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Around the English-Speaking World

England



I remember years ago a guy I knew told me that people going to England find exactly what they go looking for.
Helene Hanff

издательский
ДОМ
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Dear Reader!

Welcome to the January issue of *English!*

New Year holidays are known to be the time for reflections and making plans for the next twelve months. We have been thoroughly preparing for this time and now can't help sharing with you our hot news and exciting plans.

Firstly, as you might have noticed, our title page contains a phrase 'Around the English Speaking World'. This means that in 2016 each of our issues will look in detail at one of the English speaking countries. We will try to do our best to choose the materials which you might find both cognitively and affectively engaging as well as informative and useful.

Our second great news is that now our journal *English* has become an official partner with Norwich Institute for Language Education (NILE), one of the leading European institutes providing teacher training for professionals from all over the world. For you, our Reader, this will mean not only an access to the up-to-date methodological materials written by NILE teacher-trainers and published on our pages, but also an opportunity to win a free online course at NILE (for more details see information on page 11).

The beginning of the new year has indeed turned out to be a fortunate time for our company and the third reason for this is that Rod Bolitho, a prominent teacher-trainer and linguist, has agreed to share with us a series of his materials devoted to Language Awareness Approach in teaching English. We are happy to invite you to explore Rod's ideas and try them out in your lessons soon after the winter holidays finish.

Our issue, as you might have guessed from the title page, is devoted to England, a place without which there would be no English language. We tried to do our best to avoid putting 'chewed-over' facts about Trafalgar Square, the Ravens and the Queen, however, a red double-decker has somehow managed to creep onto the front page.

We hope that among texts about East Anglia, Cockney dialect, urban legends, and pubs, you will be able to find at least something of what you are looking for.

Elizaveta Bogdanova,
Editor-in-Chief

SPECIAL OFFER!

Уважаемые подписчики бумажной версии журнала!

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THE MOST CONTENTIOUS LETTER IN THE ALPHABET



The alphabet is something not to be argued with: there are 26 letters in as fixed a sequence as the numbers 1-26; once learned in order and for the "sounds they make", you have the key to reading and the key to the way the world is classified. Or perhaps not.

Actually, in the course of writing my book about the history of the letters we use, *Alphabetical*, I discovered that the alphabet is far from neutral. Debates about power and class surround every letter, and H is the most contentious of all. No other letter has had such power to divide people into opposing camps.

In Britain, H owes its name to the Normans, who brought their letter "hache" with them in 1066. Hache is the source of our word "hatchet": probably because a lower-case H looks a lot like an axe. It has certainly caused a lot of trouble over the years. A century ago people dropping theirs were described in *The Times* as "h-less socialists." In ancient Rome, they were snooty not about people who dropped theirs but about those who picked up extra ones. Catullus wrote a nasty little poem about Arrius (H'arrius he called him), who littered his sentences with Hs because he wanted to sound more Greek. Almost two thousand years later we are still split, and pronouncing H two ways: "aitch", which is posh and "right"; and "haitch", which is not posh and thus "wrong". The two variants used to mark the religious divide in Northern Ireland – aitch was Protestant, haitch was Catholic, and getting it wrong could be a dangerous business.

Perhaps the letter H was doomed from the start: given that the sound we associate with H is so slight (a little out-breath), there has been debate since at least AD 500 whether it was a true letter or not. In England, the most up-to-date research suggests that some 13th-century dialects were h-dropping, but by the time elocution experts came along in the 18th century, they were pointing out what a crime it is. And then received wisdom shifted, again: by 1858, if I wanted to speak correctly, I should have said "erb", "ospital" and "umble".

The world is full of people laying down the law about the "correct" choice: is it "a hotel" or "an otel"; is it "a historian" or "an historian"? But there is no single correct version. You choose. We have no academy to rule on these matters and, even if we did, it would have only marginal effect. When people object to the way others speak, it rarely has any linguistic logic. It is nearly always because of the way that a particular linguistic feature is seen as belonging to a cluster of disliked social features. Writing this book has been a fascinating journey: the story of our alphabet turns out to be a complex tug of war between the people who want to own our language and the people who use it. I know which side I'm on.

By Michael Rosen

Source: <http://www.theguardian.com>

A SCHOOL FESTIVAL

School No. 130, today named Lyceum No. 130, was founded in Academgorodok, Novosibirsk in 1959. When it was announced in the beginning of the 1960's that it was to become one of the first English-speaking schools in the country, the parents were wary of sending their children to it. Six lessons of English a week, starting in second grade: country studies, English literature and translation classes for seniors; history and geography lessons in English!

