



Міністерство освіти і науки України  
Мукачівський державний університет  
Кафедра англійської філології та методики викладання іноземних мов



## **Практика усного та писемного мовлення**

### **Методичні вказівки до аналізу текстів художнього та публіцистичного стилю**

для студентів  
денної та заочної форм навчання  
спеціальності 014 Середня освіта (Мова та література  
(англійська))

2019  
Мукачево

УДК 003:82-92-047.44(076)(075.8)

*Розглянуто та рекомендовано до друку Науково-методичною радою  
Мукачівського державного університету*

*протокол № \_\_ від «\_\_» \_\_\_\_\_ 2019 р.*

*Розглянуто та схвалено на засіданні кафедри англійської філології та методики  
викладання іноземних мов,  
протокол № від « » листопада 2019 р.*

**Рецензент:**

**M54**

**Кончович К.Т., Маліновська Д.П., Практика усного та писемного мовлення:** методичні вказівки до аналізу текстів художнього та публіцистичного стилю для студентів денної та заочної форм навчання спеціальності 014 Середня освіта (Мова та література (англійська)) / Укладачі К.Т.Кончович, Д.П.Маліновська – Мукачево: МДУ, 2019. – 40с. (1,9 авт.арк).

Видання містить схеми аналізу текстів художнього та публіцистичного стилю, зразок аналізу художнього тексту та зразок аналізу публіцистичного тексту. Кожна схема та приклад аналізу включає пояснення лексико-граматичного, стилістичного та суспільно - політичного матеріалу текстів. Призначене для використання студентами в процесі виконання самостійної роботи та підготовки до практичних занять. Методичні вказівки розроблено у відповідності до програми дисципліни «Практика усного та писемного мовлення».

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## ЗМІСТ

1. Вступ .....	4
2. Загальні методичні вказівки .....	5
3. Схема аналізу художнього тексту .....	7
4. Приклад аналізу художнього тексту .....	20
5. Методичні вказівки щодо видів і типів текстів публіцистичного стилю (газет) .....	27
6. Схема аналізу статті .....	33
7. Приклад аналізу публіцистичного стилю .....	37
8. Перелік рекомендованих джерел.....	41

## ПЕРЕДМОВА

**Актуальність вивчення дисципліни «Практика усного і писемного мовлення».** Професійна компетентність філолога-майбутнього вчителя англійської мови та зарубіжної літератури формується на основі комплексного підходу, який передбачає мовну та літературну підготовку, оволодіння стійкими, інтегрованими, системними знаннями в галузі педагогіки, психології та методики навчання англійської мови, а також сформованість у студентів знань, умінь, навичок усного і писемного мовлення, двостороннього перекладу матеріалів соціально-побутової, наукової та професійної тематики, текстів публіцистичного та офіційно-ділового стилів.

**Міждисциплінарні зв'язки:** навчальна дисципліна «Практика усного і писемного мовлення» тісно пов'язана з наступними практичними лінгвістичними дисциплінами, що є складовою освітньої-професійної програми підготовки фахівців за освітнім ступенем «Бакалавр» спеціальності 014 «Середня освіта (Англійська мова та зарубіжна література)»: «Практична граматики», «Теоретична граматики», «Теоретична фонетика», «Практична фонетика», «Лексикологія», «Стилістика».

**Мета** дисципліни – формувати у студентів комунікативну, лінгвістичну та соціокультурну компетенції, що забезпечать уміння ефективно і гнучко використовувати іноземну мову в різноманітних ситуаціях соціального, навчально-академічного та професійного спілкування (усного та писемного), розвиток умінь перекладу художнього тексту та спеціалізованих текстів, читання і перекладу автентичних газетних та журнальних статей, інтернет-ресурсів, розвиток навичок написання переказів, творів та есе.

**Завданням** вивчення дисципліни є теоретична і практична підготовка студентів до усного та писемного вираження інтенцій у контексті професійного та міжособистісного спілкування, засвоєння основних технологій та методів розвитку іншомовної компетентності.

**Предметні результати навчання.** В результаті вивчення навчальної дисципліни студент повинен знати:

- професійну лексику
- предметну термінологію
- основні правила етикету спілкування
- основні технології перекладу іншомовних джерел
- стилі мовлення
- фонетичні аспекти мовлення
- граматичні аспекти мовлення
- культурологічну складову мовлення
- стиль професійного спілкування

**уміти:**

- вести бесіду з фаху
- одержувати інформацію з іноземних джерел
- застосовувати синонімічну лексику
- використовувати фразеологізми
- володіти навичками професійного та ситуативного спілкування
- проявляти соціокультурну компетентність
- демонструвати писемну грамотність під час іншомовного спілкування
- демонструвати лексичну грамотність під час іншомовного спілкування
- демонструвати фонетичну грамотність під час іншомовного спілкування
- демонструвати компетентність з перекладу текстів різної тематики та стилів

**Загальні компетентності (ЗК):**

ЗК4 – Здатність працювати в команді.

ЗК6 – Здатність застосовувати набуті знання в практичних ситуаціях

ЗК7 – Здатність вчитися і оволодівати сучасними знаннями.

ЗК10 – Здатність до адаптації та дії в новій ситуації.

### **Фахові компетентності (ФК):**

ФК2 – Здатність застосовувати сучасні методи й освітні технології навчання.

ФК7 – Здатність дотримуватися сучасних мовних норм (з іноземної та державної мови), володіти іноземною мовою на рівні не нижче С1, використовувати різні форми й види комунікації в освітній діяльності, обирати мовні засоби відповідно до стилю й типу тексту.

ФК8 – Здатність використовувати когнітивно-дискурсивні вміння, спрямовані на сприйняття й породження зв'язних монологічних і діалогічних текстів в усній та письмовій формах (іноземною мовою, державною мовою), володіти методикою розвитку зв'язного мовлення учнів у процесі говоріння й підготовки творчих робіт.

ФК9 – Здатність орієнтуватися в літературному процесі країн і народів світу (від давнини до сучасності), спадщині письменників у контексті літератури, історії, культури, використовувати знання мов і здобутків світового письменства для формування національної свідомості, культури учнів, їхньої моралі, ціннісних орієнтацій у сучасному суспільстві.

ФК10 – Здатність інтерпретувати й зіставляти мовні та літературні явища, використовувати різні методи й методики аналізу тексту.

### **Результати навчання:**

ПРН3 - Знає мовні норми, соціокультурну ситуацію розвитку іноземної мови, особливості використання мовних одиниць у певному контексті, мовний дискурс художньої літератури й сучасності.

ПРН6 - Має творчо-критичне мислення, творчо використовує різні теорії й досвід (вітчизняний, закордонний) у процесі вирішення соціальних і професійних завдань.

### **Уміння**

ПРУ1 - Уміє працювати з теоретичними та науково-методичними джерелами (зокрема цифровими), видобувати, обробляти й систематизувати інформацію, використовувати її в освітньому процесі.

ПРУ2 - Володіє комунікативною мовленнєвою компетентністю з української та іноземної мови (лінгвістичний, соціокультурний, прагматичний компоненти відповідно до загальноєвропейських рекомендацій із мовної освіти), здатний удосконалювати й підвищувати власний компетентнісний рівень у вітчизняному та міжнародному контексті.

ПРУ5 - Порівнює мовні та літературні факти, явища, визначає їхні подібності й відмінності.

ПРУ8 - Володіє методиками білінгвального й інтегрованого навчання мови й фахового змісту, дидактикою багатомовності та методикою паралельного вивчення споріднених мов, методикою роботи в гетерогенному (змішаному) навчальному середовищі.

ПРУ11 - Здатний до рефлексії, має навички оцінювання непередбачуваних проблем у професійній діяльності й обдуманого вибору шляхів їх вирішення.

### **Комунікація**

ПРК1 - Формує комунікаційну стратегію з колегами, соціальними партнерами, учнями (вихованцями) та їхніми батьками із дотриманням етичних норм спілкування, принципів толерантності, творчого діалогу, співробітництва та взаємоповаги до всіх учасників освітнього процесу

ПРК2 - Ефективно спілкується в науково-навчальній, соціально-культурній та офіційно-ділових сферах; виступає перед аудиторією, бере участь у дискусіях, обстоює власну думку (позицію), дотримується культури поведінки й мовленнєвого спілкування.

### **Автономія і відповідальність**

ПРА1 - Здатний учитися впродовж життя і вдосконалювати з високим рівнем автономності набуто під час навчання кваліфікацію

## Вступ

Дані методичні вказівки призначені для факультетів вищих навчальних закладів, що готують бакалаврів з англійської філології.

Мета методичних вказівок: розвивати, вдосконалювати необхідні навички лексичного, граматичного, синтаксичного, стилістичного аналізів художніх та суспільно-політичних аналізів текстів.

Завданням курсу є набуття навичок писемного та усного володіння лексикою аналізу художніх та суспільно-політичних текстів, оволодіння новітньою фаховою інформацією через іноземні джерела.

Завданням студентів спеціальності Середня освіта (Мова та література(англійська)), ОС «Бакалавр» при аналізі художнього тексту є зосередження на морфологічному аспекті мови, конструкцій певних граматичних явищ, акцентування на полісемії лексичних одиниць, визначення ролі стилістичних засобів в розкритті головних авторських ідей.

При інтерпретуванні текстів публіцистичного характеру значна увага приділяється вмінню студентів визначати та коментувати головну ідею публіцистичного тексту та адекватно передати зміст на основі суспільно-політичної англійської термінології.

Завдання:

- опанування лексики та термінології, їх застосування;
- володіти навичками лексичного, граматичного, синтаксичного, стилістичного аналізів художніх та суспільно-політичних текстів.
- реферувати та анотувати спеціальну літературу;
- опанувати системний підхід аналізів текстів.

Методичні вказівки та рекомендації містять схеми аналізу текстів художнього та публіцистичного стилю, зразок аналізу художнього тексту та зразок аналізу публіцистичного тексту . Кожна схема та приклад аналізу включає пояснення лексико-граматичного, стилістичного та суспільно - політичного матеріалу текстів.

