do) with yourself, Edward, since I saw you last? 8. I expect you (to have) already a talk with Henry. He looks more cheerful. 9. This picture (to hang) here for as long as I can remember. 10. Edward is coming! How nice! I (not to see) Edward for years. 11. What you

(to do) since Sunday? 12. I want to talk to you, Aileen. I (to want) to talk to you for a long time. 13. Well, Bunter? — Everything (to be done) that can be done, my lady. 14. It's no use denying, my dear Dick, that you (to think) too much lately. 15. He (to lose) his dictionary. He (to look) for it all day, but (not to find) it yet. 16. She (to read) all the plays by Galsworthy. How many you (to read)? 17. Jim (not to be) here for three weeks. 18. I can't wait any longer. I (to wait) since five o'clock. 19. I (not to have) a good night's sleep since last week. 20. On the porch he looked over his shoulder and noticed a dark figure disappear round the corner of the house. "Somebody (to follow) me again," he thought.

190. Use the Past Indefinite, the Past Continuous, or the Past Perfect instead of the infinitives in brackets:

The next morning, when I (to awake), the sun (to shine) brilliantly. It (to be) late and I (to have) no supper the night before, so I (to dress) quickly and (to go) downstairs. I (to be) surprised to find the doors locked and the house empty. A dozen times or more I (to call) out my host's name, but the house (to be) as still as the grave. What it all (to mean)? I (to begin) to doubt my wisdom in being so ready to trust a stranger. I ought to have gone on to the next village, where I (to know) that friends (to be) awaiting me. Instead, I (to be frightened) by a few drops of rain.

At last, however, I (to hear) footsteps, and soon my host (to appear), looking, I (to think), rather strange. He just (to be) out, he (to say), to feed the horses. But I (to notice) the mud (to be) thick and wet upon his shoes and I (to wonder) where he (to be), and why he (to want) to deceive me.

191. Change the following sentences into indirect speech:

1. My father said: "Oh, I forget, I never remember such things in time." 2. "Don't leave your exercise book at home as we'll need it at the lesson," I said to Alice. 3. "As far as I know Jim passed his entrance exams with excellent marks," he replied. 4. Nell said: "As far as I know he got a good mark in Physics." 5. "Is it true that in England the grass remains green all the year round?" asked the boy. 6. "What are you going to do at the coming week-end?" he inquired. 7. "Have you ever been married, Captain Meadows?" I asked him. 8. Michael said to me: "Mary is coming with the 5.20 train. Will you do me a favour

and meet her at the station?" 9. "We were not given any further information about the course of the ship," said the passenger. 10. "I have never seen her. How could I possibly recognize her?" said Mike. 11. "I shall be back about tea-time, I expect," she said. "There's no one coming for dinner." 12. "Anne will be leaving school next year," she said. 13. "Neither I nor my married sister have ever gone farther than Glasgow," she said. 14. He said in an apologetic manner, "I've been looking for you, Nancy."

192. Use the Past Indefinite, the Past Continuous, the Past Perfect, or the Past Perfect Continuous instead of the infinitives in brackets:

1. After I (to be) introduced to Captain Meadows, I (to ask) him if he ever (to be) married. 2. Antonia (to stand) smiling in the doorway. She (to know) that they just (to talk) of her. 3. They (not to go) far when the girl suddenly (to cry): "Why, we are in a garden!" Without knowing how, they (to enter) a large garden. 4. Early that morning, when we just (to leave) the house we (to meet) the man, that we (to look) for since Monday. 5. But still he (to sit) there motionless. He (to be) tired, he (to be) so very tired. It (to seem) to him that he (to be) tired for a very long time. 6. I (to find) that I (to be) too late to catch the London train. Hailing the first taxi that (to pass), I (to reach) the station at ten minutes to three, only two minutes after the train (to leave) it. 7. Sir George, who (to talk) in a loud voice, (to turn) round sharply. 8. Mrs. Meadows (to tell) me that he (to talk) about all the things that (to happen) to him in his long life. 9. It (to be) four o'clock when she (to hear) the sound she (to wait) for over an hour: the door at the bottom of the stairs (to creak). 10. It (to be) all so sudden that for a moment no one (to know) what (to happen). 11. She (to say) to herself all the way up from Oxford that she must have somebody to talk it over. 12. When I (to come) to see him the next day I (to learn) that he (to die) in his sleep. 13. Tony (not to know) that the man they (to talk) about (to be) Michael's friend. 14. The moon (to rise) now and the lake (to be) fully visible.