The school administration and members of the district education board actually visited parents of the top primary school pupils, including mine, to persuade them to enroll their children into the new school. My mother was asked to set an example, and thus I became a student of English when I went to my second year of school in September. We had an excellent teacher who made all the lessons exciting and easy. She helped us understand that new windows into the world were being opened for us.

Needless to say, in the 1970's the school became so popular that in August, parents and grandparents would bring sleeping bags and spend several nights on the lawn, making lists, checking in daily, to be sure that their offspring would be accepted.

Among the many educational and cultural events for which the school is well-known today the bi-annual school festival can be justly mentioned. What is it, and how is it organized? As a child, I began writing scenarios, composing songs, singing and dancing, together with my classmates during this magical week in spring. Much later in life, as a teacher and parent, I went through the whole process with my own children. It takes a lot of planning; it also means that adults are willing to offer their own time and energy to share various skills, and to help all the students take part in the feast. Most of the work is done by students. Adults act as coaches, help out with the many practical matters, and generally steer the kids' enthusiasm in the right directions.



Step 1. Every participating class chooses a country which they wish to represent, and a list is made. Usually the youngest classes do not prepare a full-blown performance, but many children can take part in what the older pupils are doing. The final-year seniors also are exempt, though they often participate in some capacity, or even embark on a big show of their own.

Step 2. Brainstorming and Role Distribution. In any class, there are a few children who can draw well; others attend a musical school, or engage in martial arts or aerobics, or go to a dancing after-school activity. Several students can write well and compose their own songs. Quite a number are eager to perform on the stage, though a few introverts may balk at the mere idea of facing a large audience. During a class hour, the homeroom teacher and a member of the parents' committee help children to divide the roles. Artists who will make the decorations, posters et cetera form one group; the scenario and songwriters are another one. Performers/actors may include the whole class. *It is the adults' task to see to it that every child has some part to play.*

Step 3. A Parents' Meeting with the main teacher, to see "who can do what". To give a few examples:

- 1) Helping out with writing a general script.
- 2) Coaching, training, and rehearsing.
- 3) Finding all the necessary materials for the decorations and props.
- 4) Sewing or renting costumes, or even overhauling one's own wardrobe, and asking around for various props.
- 5) Donating make-up, bringing in costume jewellery.
- 6) Arranging a time-schedule to help children rehearse their roles after classes and walking them back home when it is dark.
- 7) Providing food, drinks and refreshments.
- 8) Be on hand for emergencies, if anybody, say, cuts a finger or falls down.

Step 4. Once the scenario is ready, the roles distributed, then rehearsals begin. It really takes a lot of time, patience and good will on the part of the adults. Every child should be encouraged, no matter how small their part in the whole process is!

Step 5. The dates and the performance schedule are set. The judges are chosen; the panelists are teachers. Experience shows that parents cannot be objective, which is only natural. While active preparation starts in January, the Festival is usually held in April. This is a really crazy week, with about a thousand pupils running around in costumes, make-up and jewellery. There is a lot of music all throughout the school. No tests are conducted during the whole week; most teachers skip homework as well.

Step 6. The Festival Week. Usually the lessons are held in the first half of the day, and they are only 30 minutes long. The performances start with the younger children, then middle school and high school students get their chance to act. Each class dresses up according to the cus-

toms and traditions of their chosen country. The decorations clearly show what they have chosen, there are large hand-drawn maps and posters on the stage. There may be some stories, singing in the language of the chosen country, and a class play. The judges vote on the awards for the best item in every category: Best Song, Best Dance, Best Decoration, Best Play, Best Performance. The schools assembly hall is filled to overflowing, whole families come to see their youngsters perform.

Step 7. The Gala. Once the school week is over and the winners in each category are chosen, they get together and put on a great Gala Concert in the town House of Science, which seats 1,000 visitors. It is a great cultural tradition which attracts so many spectators that many of them have to sit on the steps. Nobody minds, and everybody enjoys themselves to the fullest. The Gala is often televised for the local TV news; it is written up in the press, and today one can find it on the web as well.

As a school pupil, I remember how my class prepared a performance about Italy. I wrote the script with my friend; we had wonderful decorations; we made costumes. Most importantly, we learned several songs in Italian and sang them on stage. As a parent, I had the privilege of helping my kids' classes work at "doing" Japan (5th grade) and Italy (7th grade). We asked around for help with the costumes; I brought in a lot of costume jewellery, and one of the mothers turned out to be a wizard with make-up. Another one showed us how to make Japanese-looking hairdos out of used stockings and how to stick long pins into the girls' hair. We learned a song in Japanese with the kids, and they made branches of sakura out of twigs and thin pink paper. Dressed up and totally unrecognizable, our ten-year-olds sang and danced a complicated Japanese dance in front of the charmed audience. The boys trained in martial arts; they all wore white kimonos on stage. We needed a large person to play the wicked Dragon, so we persuaded a mathematics teacher to dress up and appear on stage so that the boys could vanquish him in the final scene. Before that, we simply played roaring sounds behind the stage.