Тексти підібрані з англійських сучасних джерел (друкованих і електронних) у відповідності з дидактичним принципом “від простого до складного” і повторюванням лексичних елементів, термінології та граматичних явищ. Кожна схема аналізу супроводжується прикладом аналізу текстів за поданою схемою, термінологічним словником для активного теоретичного та практичного аналізів текстів.

## Методичні вказівки

Методичні вказівки щодо написання аналізів художніх та публіцистичних творів призначені для студентів денної та заочної форми навчання спеціальності Середня освіта (Мова та література(англійська)), ОС «Бакалавр». Аналіз текстів дозволяє повторити вивчений раніше матеріал та закріпити набуті навички на письмі. Написання аналізів текстів активізує письмову та комунікативну компетентність, виробляють у студентів вміння читати, розуміти та інтерпретувати оригінальні тексти, аналізувати вживання граматичних, стилістичних, фонетичних та лексичних структур.

### Методичні вказівки для аналізу художнього тексту.

Говорячи про лінгво-стилістичний аналіз художнього тексту, необхідно визначити художній текст як такий. Текст розглядається як замкнена система складної внутрішньої організації, всі елементи та рівні якої знаходяться в тісній взаємодії і орієнтовані авторською точкою зору на передачу певної естетико-пізнавальної інформації. Художній текст відповідає всім загальнотекстовим дефініціям: він має структурно-смыслову єдність, впорядковану послідовність одиниць, його складових, закінченість комунікативної цілеспрямованості. Відмінність художнього тексту від нехудожнього (наукового та офіційно-ділового) полягає в специфіці його функції – естетичному впливі: «Поетична функція мови спирається на комунікативну, виходить з неї, але споруджує над нею підлеглий закономірностям мистецтва новий світ мовних смислів і співвідношень ». Художній текст може бути принципово неоднозначним, авторське ставлення до описуваних подій може бути глибоко прихованим, явища підтексту часто виявляються більш значущими, ніж експліцитно виражені.

Основне завдання лінгво - стилістичного аналізу – виявлення загальної художньої ідеї тексту, тобто того узагальнюючого емоційного сенсу, який лежить в основі твору і домігантою якого є авторська точка зору щодо описуваної дійсності. У процесі аналізу розглядаються різні рівні тексту: **фонетичний**(визначення повних та скорочених форм слів, абрєвіацій), **морфологічний**(визначення граматичних особливостей тексту)**лексичний** (вивчення тематичних полів слів і особливостей окремого слова), **синтаксичний** (принцип поєднання слів, пропозицій, особливості структури складного синтаксичного цілого), **композиційно-синтаксичний** (визначення типу розповіді, взаємодії мовних структур, просторово -тимчасова і суб'єктивна організація тексту абзацу), **стилістичний**(визначення та характеристика стилістичних засобів, обґрунтування мети застосування їх автором). Крім того, особлива увага приділяється виявленню імпліцитних «елементів» тексту. Порядок розгляду названих рівнів систематичний, а не довільний. Важливо мати на увазі, що об'єктом аналізу є художній текст, а не художній твір «Текст - один з компонентів художнього твору, звичайно, дуже істотний компонент, без якого існування художнього твору неможливо »

Лінгво-стилістичний аналіз художнього тексту дуже важливий, перед читачем ставиться вузьке завдання уважного прочитання, витягу максимальної художньої інформації з самого тексту. Характеристика літературно- громадського життя епохи, вивчення біографії автора і докладність створення даного твору, безумовно, розширює уявлення читача про конкретний текст, однак, це завдання літературознавчого аналізу.

Існує таке поняття як інтерпретація тексту. Більшою чи меншою мірою, інтерпретування тексту обов'язково має місце і при літературознавчому, і при мовностилістичному аналізі творів, бо художня творчість не є просто ще один спосіб самовираження, воно становить важливу, природну і необхідну сторону комунікативної діяльності людини.

Художній текст складний і багатшаровий. Завдання його інтерпретації - отримати максимум закладених у нього думок і почуттів художника. Задум художника втілений у творі і тільки з нього може бути реконструйований.

Інтерпретація тексту, таким чином, - це освоєння ідейно-естетичної, смислової й емоційної інформації художнього твору, що здійснюється шляхом відтворення авторського бачення і пізнання дійсності .

Аналіз (інтерпретація) тексту передбачає вміння студента визначати і коментувати:

- 1) внесок письменника у світову літературу;
- 2) історичне і соціальне тло, на якому розвиваються події;
- 3) тему уривка;
- 4) його ідею;
- 5) конотацію заголовка твору;
- 6) структуру уривка;
- 7) градацію і кульмінацію уривка;
- 8) тональність оповіді;
- 9) характеристику персонажів;
- 10) характеристика мовних рівнів тексту;
- 11) семантичні поля;
- 12) експресивні засоби і стилістичні прийоми.

### **Методичні вказівки до аналізу публіцистичного тексту**

Публіцистичний стиль мовлення використовується найчастіше в політичних, суспільних, освітніх масових виданнях та статтях. Він характеризується точністю, послідовністю, логічністю викладення провідних тез разом з їх емоційним забарвленням.

Метою публіцистичного стилю стає викладення та з'ясування певних соціально-політичних та філософських проблем, вплив на читачів, пропагування суспільно-політичних та освітніх ідей у газетах .

Публіцистичний стиль потребує попереднього відбору певних мовних засобів, матеріалу. Звичайною формою реалізації публіцистичного стилю є усний або друкований монолог.

У цьому стилі можуть використовуватись і нормативна лексика, високі, урочисті слова і фразеологізми, емоційно забарвлені лексеми, вигуки, частки, нескладні синтаксичні конструкції, риторичні запитання, окличні інтонації, повтори. Відповідно до провідного завдання цього стилю у ньому часто використовуються політичні та морально-етичні слова і фразеологізми.

### **Особливості публіцистичного стилю**

#### **Основні ознаки:**

- доступність мови й формулювань (орієнтація на широкий загал),
- поєднання логічності доводів і полемічності викладу,
- поєднання точних найменувань, дат, подій, місцевості, учасників, виклад наукових положень і фактів з емоційно-експресивною образністю,
- наявність низки яскравих засобів позитивного чи негативного авторського тлумачення, яке має здебільшого тенденційну ознаку,
- наявність художніх засобів (епітетів, порівнянь, метафор, гіпербол тощо).

#### **Основні мовні засоби:**

- синтез складників наукового, офіційно-ділового, художнього й розмовного стилів,
- насичення лексики суспільно-політичними й соціально-економічними термінами, закликами, гаслами,
- використання багатозначної образної лексики, емоційно-оцінних слів, експресивних сталих словосполук, перифраз,
- уживання в переносному значенні наукових, спортивних, музичних, військових та інших термінів,
- різні типи питальних, окличних та спонукальних речень, зворотний порядок слів, складні речення ускладненого типу з повторюваними сполучниками та інше,
- влучні афористичні, інтригуючі заголовки.

В результаті опрацювання статті студент повинен знати лексичні одиниці та мовні взірці, різноманітні схеми інтерпретації суспільно-політичних текстів англійською мовою, суспільно-політичну лексику, а також вміти спілкуватися англійською мовою з дотриманням усіх фонетичних, лексичних та граматичних норм у межах програмного матеріалу, здійснювати



аналіз публіцистичних текстів, реферувати та аотувати англійською мовою наукові і публіцистичні тексти, викладати в усній і письмовій формі інформацію суспільного та загальнофілологічного характеру.

Аналіз тексту публіцистичного стилю передбачає вміння студента визначати і коментувати:

- 1) найменування джерела статті, дати та автора;
- 2) локальне та соціальне тло;
- 3) головну ідею статті;
- 4) зміст статті (факти, імена, особистості );
- 5) своє власне враження та вирішення питання, проблеми.

## Approximate Scheme of the Analysis of a Fiction Text

1. **The text** (extract, excerpt, episode, passage, piece, paragraph) under consideration (analysis) comes from

- (indefinite) a work of literature (novel, story, short story, tale, play, fable, poem) written by ... name of the author,
- (definite) the book (novel, story, short story, tale, play, fable, poem) ... name of the work... written by... name of the author.

2. **The author of the extract under analysis.** The author of the extract under analysis / review is a famous / well-known / outstanding / celebrated/ prominent American / British writer / poet / dramatist / essay-writer ... (*his name, some biographical fact about the writer, especially his ethical, esthetical, political etc. views, his belonging to a certain literary and cultural tradition*) (4-5 sentences)

- The extract concerns (is devoted to, deals with) ...
- The basic theme is ...
- The central idea finds its particularization in .../is disclosed through the following collision (internal/external conflict) ...

3. **The choice of the point of view.** The extract / story is told from the point of view of the author / the chief character / the onlooker. (*It is important to distinguish between the **author**, the person who wrote the story, and the **narrator**, the person or voice telling the story. The author may select a **first-person narrative**, when one character tells of things that only he or she saw and felt. In a **third-person narrative**, the **omniscient author** moves in and out of people's thoughts and comments freely on what the characters think, say and do.*)

From the point of view of presentation the text is :

- the 1<sup>st</sup>, 3<sup>rd</sup> person narrative
- rather a description than a narration
- rather a narration than a description
- a mixture of narration and description

With some a) insertions of direct/ interior/ represented speech; b) lyrical/ critical/ philosophical digression/ retardation/ foreshadowing/ flashbacks to the past.

4. **The form of speech.** The extract is told in: a) direct speech;  
b) indirect speech;  
c) mixture type of speech.