193. Use the Present, Past or Future Perfect tenses instead of the infinitives in brackets:

1. The news, that he (to leave) the town was a surprise to all of us. 2. Edward is a dear. I always (to be) very fond of him.

3. By the time you come we (to do) the greater part of the work. 4. He asked himself if he (to see) her before. 5. By the end of the school year we (to learn) a lot of new words. 6. When he (to count) the money he put it away. 7. I don't know anything about it. I (not to see) him lately. He (to be) mostly in London all these days. 8. When by half past two he (not to arrive) Dora was worried. 9. They say that by the first of January they (to live) in this street for ten years. 10. When I (to be) in your country for five years, I shall write a book about it. 11. I'll stay until you (to do) your translation. I can help you if you allow me. 12. Those who (to write) the test may leave the classroom.

194. Translate the following sentences into English:

1. Холодный ветер со снегом дул с Альп; в долину пришла зима. 2. Она сказала, что видела Лену на днях. На ней была модная розовая шляпка. 3. Мы думали, что к трем часам осмотрим все достопримечательности, однако начался дождь, и нам пришлось вернуться в гостиницу. 4. В этом доме никто не живет вот уже несколько лет. 5. Она играет роль Джульетты уже в течение трех лет, и ее всегда встречают аплодисментами. 6. Было чудесное воскресное утро в начале лета. Ярко светило солнце, пели птицы. Ветра не было. 7. Директор вас сразу принял? — Нет, мне пришлось подождать, пока он освободится. 8. Элиза думала, что, когда она доберется до дома, отец уже вернется из города и будет ждать ее на крыльце. 9. Она сказала, что не поверит этому, пока не увидит все собственными глазами. 10. Я прошу вас встретить мою сестру. Она приезжает завтра в 7 часов. Надеюсь, что вы не опоздаете. 11. Только в метро по дороге в театр я вспомнила, что забыла дома бинокль. 12. Пока я убирала комнату, он развлекал меня своими бесчисленными шутками. 13. Мальчик чувствовал себя виноватым, так как целый день играл в снежки и не сделал уроков. 14. Я пробыла в лаборатории 2 часа, но не смогла выполнить задание. 15. Мы бродили по лесу уже около двух часов, когда, наконец, выбрались на шоссе.

195. Give the corresponding passive constructions:

1. Ann brought some more milk from the kitchen. 2. I hear they are building a new cinema not far from the park. 3. Mother has made a new dress for Ann. 4. Everybody will laugh at you, Alice, if you say it again. 5. Her letter informed me about their arrival. 6. She hasn't opened the box for two years. 7. They spoke to each student separately. 8. They looked for the key

everywhere but could not find it. 9. We must do all that we can do. 10. Everybody speaks well of the girl. 11. The teacher asked if they had done all the exercises on page five. 12. One must work for good progress. 13. The guide showed them a lot of places of interest. 14. They crossed the city in different directions but could not find the house anywhere. 15. The play impressed Joan greatly, so greatly that she cried.