The older children did practically all the preliminary work themselves. Since it was Italy they represented, we helped them learn some songs in Italian. All the young teenagers turned out to be very good dancers. They also had no trouble writing, memorizing and performing their short play about a lovely princess and a poor peasant boy.

Quite a few years have passed since then. If you wake me up in the middle of the night though, I can still sing "Sakura" in Japanese, and "Sole Mio" in Italian.

*By Nina M. Koptyug, Ph.D.,
Novosibirsk*

Photos taken by the author.

English Language Week at Kursk State University

Sanctions, as the saying goes, come and go, but good relations between peoples stay forever. "London-Kursk, Kursk-London" – is the motto of the English language week which was held at the Faculty of foreign languages of Kursk State University.



Among the guests there were some students from the USA and Great Britain studying Russian at the University. Yet, the main participants were the English teachers, the students and the pupils. Interest in the English language is natural. Greeting the participants Nikolay Smakhtin, the dean of the faculty, said that English plays

dual roles. Firstly, English is important as the language of international intercultural communication. Secondly, nowadays knowing English helps in business and trade careers, as well as in solving technical puzzles.

The week of the London festival began. Posted were numerous pictures and articles describing life in the capital of Great Britain. On the first day several contests were held: country-studies, poetry, as well as music and drama. Each day of the week brought some new knowledge, pleasant emotions and impressions. Participants numbered 701 people, while 165 were winners and awardees.



The English teachers had an opportunity to share their experience with each other at the seminar organized by the faculty. The final day was crowned with a great student amateur art performance which turned it into a real fest. Valeria Zhdanova and Anna Letunovskaya sang the English song "Diamonds" that revealed their special feeling, the choice of the favorite

profession, the desire to move further in it, and to bring light and their love to people. In the song you could hear the friendly wishes of happiness, friendship and peace in the coming New Year.

*By Nina Vyskrebentseva, Teacher Emeritus,
Svetlana Sotnikova, Ph.D., associate professor,
Kursk State University
Photos taken by the authors.*

GIVE ME A WORD LIST!

During the first week of the new 2015 academic year, I encountered two references to the Communicative Approach in Language Teaching, a style of teaching which annihilates any explicit grammar explanations and ignores vocabulary learning.

I can't say that such perception of CLT is unnatural or new for Russia. Once, I was asked by the organizers of an ELT event "Which communicative approach are you promoting? Russian or European?" Since then I have had no doubts that there exist a lot of misunderstanding and misinterpretation in the field of language teaching methodology in my country.

But this time such a vision was articulated by learners, not teachers (who being brought up and nurtured within the Grammar-Translation Method can be excused for their lack of understanding of an "alien" methodology). However, to hear from the students that they reject the communicative approach, that they worry that if they speak in the lessons they will forget all the grammar they studied and, being anxious about it, feel an urge to hire a tutor – these statements made me get down to writing an article about the basic principles of Communicative Language Teaching. This term, we may assume, is taken for granted by most practitioners, but as reality demonstrates, it still needs articulation. Such an undertaking seems more than challenging for a double page-spread. That is why I will focus on one particular aspect, which is the challenge of teaching and learning vocabulary.

WHY DON'T WE HAVE LISTS OF WORDS TO LEARN BY HEART?

Nowadays, it is generally believed that memorization is not the best way of learning vocabulary. Instead of assigning a list of words to memorize, a communicative teacher will ask you to do something with these words, will give you a number of activities that will get you to practise using the words. All this happens because communicative teachers believe that we learn better through doing rather than through memorizing. In other words, experimenting and using the new language involves higher order thinking skills, whereas just learning by heart involves only lower order thinking skills.

What's more, in the process of participating in these vocabulary activities, a learner encounters the new word in different, hopefully, memorable contexts which facilitates remembering the word or phrase and increases the probability of the new language item being filed into the long-term memory. Even more, while working creatively with words, a learner develops some skills with the use of new vocabulary, in other words they learn how to use the new words. And, I believe, there is a huge difference between knowing a word (being able to translate it) and being able to use the word in writing and speaking, with the latter requiring an ability to give appropriate and spontaneous responses.

I would also go further and suggest that, in real-life communication, knowledge of new words should be supplement-

ed, if not preceded by, an ability to recognise the context and choose the best words respectively. Many foreign language learners have experienced and are still experiencing unpleasant situations when what they have uttered is grammatically correct but still sounds artificial and a bit awkward. As Bernard Shaw once put it: "The single biggest problem in communication is the illusion that it has taken place."