(*The form of speech of the text under analysis is prevalingly indirect. The author employs also the samples of direct speech.... (examples...)*)

5. **The plot of the extract under analysis.** The scene of the extract is laid / takes place in ... The extract deals with .../ touches upon.../ dwells or describes... / shows... / depicts... / gives coverage to... (*What is the text about? What is the focus of author's attention? What aspects of the topic are touched upon in the text? Does the text have a simple, or complex, or intricate plot? Is the setting of events realistic/historical/fantastic/exotic/rural?*)(*Point out the exposition, the development, the climax and the denouement of the action* (8-10 sentences))(*The **exposition** usually contains the setting of the scene (i.e. the time and place of the action) and some preliminary information about the topic and subject of the story, its main characters etc. By nature it is a static part of the story and contains no action. The plot consists of a series of episodes relating to the **development** of the central conflict of the story. It usually starts with the so-called narrative hook, which introduces the conflict and begins the dynamic action aiming at the ultimate resolution of the conflict. The highest point in the development of the plot is called the **climax**. The post-climax events that are falling action coming to a resolution are called **denouement**.*)

6. The plot is simple/ complex/ intricate. It centres around ... .

7. **Character drawing.** *The character drawing is indirect / direct / of a mixture type. Direct character drawing is such a type when the author describes his characters, appearances directly through words. Indirect character drawing - through their actions, attitudes to other personag-*

*es, their gestures and pantomime their speech and deeds, his attitude to them (examples...)* (Traditionally, all characters are divided into principal (or main) and secondary ones. Those, who form the focus of the author's (and, hence, the reader's) attention, and take an active part in the central conflict of the story are the main characters; others serve as the background for the portrayal of the main characters and their conflict (secondary ones). The analysis of the characters should include their physical description, social background, some distinctive traits of the character, their typical ideas, attitudes, manner of speech, actions, relations with other characters and their role in the central conflict, and, finally, the author's attitude to them.)

8. The setting of the events is realistic/ historical/ fantastic/ exotic/ rural.
9. The span of time the extract covers is (obviously) ...
10. The narrative flow is straight/ complex/ circular/ frame-like.
11. The climax of the plot development is presented in ...
12. The denouement is shown in ...
13. **Functional style of speech.** Since the text under consideration presents a story it belongs to belles-lettres style, emotive prose substyle. Belles-lettres style includes *poetry* (the genres of short poem or verse or big poem), **emotive prose** (a piece of science fiction, a detective story, a love story, a psychological story) and **drama**

(*drama proper and poetical drama, comedy, tragedy*). Besides belles-lettre style there are such functional styles as publicistic, newspaper, scientific and the style of the official documents.

14. **Morphology:** The extract under analysis is characterized by the use of ... sentences. The spoken type of speech is characterized by the wide use of present and future tense-forms, while the written type of speech – by the wide use of past tense-forms. Past tense-forms are mostly used in author's narrations or descriptions and present or future tense-forms are mostly used in conversations or dialogues; repetition of the root .../the prefix .../the suffix ... /the inflexion ... is used to denote; the morphological transposition of ... characterizes;

(Exemplify your answers)

The student is supposed to analyze the use of articles as to their meaning, non-finite forms of the verb as to their form and function in the sentence, modals as to their usage and moods.

#### Grammar materials

##### The usage of the modal verbs and their functions in the sentence

The modal auxiliaries in English are **can, could, had better, may, might, must, ought (to), shall, should, will, would**.

Modal auxiliaries generally express speaker's attitudes. For example, modals can express that a speaker feels something is necessary, advisable, permissible, possible, or probable; and in addition, they can convey the strength of those attitudes.

There are such basic modals: *I can do it, You could do it, He had better do it, She might do it, It must do it, We ought to do it, You will do it, They would do it.*

Also there are such phrasal modals: **be able to, be going to, be supposed to, have to, have got to, used to.**

##### Polite requests

**May I** and **could I** are used to request permission. They are equally polite.

NOTE: In a polite request, **could** has a present or future meaning, not a past meaning.

*May I please borrow your pen?*

*Could I borrow your pen, please.*

**Can I** is used informally to request permission, especially if the speaker is talking to someone s/he knows fairly well. **Can I** is usually considered a little less polite than **may I** or **could I**.

##### Polite requests with "you" as the subject.

The meaning of **would you** and **will you** in a polite request is the same. **Would you** is more common and is often considered more polite. The degree of politeness, however, is often determined by the speaker's tone of voice.

*Would you pass the salt (please?)*

*Will you please, pass the salt?*

Basically, **could you** and **would you**, have the same meaning. The difference is slight:

**Would you**— Do you want to do this, please?

**Could you** – Do you want to do this please, and is it possible for you to do this?

**Could you** and **would you** are equally polite.

*Could you pass the salt, please?*

**Can you** is often used informally. It usually sounds less polite than **could you** and **would you**.

*Can you please, pass the salt?*

### Polite requests with WOULD YOU MIND

Asking permission:

NOTICE:

*Would you mind if I closed the window?(asking permission)* is followed by the simple past. The meaning in *Would you mind if I closed the window?* – May I close the window? Will I cause you any trouble or discomfort if I close the window?

Asking someone to do something :

NOTICE:

*Would you mind closing the window?* Followed by **-ing**. The meaning in: *Excuse me. Would you mind repeating that?*

### Expressing necessity: MUST, HAVE TO, HAVE GOT TO.

**Must** and **have to** both express necessity.

*All applicants must take an entrance exam.*

*All applicants have to take an entrance exam.*

In everyday statements of necessity, **have to** is used more commonly than **must**. **Must** is usually stronger than **have to** and can indicate urgency or stress importance. In

*I'm looking for Sue. I have to talk to her about our lunch date tomorrow. I can't meet her for lunch because I have to go to a business meeting at 1:00.* the speaker is simply saying: "I need to do this, and I need to do that".

*Where's Sue? I must talk to her right away. I have an urgent message for her*—the speaker is strongly saying: "This is very important."

**Have got to** also expresses the idea of necessity.

*I have got to go now. I have a class in ten minutes.*

*I have to go now. I have a class in ten minutes.*

### Lack of necessity and prohibition: HAVE TO and MUST in the negative.

When used in the negative, **must** and **have to** have different meanings.

**Do not have to** – lack of necessity

*Tomorrow is a holiday. We don't have to go to class – it is not necessary for us to go to class tomorrow because it is a holiday.*

**Must not** – prohibition (not to do this!!!)

*You must not look in the closet. Your birthday present is hidden there*— do not look in the closet. I forbid it. Looking in the closet is prohibited.

### Advisability: SHOULD, OUGHT TO, HAD BETTER.

**Should** and **ought to** have the same meaning: they express advisability. The meaning ranges in strength from a suggestion ("This is a good idea") to a statement about responsibility or duty ("This is a very important thing to do"). In

*You should study harder/ You ought to study harder* – This is a good idea. This is my advice. In *Drivers should obey the special limit/ Drivers ought to obey the speed limit* – this is an important responsibility.

In meaning, **had better** is close to **should/ ought to** or **had better** is usually stronger. Often, **had better** implies a warning or threat of possible bad consequences. In *The gas tank is almost empty. We had better stop at the next service station* – If we don't stop at a service station, there will be a bad result. We will run out of gas.

### Expectations: BE SUPPOSED TO

**Be supposed to** expresses the idea that someone (I, we, they, the teacher. Lots of people. My father, etc.) expects something to happen. **Be supposed to** often expresses expectations about scheduled events, as in

*The game is supposed to begin at 10:00*

Or correct procedures, as in

*The committee is supposed to vote by secret ballot.*

### Making suggestions

When **shall** is used with **I** or **we** in question, the speaker is usually making a suggestion and asking another person if s/he agrees with the suggestion. This use of **shall** is relatively formal and infrequent.

*Shall I open the window? Is that's OK with you?*

**Could** can be used to make suggestions.

*Why don't we go on a picnic?*

*We could go on a picnic.*

Both examples are similar in meaning, the speaker is suggesting a picnic.

**Should** gives definite advice. In

*You should talk to your teacher*

The speaker is saying :”I believe it is important for you to that. That's why I recommend ”

**Should have** gives “hindsight advice” In

*You should have talked to your teacher and gotten some help from her during the term.*

The speaker is saying :”It was important for you to talk to the teacher, but you didn't do that. You made a mistake”

### Degrees of certainty

**Must** expresses a strong degree of certainty about a present situation, but the degree of certainty is still less than 100%. In

*He must be sick. (Usually he is in a class every day, but when I saw him last night, he wasn't feeling good. So my best guess is that he is sick today. I can't think of another possibility)* – the speaker is saying :”Probably John is sick, I have evidence to make me believe that he is sick. That is my logical conclusion, but I do not know for certain.”

**May, might** and **could** express a weak degree of certainty. In

*He may be sick/ He might be sick/ He could be sick* – the speaker is saying:” Perhaps, maybe, possibly John is sick I am only making a guess. I can think of other possibilities.”

### Ability: CAN and COULD

**Can** is used to express physical ability, as in

*Tom is strong. He can lift that heavy box.*

**Can** is used to express acquired skill. In

*Maria can play the piano. She's been taking lessons for many years* – knows how to play piano.

**Can** is used to express possibility. In

*You can buy a hammer at the hardware store* – it is possible for one to buy.

**Can** is used to give permission in informal situations, as in

*I'm not quite read to go, but you can leave if you're in a hurry. I'll meet you later.*

In informal situations, **may** rather than **can** is usually used to give permission, as in

When you finished the test, you may leave.

## THE NON-FINITE FORMS OF THE VERB (THE VERBALS) THEIR FUNCTIONS IN THE SENTENCE

The verb has finite and non-finite forms, the latter being also called **verbals**. The verbals unlike the finite forms of the verb, do not express person, number or mood. Therefore they cannot be used as the predicate of a sentence.

There are three verbals in English: the **participle**, the **gerund** and the **infinitive**.

### THE INFINITIVE

#### The functions of the Infinitive

The Infinitive can be used in different syntactic functions. A single Infinitive occurs but seldom: in most cases we find an infinitive phrase, e.g. an infinitive with one or several accompanying words.

#### 1. The infinitive as a **subject**

*To doubt, under the circumstances is almost to insult.*

From these examples we can see that the Infinitive as a subject can be rendered in Ukrainian by an infinitive, by a noun, or by a clause.

Though the infinitive as the subject sometimes precedes the predicate, cases when it follows the predicate are far more common: with the infinitive in the latter position, the sentence opens with the introductory *it*, which serves as an introductory subject. The introductory *it* is not translated into Ukrainian.