196. Use the appropriate tenses instead of the infinitives in brackets. Use the Passive Voice where required:

1. When the doctor (to awake), Miss Reid still (to work).
2. Years (to pass) since we (to begin) this life. 3. I'll walk along the beach while you (to bathe). 4. It is twelve o'clock now. So I (to work) for five hours without rest. 5. We'll leave the minute you (to be ready). 6. By this time a small crowd (to gather) and people (to ask) each other what was the matter. 7. Of course I (to eat) an apple every evening — an apple a day (to keep) the doctor away. 8. Leaving a message that he (to return) the next day, he (to go) home. 9. Why you (to switch off) the light? It is dark in the room. 10. Some urgent measures were taken while the doctor (to wait) for. 11. I asked him if he ever (to be) to London. 12. Can this man (to rely) upon? 13. They (to walk) for many hours before they came to the village. 14. We decided to wait till they (to return). 15. Though I (to be) ill for three weeks last month I hope I (to pass) my exam successfully. 16. I (to hurry) to the station. My friend (to come). 17. A new metro line (to build) in this district lately. 18. Before I (to enter) the Institute I (to work) at the publishing house. 19. The secretary (to type) all the documents by the time the dean (to come). 20. This work must (to do) very carefully. 21. This document (not to sign) yet. 22. When I (to awake) there was nobody in. All (to leave). 23. He (to find) the play much more interesting than he (to expect) it to be. 24. Here you (to be) at last! We (to wait) for you for half an hour. 25. I was in a hurry as I (to know) that my mother (to worry).

197. Translate into English using the appropriate tenses:

1. Я сегодня опоздал, так как проснулся только в 9 часов.
2. Мы знали, что если мы попросим его помочь нам, то он согласится.
3. Я не уверена, последует ли он вашим советам.
4. Все это будет происходить и со мной и очень скоро.
5. Этот шум продол-

жается с тех пор, как я здесь сижу. 6. Он открыл книгу и увидел фотографию, которую не видел с тех пор, как был ребенком. 7. Я не помню, куда положила очки. 8. Я почувствовала, что на меня смотрят. 9. На прошлой неделе он был болен, а сейчас поправился. 10. Почему вы сидите на камне? Вы можете заболеть. 11. Дождь перестал, но дул холодный ветер. 12. Тебя пригласили на вечер? — Нет еще, но я уверена, что меня пригласят.

198. Translate into Russian paying special attention to the Passive Voice:

1. He was shown at once into a lounge. 2. For that he can be sent to prison. 3. Your husband is well thought of, which is very important. 4. Were you quite sure she had never been seen there before? 5. There are two things that must be connected. 6. The handwriting has been identified as hers. 7. The papers were set fire to in order to get rid of the evidence. 8. She found the room exactly as it had been left the night before. 9. He was still there, though all he had to tell had already been heard. 10. Her bed had not been slept in. 11. His tie was very badly arranged. 12. When on earth will the telegram be sent off? 13. She is not seen with George any longer. 14. It is not allowed to smoke here. 15. Look, what we've been sent.

199. Use the required tense instead of the infinitives in brackets:

Once two merchants who (to travel) in the desert by night (to lose) one of their camels. The camel (to be loaded) with corn, honey and a bag of gold.

An old man, who (to spend) all his life in the desert, (to notice) the merchants and (to say): "I see you (to lose) a camel."

"Yes, we ...," they (to answer).

"He (not to be) blind in his right eye, and lame in his left leg?"

"He (to be)," (to answer) the merchants.

"And he (not be loaded) with honey on one side and with corn on the other?"

"He certainly (to be)" (to exclaim) the merchants. "And as you (to see) him so lately we hope you (to show) us where he (to be) now."

"My friends," (to say) the old man, "I never (to see) your camel."

"But where (to be) the bag of gold?" (to say) the merchants and they (to take) the man before the judge.

The old man with great calmness (to address) the judge: "My life in the desert (to teach) me to notice things. So when I (to cross) the footprints of a camel I (to know) at once that he (to run) away from his owner, for I (to see) no other footprints in the sand. I (to know) that the animal (to be) blind in one eye because he (to bite) the grass only on one side of his path. I can tell from the footprints that he (to be) lame. There were a great number of flies and some grains of wheat near the place where he (to lie) down, so it (to be) clear to me that his load (to consist) of corn and honey."

The judge (to let) the old man go and (to say) to the merchants: "This (to be) the man who (to help) you to find your camel."