*It is useless to discuss the question.*

#### 2. The Infinitive as a **predicative**

*My intension is to get into parliament.*

#### 3. The infinitive as **part of a compound verbal predicate.**

a) With modal verbs, modal expressions, and verbs expressing modality the infinitive forms part of a compound verbal modal predicate.

*We must not leave him by himself any longer.*

b) With verbs denoting the beginning, duration or end of an action the infinitive forms part of a compound verbal **aspect** predicate.

*Imprisonment began to tell upon him.*

#### 4. The infinitive as an **object.**

*Leila had learned to dance at boarding school.*

After the verbs *to allow, to order, to ask, to beg, to request, to implore, to teach, to instruct* we often find two objects, one of which is expressed by an infinitive

*He asked me to walk in.*

The infinitive used as an object can be preceded by the introductory object *it*, which is not translated into Ukrainian.

*He found it utterly impossible to leave the spot*

#### 5. The infinitive as **part of a complex object.**

*I never saw you act this way before.*

#### 6. The infinitive as an **attribute.**

The infinitive as an attribute is rendered in Ukrainian by an infinitive (chiefly after abstract nouns), by a subordinate clause or by a finite verb serving as the predicate of a simple sentence (after ordinal numerals and the adjective *last*)

*Bathsheba was not a woman ... to suffer in silence.*

7. The infinitive as an **adverbial modifier**.

a) the infinitive can be an adverbial modifier of **purpose**.

*Laws were not made to be broken, laws were made to stay within.*

b) the infinitive can be used as an adverbial modifier of **result**.

This chiefly occurs after adjectives modified by the adverbs *enough* and *too*.

*His eyes were sharp enough to look after his own interest.*

The infinitive as an adverbial modifier of result is also to be found in sentences of the following type.

*He was so weak as to unable to work.*

c) the infinitive can be an adverbial modifier of comparison (manner); in most cases with an additional meaning of purpose. In this function it is introduced by the conjunction **as if or as though**.

*She nervously moved her hand towards his lips as if to stop him ....*

d) the infinitive can be used as an adverbial modifier of **attendant circumstances**.

*She was driven away, never to revisit this neighbourhood.*

8. The infinitive as **parenthesis**.

*To put it mildly, he was not up to the mark.*

## THE GERUND

The gerund developed from the verbal noun, which in course of time became verbalized preserving at the same time its nominal character.

The gerund is formed by adding the suffix *-ing* to the stem of the verb, and coincides in form with Participle I.

### The functions of the gerund in the sentence.

The gerund may be used in different syntactic functions. A single gerund occurs but seldom; in most cases we find a gerundial phrase or a gerundial construction.

1. The gerund as a **subject**.

*Talking mends no holes.*

2. The gerund as a **predicative**.

*The only remedy for such a headache as mine is going to bed.*

3. The gerund as part of a compound verbal predicate.

a) with verbs and verbal phrases denoting modality the gerund forms part of a compound verbal modal predicate.

*Joseph could not help admiring the man.*

b) With verbs denoting the beginning, duration, or the end of an action, the gerund forms part of a compound verbal aspect predicate.

*She began sobbing and weeping.*

4. The gerund as an object.

The gerund may be used as a direct object and as a prepositional indirect object.

*I simply love riding.*

5. The gerund as an **attribute**.

In this function the gerund is always preceded by a preposition.

*He was born with the gift of winning hearts.*

6. The gerund as an **adverbial modifier**.

In this function the gerund is always preceded by a preposition. It is used in the function of an adverbial modifier of time, manner, attendant circumstances, cause, condition, purpose and concession; the most common functions are those of adverbial modifier of time, manner, and attendant circumstances.

a) As an adverbial modifier of time the gerund is preceded by the prepositions *after, before, on (upon), in, at*.

*After leaving her umbrella in the hall, she entered the living room.*

b) as an adverbial modifier of manner the gerund is used with the prepositions **by** and **in**.

*The was spent in packing.*

c) as an adverbial modifier of attendant circumstances the gerund is preceded by the preposition **without**

*She was not brilliant, not active, but rather peaceful and statuesque without knowing it.*

d) as an adverbial modifier of purpose, the gerund is chiefly used with the preposition **for**

*... one side of the gallery was used for dancing.*

e) as an adverbial modifier of condition the gerund is preceded by the preposition **without**

*He has no right to come bothering you and papa without being invited.*

f) as an adverbial modifier of cause the gerund is used with the prepositions **for, for fear of, owing to**.

*I feel the better myself for having spent a good deal of my time abroad.*

g) as an adverbial modifier of concession the gerund is preceded by the preposition **in spite of**.

*In spite of being busy, he did all he could to help her.*

## ARTICLES WITH COUNTABLE NOUNS

### NO ARTICLE

Countable nouns are used with no article:

#### GENERALIZING

- We use no article with plural nouns to talk about things in general – to talk about all books; all people, etc. This is the most common way of referring generally to a whole group. Compare:

*I'm studying **the life of Beethoven**. (=one particular life.)*

***Life** is complicated. (NOT **the life** ... The sentence is about the whole of life.)*

- **Most** (meaning “the majority of”) is used without *the*:

e.g. ***Most birds** can fly. (NOT **the most**...)*

*Most of the children got very tired. (NOT **the most** ...)*

#### HALF-GENERAL

- Some expressions are “half-general” – in the middle between general and particular. If we talk about *African butterflies, British painters, European museums* we are not talking about all butterflies, all painters or all museums, but these are still rather general ideas (compared with *the butterflies I got before my exam, the painters I am fond of, the museums we visited in Europe*). In these “half-general” expressions, we usually use **no article**.

e.g. *African butterflies*

- However, *the* is often used when the noun is followed by a limiting, defining phrase, especially one with *of*.

e.g. *the butterflies of Africa*

- This is common with abstract nouns as well. Compare:

e.g. *eighteenth century history – the history I did at school.*

*sixties music – the music we heard last night*

*poverty in Britain – the poverty I grew up in.*



## A/AN

**Countable nouns are used with a/an**

### NOMINATING

- When the speaker denotes what kind of object he/she has to do with. In this case the indefinite article has **the nominating meaning**:

*e.g. She has a watch of her own.*

In the plural we normally express similar meaning with **some/any** or **no article**:

*e.g. I liked the room because there were flowers in it.*

### CLASSIFYING

- After a copular verb or **as** to classify people or things – to say what group, class or type they belong to (**the classifying meaning**):

*e.g. Her brother was an artist.*

*I am looking forward to being a grandmother.*

### GENERALIZING

- When the noun is used in a general sense, i.e. to talk about **any noun member** of class (**the generalizing meaning** “every, any, all”):

*e.g. A spider has eight legs (=any spider)*

**WATCH OUT!** We can not use a singular noun with **a/an** in phrases that refer to the whole group:

*e.g. A tiger is in danger of becoming extinct.*

*Tigers are in danger of becoming extinct.*

The singular with **a/an** also loses its general meaning when it isn't the subject of the sentence. We use the plural (or *the ...*, see below):

*e.g. I've been studying a seagull (=one particular bird)*

*I've been studying seagulls. (=seagulls as a group)*

### NUMERIC

- There are cases when the indefinite article preserves its old original meaning of “one” (**the numeric meaning**):

*e.g. a stitch in time saves nine.*

- This meaning is generally found :

1) with nouns denoting time, measure and weight:

*e.g. A week or two passed.*

2) with the numerals *hundred, thousand, million* and the nouns *dozen* or *score* .:

*e.g. An hour in the morning is worth two in the evening.*

- However, we use **the** in measuring expressions beginning with *by*:

*e.g. Do you sell eggs by the kilo or by the dozen?*

## THE

**Countable nouns are used with *the*:**

### SPECIFYING

- When the noun denotes an object or objects which the speaker singles out from all the objects of a given class (**the specifying meaning**), *e.g.* when a listener / reader knows (or can work out) which particular person(s), thing(s) etc. we are talking about. Compare:

*Did you lock the car?* (The listener knows very well which car is meant).

*We hired a car to go to Scotland.* (The listener does not know which one)

**15. Syntax:** The extract under review is characterized by the use of ... sentences. The spoken type of speech is characterized by the use of short simple sentences, even elliptical sentences may be

used. In the written type of speech mostly long, compound, complex and composite sentences are used. Complex and compound sentences are mostly used in narrations and descriptions, and simple sentences are mostly used in conversations and dialogues. (examples ...)

**16. Vocabulary:** As to the vocabulary common/ neutral words prevail .../ in spoken type of speech most of the words are neutral/ colloquial/ literary. In the written type of speech there are many bookish, literary words (mostly scientific words and also the words which are not understandable to uneducated people).

(**Neutral words** form the bulk of the English Vocabulary and are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. Unlike all other groups, neutral words don't have a special stylistic colouring and are devoid of emotional meaning. **Bookish or learned words** – words of high flown stylistic colouring used usually in official or high flown style. **Colloquial words** - words used in private, unofficial type of communication but not violating the received standard.

Colloquial	Neutral	Literary
<b>kid</b>	<b>child</b>	<b>infant</b>
<b>daddy</b>	<b>father</b>	<b>parent</b>
<b>get out</b>	<b>go away</b>	<b>retire</b>
<b>go on</b>	<b>continue</b>	<b>proceed</b>

**Barbarisms** are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue.

e.g. *chic* (stylish)  
*bon mot* (a clever witty saying)  
*tête-a-tête* (face to face)

**Terms** – words or word combinations used to express special notions, objects, phenomena, etc. characteristic to some branch of science: e.g. *habitat*, *species*.)

Phonetically all the words are ... In spoken type of speech there are many contracted forms of modal verbs and auxiliary words or abbreviations. In written type of speech there are no contracted forms or abbreviations: all the words are full. (examples...)

Also, there are words which help the author to enclose the theme ... .

All of the words are equally important, but there are some words which should be analyzed more deeper .....(part of speech, antonyms, synonyms, derivatives, collocations, set-expressions, examples).

**17. Stylistics.** The analysis of the stylistic devices of the text.

### Types of Stylistic Devices

#### **Phonetic Stylistic Devices**

**ALLITERATION** is a deliberate repeated use of similar or acoustically close consonant sounds in close succession:

e.g. The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression.

**ASSONANCE** is the repetition of similar or acoustically close vowels, e.g. *Tenderly bury the fair young dead... name."*

#### **Lexico-semantic Stylistic Devices (Figures of substitution)**

**HYPERBOLE** is a deliberate exaggeration of a certain quality of an object or phenomenon.

e.g. Marry was scared to death.

I beg a thousand pardons.

**MEIOSIS.** *This figure of quantity is opposite in meaning to hyperbole. Meiosis is a deliberate diminution of a certain quality of an object or phenomenon.*

e.g. There was a drop of water left in the bucket.

It was a cat-size pony.

**LITOTES** – *is a specific variant of meiosis.*

e.g. After the brawl Julia was not dissatisfied with herself.

Martin is not without sense of humour.

**METONYMY** – *is a transference of a name of one object to another object. Metonymic transference of names is based upon the principle of contiguity of the two objects.*

e.g. I wish you had Gary's ears and Jack's eyes.

Linda gave her heart to the grocer's young man.

**SYNECDOCHE.** *This variety of metonymy is realized in two variants. The first variant is naming the whole object by mentioning part of it.*

e.g. Caroline lives with Jack under the same roof (under the same roof= in the same house).

*The second variant of synecdoche is using the name of the whole object to denote a constituent part of this object:*

e.g. The school went to the zoo.

The blue suit bowed and left the room.

**PERIPHRAISIS** – *this variant of metonymy is the replacement of a direct name of a thing or phenomenon by the description of some quality of this thing or phenomenon.*

e.g. "This is my better half (wife)" – he said.

When I was going to enter the university my mother wanted me to become one of those in a white gowns. (medical men)

**EUPHEMISM** – *it is a word or word- combination which is used to replace an unpleasantly sounding word or word-combination.*

e.g. Recently, green dragon became one of his best friend. (an alcohol drink)

According to our President, the life of the less fortunate elements (poor people) will change.

**METAPHOR** – *metaphor like metonymy, is also the result of transference of the name of one object to another object. However, metaphoric transference is of different nature: it is based upon similarity of the objects (not contiguity).*

e.g. One more day has died.

A witty idea has come to me.

**EPITHET** – *epithets are such attributes which describe objects expressively.*

e.g. Voiceless sands and helpless loneliness are the obvious characteristics of a thirsty desert.

There was a blank face on the picture.

**ANTONOMASIA** – *this variety of metaphor is based upon the principle of identification of human beings with things which surround them.*

e.g. John is a real Romeo.

The Snake entered the room (instead of Marry entered the room)

**PERSONIFICATION** – *when the speaker describes human behavior, thoughts and actions to inanimate objects, he resorts to the stylistic device of personification.*

e.g. Lie is a strange creature, and a very mean one.

The night was creeping towards the travelers.

**IRONY** – *this figure of quality is realized when the speaker intentionally breaks the principle of sincerity of speech.*

e.g. Cutting off chickens' heads! Such a fascinating process to watch.

It must be delightful to find oneself in a foreign country without a penny in one's pocket.

### Figures of combination

**SIMILE** – *this figure of identity consists in expressive comparison of two objects which have something in common.*

e.g. John behaves like his father.

Robin looked at Sibil as a mouse might look at a cat.

**OXYMORON** – *this figure of contrast is a combination of words which are semantically incompatible.*  
e.g. That was a horribly beautiful lady.

I'd never say, that it is possible to feel a loving hate.

**ANTITHESIS** – *this figure of contrast stands close to oxymoron. The major difference between them is structural: oxymoron is realized through a single word-combination, while antithesis is a confrontation of at least two separate phrases semantically opposite.*

Compare: “wise foolishness” – oxymoron

“... the age of wisdom, the age of foolishness” – antithesis.

e.g. It was the season of light, it was the season of darkness.

Gilbert wears fine clothes, while I go in rags.

**CLIMAX (GRADATION)** – *this figure of inequality consists in arranging the utterance so that each subsequent component of it increases significance, importance or emotional tension of narration.*

e.g. I am sorry, I am so very sorry, I am so extremely sorry.

There was the boom, then instantly the shriek and burst.

**ANTICLIMAX**- *counterpart of climax, where emotional or logical importance is accumulated only to be unexpectedly broken and brought to a sudden break, e.g. This was appalling – and soon forgotten.*

**ZEUGMA** – *a zeugmatic construction of at least three constituents. The basic word of it stands in the same grammatical but different semantic relations to a couple of adjacent words. The basic word combined with the first adjacent word forms a phraseological word-combination. The same basic word combined with the second adjacent word forms a free word-combination.*

e.g. Freddy got out of bed and low spirits.

Marry dropped a tear and her handkerchief.

**PUN**- *a stylistic device in which one word is deliberately used in two meanings.*

e.g. There is one brand of tobacco allowed here – “Three nons”. None today, none tomorrow, and none the day after. (nun- «черница», none- «жоден»)

### Syntactic stylistic devices

**ELLIPSIS** – *an elliptical sentence is such a syntactic structure in which there is no subject, or predicative, or both.*

e.g. – Where do you go?

\_ To the disco.

\_Hullo! Who are you?

\_The staff

\_Where are the others?

\_At the front.

**APOSIOPESIS (BREAK-IN-THE-NARRATIVE)** – *like ellipsis, aposiopesis is also realized through incompleteness of sentence structure, though this incompleteness is of different structural and semantic nature.*

e.g. If you go on like this ....

So, you just go, and what about ....

**ASYNDETON** – *it is deliberate omission of structurally significant conjunctions and connectives.*

e.g. John couldn't have done such a silly thing, he is enough clever for that. Father, mother, brother, cousins.

We had heard planes coining, seen them pass overhead, watched them go far to the left, heard them bombing.

**REPETITION** – *stylistic repetition of language units in speech (separate words, word-combinations or sentences) is one of the most frequent and potent stylistic devices.*

e.g. I am weary, weary, weary of the whole thing!

Victory is what we need, victory is what we expect.

**ENUMERATION** – *it is a syntactic device of naming object so that there appears a chain of homogeneous parts of the sentence.*

e.g. There were cows, hens, goats, peacocks and sheep in the village.

The principal production of these towns appears to be soldiers, sailors, Jews, chalk, shrimps, officers and dock-yard men.

**POLYSINDETON** – *it is stylistically motivated redundant repetition of conjunctions or prepositions.*

e.g. The dog barked and pulled Jack, and growled and raged.

He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength.

**PARALLEL CONSTRUCTIONS** – *parallelism is a stylistic device of producing two or more syntactic structures according to the same syntactic pattern.*

e.g. Marry cooked dinner, John watched TV, Peter played tennis.

The cock is crowing,

The stream is flowing.

**INVERSION** – *it is a stylistic phenomenon of intentional changing word-order of the initial sentence model.*

e.g. In come Jack. Little chances Benny had.

**ANADIPLOSIS** (catch repetition) - *repetition of the same element or unit at the end of the preceding and at the beginning of the following utterance,*

e.g. With Bewick on my knee I felt happy: happy at last in my way.

**ANAPHORA** - *repetition of the first word or group of words at the beginning of several successive sentences or clauses,*

e.g. And everywhere there were people. People going into gates and people coming out of gates. People staggering and falling. People fighting and cursing.

**CHAIN REPETITION** - *combination of several catch repetitions,*

e.g. A smile would come into Mr. Pickwick's face: a smile be extended into laugh, the laugh into roar, the roar became general.

**CHIASMUS** - *reversed parallelism,*

e.g. The public wants a thing, therefore it is supplied with it; or the public is supplied with a thing, therefore it wants it.

**DETACHMENT** - *isolation of some parts of the sentence to make it more prominent,*

e.g. A sound of singing came down the water to him, trailing, distant, high and sweet.

**EPIPHORA** - *repetition of the final word or groups of words in several succeeding sentences or clauses,*

e.g. Through the brain slowly shifted the things they had done together. Walking together. Dancing together.

**RHETORICAL QUESTION** - *presentation of an affirmative or negative statement in the form of a question,*

e.g. Is there not blood enough upon your penal codes that must be pored forth?

## Art for heart's sake

By R. Goldberg

Reuben Lucius Goldberg (1883-1970), an American sculptor, cartoonist and writer was born in San Francisco. After graduating from the University of California in 1904 he worked as a cartoonist for a number of newspapers and magazines. He produced several series of cartoons all of which were highly popular.

Among his best works are *Is there a Doctor in the House?*(1929), *Rube Goldberg's Guide to Europe* (1954) and *I Made my Bed.* (1960).

"Here, take your pineapple juice", gently persuaded Koppel, the male nurse.

"Nope!" grunted Collis P. Ellsworth.

"But it's good for you, sir".

"Nope!"

"It's doctor's orders"

"Nope!"

Koppel heard the front door bell and was glad to leave the room. He found Doctor Caswell in the hall downstairs. "I can't do a thing with him", he told the doctor. "He won't take his pineapple juice. He doesn't want me to read to him. He hates the radio. He doesn't like anything!"

Doctor Caswell received the information with his usual professional calm. He had done some constructive thinking since his last visit. This was no ordinary case. The old gentleman was in pretty good shape for a man of seventy-six. But he had to be kept from buying things. He had suffered his last heart attack after his disastrous purchase of that jerkwater(1) railroad(2) out in Iowa(3). All his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocket-book.

The doctor drew up a chair and sat down close to the old man.

"I've got a proposition for you", he said quietly.

Old Ellsworth looked suspiciously over his spectacles.

"How'd you like to take up art?" The doctor had his stethoscope ready in case the abruptness of the suggestion proved too much for the patient's heart.

But the old gentleman's answer was a vigorous "Rot"!(4)

"I don't mean seriously". Said the doctor, relieved that disaster had been averted. "Just fool around with chalk and crayons. It'll be fun".