200. Put the following sentences into the Passive Voice:

1. We heat the house by gas. 2. They are pulling down a lot of old houses in this street. 3. People may keep books from the library for a fortnight. After that they must return them. 4. Someone has already told him about this tour. 5. Everyone expected him to pass his exams well. 6. They have lengthened the runway in this airport. 7. We shall throw out the mushrooms if they are poisonous. 8. One cannot do it so quickly. 9. Nobody had warned me of the danger before the accident happened. 10. They will take her to hospital tonight. 11. If they laugh at you, don't get offended. 12. Why weren't you at the party? — They didn't invite me. 13. The girl was angry as her mother hadn't allowed her to go to the cinema. 14. No one has ever climbed this mountain. 15. Switch on the radio. They are broadcasting a very good concert now. 16. Last night we saw her with George. 17. When will they send for him? 18. Has anything frightened you? 19. One must pay attention to this fact. 20. Why did they laugh at him when he began speaking of his adventures?

201. Translate into English using the Passive Voice:

1. Эта пьеса очень хорошо поставлена в Малом театре. 2. Нас всегда очень тепло принимают в этом доме. 3. Я была очень расстроена его отношением ко мне. 4. На этот спектакль трудно попасть, если билеты не взяты заранее. 5. Когда за мной зашли, я была уже готова. 6. Его только что представили мне. 7. Мне сооб-

щили об этом лишь сегодня, и я ничем не смогла ей помочь. 8. Она всегда была очень рада, когда ее навещали в больнице. 9. Если ты будешь здесь переходить улицу, тебя оштрафуют. 10. Этот звук должен произноситься с аспирацией. 11. Когда включили свет, она сразу поняла, что бумаги украдены. 12. Я полагаю, что перевод будет закончен в срок. 13. Ему дали все необходимые сведения по этому вопросу. 14. Им посоветовали поехать на юг весной. 15. Меня никогда еще об этом не просили. 16. Эта статья очень интересна, но на нее редко ссылаются. 17. Ему надо как-то помочь. 18. Здесь не разрешается курить. 19. Почему вы отказались, когда вам предложили эту работу? 20. Ее искали повсюду, но так и не нашли. 21. На сколько дней вас посылают в командировку? 22. Здесь будет воздвигнут памятник партизанам.

202. Use the required tense instead of the infinitives in brackets:

1. How's Margaret? I (not to see) her for a week or two. — Oh, she (to recover) very quickly. 2. I say, don't you think you must go? It soon (to get) late. 3. He (to get) out of bed and (to go) to the bathroom. After a minute or two he (to return), carrying a safety-razor blade. 4. Well, where you (to be) all the evening, James? 5. All he knew was that somewhere quite near him a band (to play). 6. The main street, when he (to reach) it, (to be) almost deserted. 7. "If Glover (not to want) to make friends with me," he thought, "I (to try) to avoid him." 8. My doctor (to give) me some awfully strong pills to take. They make me feel rather odd. 9. Mr. Pinfold (to know) him for thirty years. He (to be) now the editor of a newspaper. 10. Margaret, darling, what you (to do) here at this time of night? 11. Mr. Pinfold (to walk) the decks for an hour. No passengers were about. 12. Gilbert tells me you (to land) tomorrow. How do you think to get to Cairo? 13. He stood alone thinking how quickly he (to pack) his things. 14. I think something (to leave) for me here about an hour ago. 15. They parted four days later at the hotel in Colombo where they (to meet). 16. Goodbye, Ned. I never (to forget) you. I (to miss) you more than anyone I ever (to know) in my life. 17. "Mrs. Pinfold (to arrive) an hour ago," the concierge (to tell) him. "She (to wait) for you in your room." 18. I couldn't make any plans till I (to know) what sort of state I (to find) him in. 19. John invited me to dine with his friends. He (to say) they (to be) delighted and (to add) that he himself (to be) glad to have a companion. 20. You (to hear) from Margaret yet?

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Владимир Дмитриевич Аракин, Лидия Ивановна Селянникова,
Ксения Павловна Гинтовт, Марина Алексеевна Соколова и др.

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Редактор *О.Б.Саакян*
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Тел.: 437-99-98, 437-11-11, 437-25-52; тел./факс 932-56-19.

E-mail: vlados@dol.ru

<http://www.vlados.ru>.

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