"Bosh!"(5)

"All right." The doctor stood up. "I just suggested it, that's all".

"But, Caswell, how do I start playing with the chalk – that is, if I am foolish enough to start?"

"I've thought of that too. I can get a student from one of the art schools to come here once a week and show you".

Doctor Caswell went to his friend, Judson Livingston, head of the Atlantic Art Institute, and explained the situation. Livingstone had just the young man – Frank Swain, eighteen years old and a promising student. He needed the money. Ran an elevator at night to pay tuition. How much would he get? Five dollars a visit. Fine.

Next afternoon young Swain was shown into the big living. Collis P.Ellsworth looked at him appraisingly.

"Sir, I'm not an artist yet", answered the young man.

"Umph?"

Swain arranged some paper and crayons on the table. "Let's try and draw that vase over there on the mantelpiece", he suggested. "Try it Mister Ellsworth, please."

"Umph!" The old man took a piece of crayon in a shaky hand and made a scrawl. He made another scrawl and connected the two with a couple of crude lines. "There it is, young man," he snapped with a grunt of satisfaction. "Such foolishness. Poppy-cock!"(7)

Frank Swain was patient. He needed the five dollars. "If you want to draw you will have to look at what you drawing, sir."

Old Ellsworth squinted and looked. By gum(8), it's kinda(9) pretty, I never noticed it before."

When the art student came the following week there was a drawing on the table that had a slight resemblance to the vase.

The wrinkles deepened at the corners of the old gentleman's eyes as he asked elfishly, (10) "Well, what do you think of it?"

"Not bad, sir," answered Swain, "But it's a bit lopsided."

By gum, "Old Ellsworth chuckled. I see. The halves don't match." He added a few lines with a palsied hand and colored(11) the open spaces blue like a child playing with a picture book. Then he looked towards the door. "Listen, young man," he whispered, "I want to ask you something before old pineapple juice comes back."

"Yes, sir," responded Swain respectfully.

"I was thinking could you spare the time to come twice a week or perhaps three times?"

"Sure, Mister Ellsworth."

"Good. Let's make it Monday, Wednesday and Friday. Four o'clock."

As the weeks went by Swain's visits grew more frequent. He brought the old man a box of water-colors and some tubes of oils.

When Doctor Caswell called Ellsworth would talk about the graceful lines of the andirons. He would dwell on the rich variety of color in a bowl of fruit. He proudly displayed the variegated smears of paint on his heavy silk dressing gown. He would not allow his valet to send it to the cleaner's. He wanted to show the doctor how hard he'd been working.

The treatment was working perfectly. No more trips downtown to become involved in purchases of enterprises of doubtful solvency.

The doctor thought it safe to allow Ellsworth to visit the Metropolitan (12), the Museum of Modern Art(13) and other exhibitions with Swain. An entirely new world opened up its charming mysteries. The old man displayed an insatiable curiosity about the galleries and the painters who exhibited in them. How were the galleries run? Who selected the canvases for the exhibitions? An idea was forming in his brain.

When the late spring sun began to cloak the fields and gardens with color, Ellsworth executed a god-awful smudge which he called "Trees dressed in white". Then he made a startling announcement. He was going to exhibit it in the Summer show at the Lathrop Gallery!

For the summer show at the Lathrop gallery was the biggest art exhibit of the year in quality, if not in size. The lifetime dream of every mature artist in the United States was a Lathrop prize. Upon this distinguished group Ellsworth was going to foist his "Trees dressed in white", which resembled a gob(14) of salad dressing thrown violently up against the side of a house!

"If the papers get hold of this, Mister Ellsworth will become a laughing-stock. We've got to stop him", groaned Koppel.

"No", admonished(15) the doctor. "We can't interfere with him now and take a chance of spoiling all the good work that we've accomplished."

To the utter astonishment of all three – and especially Swain – "Trees dressed in white" was accepted for the Lathrop show.

Fortunately, the painting was hung in an inconspicuous place where it could not excite any noticeable comment. Young Swain sneaked into the Gallery one afternoon and blushed to the tops of his ears when he saw "Trees dressed in white", a loud, raucous splash on the wall. As two giggling students stopped before the strange anomaly Swain fled in terror. He could not bear to hear what they had to say.

During the course of the exhibition the old man kept on taking his lessons, seldom mentioning his entry in the exhibition. He was unusually cheerful.

Two days before the close of the exhibition a special messenger brought a long official-looking envelope to Mister Ellsworth while Swain, Koppel and the doctor were in the room. "Read it to me, requested the old man." "My eyes are tired from painting."

"It gives the Lathrop Gallery pleasure to announce that the First Lathrop Prize of \$1,000 has been awarded to Collis P. Ellsworth for his painting, "Trees dressed in white."

Swain and Koppel uttered a series of inarticulate gurgles. Doctor Caswell, exercising his professional self-control with a supreme effort, said: "Congratulations, Mister Ellsworth. Fine, fine ... See, see ... Of course, I didn't expect such great news. But, but – well, how, you'll have to admit that art is much more satisfying than business."

"Art's nothing," snapped the old man. "I bought the Lathrop Gallery last month."

#### EXPLENATORY NOTES

1. **jerkwater** (Am. colloq.): small, unimportant.
2. **railroad** (Am.): railway. The lexical differences between the British and American English are not great in number but they are considerable enough to make the mixture of the two variants sound strange and unnatural. A student of English should bear in mind that different words are used for the same objects, such as **can, candy, truck, mailbox, subway**, instead of **tin, sweets, lorry,, pillar-box, underground**.
3. **Iowa**: a north central state of the USA. The noun is derived from the name of an Indian tribe. Quite a number of states, towns, rivers and the lake in America are named by Indian words, e.g. **Massachusetts, Illinois, Ohio, Kansa, Mississippi, Missouri, Michigan**.
4. **rot** (*sl.*): foolish remarks or ideas.
5. **bosh** (*sl.*): empty talk, nonsense.
6. **umph**: an interjection expressing uncertainty or suspicion.
7. **poppycock**: foolish nonsense.
8. **by gum** (*dial.*): by God.
9. **kinda**: the spelling fixes contraction of the preposition "of" and its assimilation with the preceding noun which is a characteristic train of American pronunciation.
10. **elfish**: (becoming rate) (of people or behaviour) having the quality or habit of playing tricks on people like an elf; mischievous.
11. **colored**: the American spelling is somewhat simpler than its British counterpart. The suffix *-our* is spelled *-or*.
12. **the Metropolitan Museum of Art**: the leading museum in America, was founded in 1870. Its collections cover a period 5,000 years, representing the cultures of the Ancient world and Near and Far East as well as the arts of Europe and America. Among the collections are the paintings, which include oils, pastels, water-colors, miniatures and drawings. There are over 5,000 exhibits, among which are the works of Italian, Spanish, Dutch, Flemish, English and American artists.
13. **the Museum of Modern Art**: a repository of art peculiar to the twentieth century, was opened in 1929. It has several departments among which are the department of architecture and design, the department of painting and sculpture, the department of photography.
14. **gob**(*sl.*): a mass of something sticky.
15. **admonish**: to scold or warn gently.



## The analysis of the text “Art for heart’s sake”

by *Reuben Goldberg*

The text under analysis comes from the novel “Art for heart’s sake” written by Reuben Goldberg, who was an American sculptor, cartoonist and writer. He is famous for his vivid style of writing. “There a doctor in the house”, “Reuben Goldberg’s guide to Europe” and “I made my bed” are in the list of his best literary works.

The extract deals with a new kind of psychological dependence’s treatment, that is — an art therapy.

The basic theme of the text – is the power(influence) of money in American society.

From the point of view of presentation, the text is the 3d person narrative, it is rather a narration than a description with some insertions of direct speech.

Now, I would like to say a few words about the characters of the text. Of course, there are a lot of characters represented in the text, but some of them, such as: Doctor Caswell, Collis P. Ellsworth, Frank Swain are the main characters. What concerns Mr. Ellsworth, I can say that he was a man of seventy-six in a pretty good shape. It is known, that he had some problems with his health to be more concrete— with his heart and these problems were caused by his psychological dependence – shop holism. According to Doctor Caswell, who was treating Mr. Ellsworth, the young artist Frank Swain was supposed to help the patient with his problem by means of art therapy. And of course, it required a lot of patience from the young Swain.

From my point of view, the plot of the text is simple and intricate at the same time, because the reader can’t guess the end of the story.

As for me, the setting of the events is realistic, because an everyday life is described in the text.

I suppose, that the span of time the extract covers is obviously the beginning of the 20<sup>th</sup> century. To prove this fact I can say, that institutes and railroads existed already, as well as art galleries. The other proof is that the Prize the artist was awarded was \$1000 and for the 19<sup>th</sup> or 18<sup>th</sup> centuries it was a fantastically huge amount of money, no matter in what kind of competition.

The narrative flow, from my point of view, is frame-like, because the problem we’ve met at the beginning of the story (I mean the patient’s dependence) also arose at the end of the story.

As for me, the climax of the plot development coincides with it’s ending, because only in the last sentence we got to know the reason of Mr. Ellsworth’s victory and understood that the treatment didn’t help at all.

The sentence structure is predominantly simple, because the text consists of dialogues mostly, but some of them are complicated by the following homogeneous enumerations of the objects of the furniture, pictures on the walls, or the authors of the books on the shelves. It is aimed at evoking a feeling of being a witness of the story. (Даний абзац не відноситься до цього конкретного тексту, це лише можливий приклад однорідних членів речення, які можуть бути зображені в тексті)

**What concerns morphology,** I’d like to analyze the usage of *the tense forms*. The extract under review is characterized by the use of Present Simple, Present Perfect tenses as well as Past Simple, Continuous, Perfect and Past Perfect Continuous tenses. The spoken type of speech is characterized by the wide use of Present and Future Simple tense forms, while the written type of speech by – by the wide use of past tense forms. Past tense forms are mostly used in author’s narrations and descriptions, while Present and Future tense forms are mostly used in conversations and dialogues. For example:

Present Simple Tense: “It’s doctor’s order”, “He doesn’t want me to read to him”, “Sir, I’m not an artist yet” and many others, to express permanent facts and situations, to express things that happen regularly.

Present Perfect: “I’ve got a preposition for you” to express the situation which has not ended.

Future Simple: “It’ll be fun” – to denote possible future actions.

Past Simple Tense: “Koppel heard the front door bell and was glad to leave the room”, “Doctor Caswell received the information with his usual professional calm”— this tense form is used to express the past action.

Past Continuous: "I was thinking could you spare the time to come twice a week ..."- it is used to describe an action in progress at a specific time in the past.

Past Perfect Continuous: "He wanted to show the doctor how hard he'd been working" – expresses events in progress before another event in the past.

What concerns the usage of *the articles*, it is known that there are definite and indefinite articles in English.

Indefinite article is used in it's 4 functions:

In it's nominating function – when the speaker denotes what kind of object we have to do with:

"I can't do a thing with him"

"Doctor drew up a chair"

"Five dollars a visit"

"... made a scrawl"

Classifying function – is used to classify people or things, to say what group, class or type they belong to.

"Sir, I am not an artist yet"

"... Mr. Ellsworth will become a laughing-stock"

Generalizing function: when the noun is used in a general sense, to talk about any one member of a class.

"A spider in my room, has 8 legs" (Цей приклад не з тексту, просто для прикладу даної функції)

Numeric function: this meaning is generally found with nouns denoting time, measure and weight, and with numerals "hundred", "million", "dozen".

"... here once a week"

"... twice a week"

What concerns the usage of *the definite article*. It is used in it's specifying meaning – when the noun denotes an object or objects which the speaker singles out from all the objects of a given class.

"... the painting was hung in an inconspicuous place"

"He found Doctor Caswell in the hall downstairs"

"...and explained the situation"

"Swain arranged some paper and crayons on the table"

Generic meaning: this function expresses typical characteristics, the definite article is used with singular nouns referring to a class of objects as a whole.

"The seagull is a scavenging bird" (Цей приклад не з тексту, в даному тексті така функція не вживається).

While analyzing the text I came across the *repetition of the word suffixes*, such as suffix –ly, for example: suspiciously, gently, appraisingly, unusually, quietly.

It is a well-known fact, that the Infinitive, Gerund, Participle I and Participle II are the representatives of **the non-finite forms of the verb**. As to *the Gerund*, there are a lot of gerunds in the a given text used in different functions.

Gerund performs the function of an object:

"He had done some constructive thinking since his last visit"

"But he had to be kept from buying things..."

The function of a predicative:

"...like a child playing with a picture book"

The function of a subject:

"Fortunately, the painting was hung in an inconspicuous place"

With verbs denoting the beginning, the duration or the end of an action the Gerund forms part of a compound verbal aspect:

"During the course of the exhibition the old man kept on taking his lessons, seldom mentioning his entry in the exhibition."

"But Caswell, how do I start playing with the chalk – ..."

As to *the Participle I* in the text it performs the function of an attribute:

“Doctor Caswell, exercising his professional self-control...”

And of course, there are a lot of *infinitives* in the extract, such as:

“...the front door bell and was glad to leave the room”

“He doesn’t want me to read to him”

“Ran an elevator at night to pay tuition”

Now, a few words about the usage of *modal verbs*. Mostly, they are represented in the text expressing physical or mental ability or possibility:

“I can get a student from one of the art schools...”

Impossibility:

“...the painting was hung ... where it could not excite any comment”

“He could not bear to hear what they had to say”

Necessity:

“He had to be liquidated at a great sacrifice ...”

“He had to be kept from buying things ...”

Polite requests:

“Could you spare me the time?”

Also some conditional sentences are used in the text, such as the 1 type Conditional, to express true and factual ideas in the present or future: “If you want to draw you will have to look at what you are drawing”

**Syntax.** The extract under review is characterized by the use of short simple, long compound, complex, and composite sentences. The spoken type of speech is characterized by the use of simple sentences:

“Old Ellsworth looked suspiciously over his spectacles”

“Next afternoon young Swain was shown into the big living room.”

It is also characterized by the use of short simple sentences:

“The doctor stood up”

“Read it to me”

In the written type of speech, mostly long compound, complex and composite sentences are used.

So, compound sentences which contain two independent clauses joined by a coordinator. The coordinators are as follows: for, and, nor, but, or, yet, so.

“Young Swain sneaked into the Gallery one afternoon and blushed to the top of his ears”

“The doctor drew up a chair and sat down close to the old man”

“We can’t interfere with him now and take a chance of spoiling all the good work”

Complex sentences: this kind of sentence has an independent clause joined by one or more dependent clauses. A complex sentence always has a subordinator such as: “because”, “since”, “after”, “although”, “when” or a relative pronoun, such as “that”, “who”, or “which”. In a complex sentence there is one main “idea” and one or more subordinate “ideas” (clauses).

“He had suffered his last heart attack after his disastrous purchase of that jerkwater railroad in Iowa”

“Upon this distinguished group Ellsworth was going to foist his “Trees dressed in white”, which resembled a gob of salad dressing thrown violently up against the side of a house”

Complex and compound sentences are mostly used in narrations and descriptions and simple sentences are mostly used in conversations and dialogues.

As to *the vocabulary* common/neutral words prevail, such as: juice, door, room, a chair, the chalk, etc. In a spoken type of speech most of the words are colloquial, for example: bosh, umph, jerkwater, poppycock, by gum, it’s kinda.

In the written type of speech there are many bookish and literary words (they are mostly scientific words and also words which are not understandable to uneducated people): the abruptness, a vigorous, to squint, to admonish.

The main sphere of words. From my point of view, the text is devoted to the problems of art and also it has to do with the process of treatment. That is why, there are many words in the extract that help the author to enclose the theme. They are :

Treatment: the nurse, a heart, a patient, a doctor, treatment, heart attack.

Art: the first landscape prize, canvases, exhibitions, a drawing, the art student, galleries.

I believe that all the words in the extract are equally important, but there are some that contribute more to the purport and are worth to be analysed deeper. I'd like to analyse the verb "to draw". This verb has a lot of meanings:

1. to produce a picture of something using a pencil, pen, etc.

"Katie had drawn a cottage with a little stream running next to it"

2. to get a particular kind of reaction from someone.

"His remarks drew an angry response from Democrats"

3. to give information in reply to questions about something.

"She refused to be drawn on the subject of her family"

4. to take air or smoke into your lungs.

"She drew a deep breath"

5. to choose by chance a card, ticket etc. that will win a prize.

"The winning ticket will be drawn at the Christmas Party"

There are many phrasal verbs with the verb "to draw", for example:

Draw back, that means – to move backwards, especially because you are frightened- "Suddenly, she drew back, startled"

Draw in- if the days or night draw in, it starts to get dark earlier in the evening, because winter is coming.

"In October the nights start drawing in"

Draw sth up- to prepare a written document, such as a list or contract.

"Draw up a list of all the things you want to do"

The word "draw" can be used as a noun. The first meaning is like this:

1. the final result of a game or competition in which both teams or players have the same number of points.

"The match ended in a draw"

2. an occasion when someone or something is chosen by chance, especially the winning ticket in a lottery, or the teams who will play against each other in a competition.

"England has been selected to play Germany in the draw for the first round of the World Cup"

3. a performer, place, event, that a lot of people come to see

"It is hoped that a new art gallery will be a big draw for the visitors"

There are also several derivatives, such as:

Drawer (n)- a part of a piece of furniture, such as a desk that you pull out and push in and use to keep things in it: "She took a file from her desk drawer"

Drawing(n)- a picture that you draw: "...a drawing of Canterbury Cathedral"

Form the point of view of **stylistic**, there are many stylistic devices in the text. Here are some of them:

Zeugma: "All his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook"

Simile: "... the open spaces blue like a child playing with a picture book"

Personification: "When the late spring sun began to cloak the fields and gardens with colour...", "An entirely new world opened up it's charming mysteries"

Metonymy: "I want to ask you something before old pine apple juice comes back"

In general, I suppose that the tone of the piece of literature is informal, conversational, casual and ironical.

## BRITISH AND AMERICAN NEWSPAPERS

Students of English Department before rendering the newspaper articles, editorials, brief newspaper items and other newspaper materials informational in character have to translate them. That is why it is absolutely necessary for the learners to be familiar with English newspapers and to understand their language peculiarities.

**Quality newspapers** are serious, national, daily newspapers. They concern themselves, as far as possible, with factual reports of major national and international events, with the world of politics and business, they give a comprehensive coverage of industry, technology, commerce, arts, sport and public affairs. In Great Britain these are *The Time*, *The Financial Times*, *The Guardian*, *The Daily Telegraph*, *The Independent*. *The Times* is the most famous British quality newspaper.

*The Wall Street Journal*, *The New York Times*, *The Washington Post*, *Los Angeles Times* are the American quality newspapers. *The New York Times* is ranked as "the world's top daily". *The Wall Street Journal* covers national and international news. It is the business newspaper with the largest circulation in the country. *The Washington Post*, a serious daily paper, is of national interest, in particular because it contains full coverage of Congress.

**Popular (tabloid) newspapers** are in size and contain many photographs. Unlike quality newspapers popular newspapers are not so serious and their stories tend to be sensational. Popular British newspapers are: *The Daily Express*, *The Daily Mirror*, *The Daily Mail*, *The Daily Star*, *The Sun*. The tabloids concentrate on more emotive reporting of stories often featuring violence, the Royal family, film and pop stars, and sport. It is often said that the popular press aims to entertain its readers than inform them.

It took the English newspaper more than a century to establish a style and a standard of its own. It is only by the 19<sup>th</sup> century that English newspaper may be said to have developed a system of language means which forms separate functional style – **English newspaper style** often referred to as **newspaper English**.

Not all the printed matter found in newspapers comes under newspaper style. The modern newspaper carries material of an extremely diverse character. On the pages of newspaper one finds not only news and comment on it, but also stories and poems, crossword puzzles, chess problems, and the like. Since these serve the purpose of entertaining the reader, they cannot be considered examples of newspaper style. Nor can articles in special field, such as science and technology, art, literature, etc. be classed as belonging to newspaper style.

Since the primary function of newspaper style is to impart information, only printed matter serving this purpose comes under newspaper style proper. Such matter can be classed as: brief news items and communiqués; press reports (parliamentary or court proceedings, etc.); editorials and articles purely informational in character; advertisements and announcements.

To understand the **language peculiarities of English newspaper style** it will be sufficient to analyze the following basic features:

### 1. *Vocabulary parameters of English newspaper style.*

It goes without saying that the bulk of the vocabulary used in newspaper writing is neutral common literary. But apart from this, newspaper style has its specific vocabulary features and is characterized by an extensive use of:

- a) **Special political and economic terms**, e.g. *constitution, president-elect, by-election, General Assembly, gross output, gross domestic product, per capita production*.
- b) **Non-term political vocabulary**, e.g. *public, progressive, nation-wide, unity, peace*. A characteristic feature of political vocabulary is that the borderline between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises both terms and non-terms, e.g. *nation, crisis, agreement, member, representative, leader*.
- c) **Newspaper clichés**, stereotyped expressions, common- place phrases familiar to the reader, e.g. *vital issue, pressing problem, well- informed sources, danger of war, to escalate a war, overwhelming majority, pillars of society, welfare state*.
- d) **Abbreviations**. New items, press reports and headlines abound in abbreviations of various kinds. Among them abbreviated terms – names of organizations, public and state bodies, political associations, industrial and other companies, various offices, known by their initials are very common; e.g. UNO ( United Nations Organization), NATO ( North Atlantic Treaty Organization), EEC ( European Economic Community), FO (Foreign Office ).
- e) **Neologisms**. These are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology. Hence, neologisms make their way into the language of the newspaper very easily and often even spring up on newspaper pages, e.g. a splash- down, a teach- in, stop- go policies, internet bank, e- marketplace.
- f) **Emotionally coloured words**. English newspaper is characterized by an extensive use of emotionally- coloured vocabulary: “ The long- suffering British housewife needs a bottomless purse to cope with this scale of inflation”( Daily Mirror). Reporters tend to introduce emotionally coloured elements into the matter-of-fact, linguistically neutral news stories, e.g. “Health Minister Kenneth Robinson made this shock announcement yesterday in the Commons”.( Daily Mirror).
- g) **Elements of appraisal**. The newspaper also seeks to influence public opinion on political and other matters. Elements of appraisal may be observed in the very selection and way of presentation of news, in the use of specific vocabulary such as allege and claim, casting some doubt on the facts reported.
- h) **Non- literary(special colloquial) vocabulary**. Alongside political words and expressions, terms, cliches and abbreviations one can find colloquial words and expressions, slang, jargonisms and professionalisms, for example: “There is something fishy going on of the B.C. coast. Almost weekly, thousands of farm salmon are breaking stir and swimming into wide – open waters, where, environmentalists fear, they wreak havoc with the wild salmon”( The Globe and Mail).

## TRANSLATION OF NEWSPAPER HEADLINES

**The headline** is the title given to a news item or a newspaper article. It is the most concise form of newspaper information.

English newspaper headlines are short and catching, they compact the gist of news stories into a few eye-snaring words. A skillfully turned put headline tells a story, or enough of it, to arouse or satisfy the reader's curiosity. In most of the English newspapers sensational headlines are quite common. The headlines of newspaper items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal, i.e. they show the reporter's or the paper's attitude to the facts reported.

To lure the reader into going through the whole of the item takes a lot of skill and ingenuity on the part of the headline writer. Accuracy of content, intelligibility, practicality, attractiveness of appearance and vigour are the necessary requirements and where every headline goes unerringly to the point with precision and wit the whole newspaper comes alive. But the first basic requirement for newspaper headlines is brevity. The headline must fit into space. The headline "World faces explosion of lifestyle illnesses" (*The Guardian*) meets the necessary requirements: it fits, it makes immediate sense, it attracts the reader's attention, it tells the story.

Very often the information is split into decks. The purpose of a deck is to cope with a more complicated or important story where several news points have to be made; but only the first deck needs to be completely self-contained. The first deck carries the most important news point; the second deck elaborates this with a significant detail or adds a further news point.

## **THE SCHEME OF RENDERING THE NEWSPAPER ARTICLE**

1. The article under the title "..."/ entitled "... "/under the headline is taken from the newspaper "..."  
in its issue of the 23<sup>rd</sup> of November 2010
2. The article is written by...
3. The article deals with / dwells upon /touches upon/tackles a very urgent problem of  
  
/covers/comments on/gives full coverage to (of) smth./gives full attention to/follows the devel-  
  
opments/stresses/emphasizes/informs(of)/points out/reports on/carries information/reviews the  
  
latest events.
4. Divide the article into several logical parts:
  - in the first part the author dwells upon / writes / explains/ covers / raises a very important ques-  
tion;
  - in the second part...
  - in the third part ...
5. Summing up( the key-note and the message of the article):
  - to sum it all up, the author comes to/ arrives at the conclusion that ...
6. Own viewpoint on the article: I find this article very interesting / boring ... I consider the au-  
thor's way of interpretation is not to the point.



## WORDS AND PHRASES USED IN THE RENDERING

**affairs** n (pl) – події

home  
national  
domestic  
internal } affairs

foreign  
international  
world  
external } affairs

події у межах країни

події за кордоном, міжнародні події

**article (on)** n- стаття ( про)

a front-page } article - стаття опублікована на першій сторінці  
(reflects the most important news:economic,political)

a leading  
an editorial } article – передова стаття  
( reflects the viewpoint of newspaper)

**developments** n (pl) - події

to follow { the developments  
the events - слідкувати за подіями

**event** n - подія

the latest – останні  
the current - поточні } events- події

the events at home and abroad – події у країні та за кордоном

**issue** n – номер ( газети),випуск

today's - сьогоднішній  
yesterday's - вчорашній } issue – номер,випуск

the issue of July 15 – номер від 15 липня

**news** n (pl) - новини

## **THE SAMPLE OF RENDERING THE NEWSPAPER ARTICLE**

**Newspaper**

**The Day**

### **External Tests or University Exams?**

All eleventh-graders who wanted to participate in the first trial testing did it on March 13.

They all expect that they will enter higher educational establishments based on test results. But the recent statements of Volodymyr Semynozhenko, the newly-appointed vice prime minister for cultural issues, raises doubts about it. He said that already this year secondary education certificates will be considered while entering higher educational establishments and that, in addition to tests, high-school graduates will take exams again. In other words, tests are good, but exams are in force, too.

According to the data of the Ukrainian Education Quality Assessment Center, almost everything is ready for this year's entrance campaign — over 300,000 people are registered to take part in it (70 percent of the total population of high-school graduates); the tests have been printed; higher educational establishments have worked out the rules for the admission of high-school graduates; and tests dates have been set. Changing anything in this well-organized scheme is not only purposeless, but also unprofessional, experts suggest. If entrance exams are introduced in higher educational establishments, there is a question: Will they have enough time to get ready for them? In addition, what is the point of the external independent testing if each university is to return to traditional exams? Another dilemma is this: Will students have enough time to prepare for the exams in the remaining two months until the end of the academic year? Thus the work of educators done in recent years is brought to nothing. Moreover, the opinion of 80 percent of parents and students who, according to sociological research, support the independent testing is ignored.

**№17, Tuesday, 23March 2010**

**By Natalia Romashova**

### **The Model**

The article under the title “ External Tests or University Exams?” is taken from the newspaper “The Day” in its issue of the 23<sup>rd</sup> of March 2010. The article gives full coverage to the burning problem of implementation of external independent assessment ( EIA) into the system of education in Ukraine.

In the opening lines the author informs of the recent statements of newly-appointed vice prime minister for cultural issues Volodymyr Semynozhenko and states that on March 13 all the willing eleventh-graders participated in the first experimental testing and all of them are expected to enter university on the basis of test results. The reporter puts emphasis on the proposal of vice premier that while entering the university, the results of certificates about general secondary education will be taken into account and besides tests, school leavers will have to take exams.

The article stresses on the existence of dilemma – schoolchildren will have no time to prepare for exams because there are nearly 2 months left till the academic year, therefore several years work of people in the sphere of education is set at naught.

The message of the article is the facts of Ukrainian Education Quality Assessment Center that everything has been already ready for this year entrance campaign. There are all the pros and cons of the EIA stated in the article.

The article is interesting and to the point as far as the facts given in the article add much to what I have already known about External Independent Assessment. Needless to say that as every aspect in our life EIA has its advantages and disadvantages. On the one hand it is impossible to assess the knowledge of university entrants only by tests but certificates on general secondary education should also be taken into account and on the other hand it alleviates the school-leavers life as far as they have only to prepare for tests and do not trouble about the scores in the transcript of a certificate. Of course the problem stands if they have time to do it.

To my mind, the problem of implementation of EIA will be settled sooner or later and I feel very strongly that entrance campaign will be fair and transparent.

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Веб сторінка МДУ: [www.msu.edu.ua](http://www.msu.edu.ua)

Мукачівська міська бібліотека: <http://www.muklib.mk.uz.ua>

Бібліотека психологічної літератури: <http://psylib.kiev.ua/>

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Навчально-методичне видання

## **Практика усного та писемного мовлення**

Методичні вказівки до аналізу текстів художнього та  
публіцистичного стилю

Укладачі Кончович К.Т., Маліновська Д.П.

Тираж 10 пр.

Свідоцтво про внесення суб'єкта видавничої справи до  
Державного реєстру видавців, виготовлювачів і розповсюджувачів  
видавничої продукції ДК № 4916 від 16.06.2015 р.

Редакційно-видавничий відділ МДУ,  
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Веб-сайт Наукової бібліотеки МДУ: <http://msu.edu.ua/library/>