However, at times word lists can be useful. But the question, as always, is what to include in these lists, who should create them and at what point of teaching/learning of vocabulary should they come onto the stage.

ARE WE DIGGING OUR OWN TOMBS?

Below I will describe an activity I often use with my learners of different age and language level, in individual and group work, which enables us to solve several tasks.

aim	To practice new vocabulary To encourage thinking about learning To help learners sustain motivation
outcomes	By the end of the activity, learners will create a list of words and phrases from the given text and will be able to explain why they need these language items in their life
duration	Flexible (from 5 min, if you choose the format of individual work, to 45 min if you choose a format of pyramid work and class debate)
materials	A text to work with Dictionaries (preferably online – this activity is not about developing reading skills or dictionary work skills; dictionary should be used as a tool)

The main idea underpinning the activity is to get students to select the words from a text which they feel they might need or want to use in the future. If this activity is wittily guided by the teacher, by the end of the class the learners will create lists of vocabulary to learn and practice, but they will feel that they have done it themselves. The activity encourages learners' thinking about learning, and, by the way, is also a way of remembering the new vocabulary while doing a meaningful activity.

Instructions for the students:

1. Read the text. Choose the words and phrases which you think you will need in your life. You have 5–10 min (*time depends on the length of the text and is chosen by the teacher*).

2. Work with a partner. Compare your lists, agree on 10–15 words/collocations (*depending on the length of the initial text and density of new vocabulary; the number of items is suggested by the teacher*).

Teaching Tip: encourage discussion if the students have different variants; suggest giving arguments (Why do you think you will need/will not need certain words? Are some words more interesting or meaningful?).

When pair work finishes, get the pairs into groups of four to compare the lists and agree on one list for the group; then, depending on the number of students, suggest a "spy" activity:



- for 1 minute a spy from each group visits another group and collects information about their lists of words;
- or finalize the task with the whole class discussion and agreeing on the “word bank”;
- each group should give a vocabulary item in their turn.

If some of the vocabulary you, as a teacher, feel is really necessary to include and your learners left it out, then present your idea and discuss why your students missed it and try to persuade them. Avoid direct pressure, however, rather think of your own arguments. For example, appeal to your students’ vanity, pointing out that the word you suggest belongs to C1 or C2 level; or say that it is a unique expression which is mainly used by native speakers; or refer to the exam tests and share your observation that the likelihood of meeting this item in the exam text is very high. Be inventive and remember that this activity is in no way a waste of time. In such a Socratic dialogue, you will involve your students in thinking about language and their own language learning. Moreover, you will help them build up motivation, which in itself is a precious educational aspiration.

COMMUNICATIVE LANGUAGE TEACHING IS ALL ABOUT FUN AND NO LEARNING

Such a perception of the learning process may occur because of several factors.

The learning process (in the classroom) may be organized in a friendly, non-stressful environment which may contrast with the atmosphere in other school lessons. Students may assume that if they don’t experience a slight feeling of anxiety and a usual shiver when the teacher looks at or speaks to them, there is no learning happening.

To overcome this, an English teacher may use reflection at the end of the lesson in order to ask students to think back over the activities they have done, think what the aims of these activities were (form or skills focus) and decide for themselves what new material or understanding they have learnt during the class.

It is also highly advisable, even using the communicative approach, to be sure to give homework. How to deal with the homework is a question for another article.

What is even more important is that CLT doesn’t mean the absence of tests. Tests are important not only for the teachers who, as school legends go, like torturing their students. They are an important tool for the learners to recognize their progress.

I would like to suggest a technique, which I borrowed from *Lessons from Good Learners* (2012). When a student finishes a test, immediately ask them 1) to decide for each question if they have answered correctly or not (which answers they are sure of), and 2) to predict what mark they will earn.

Firstly, this task will help your students to start thinking about the assessment procedure. Secondly, they will be able to evaluate how objective they are and how close they are in evaluating their knowledge. For example, if a student puts

“correct” and you mark the answer as incorrect, it is interesting to discuss what the student hasn’t noticed. In other words, the student had thought that they had known the material (they were confident in their answer), but the reality turned out to be different. It is also a useful idea to introduce a scale of certainty so that the students could evaluate how well they understood a topic and then see if their estimation is close to the reality or not.

Another spot of bother is explicit language focus on form. Of course it should exist in the classroom and not only in the form of non-obtrusive error correction, but also in the form of feedback as well. Mastering the art of giving feedback to both oral and written speech seems to me to be a perfect and never-ending field for professional development. As my practice shows, as soon as students get constructive feedback on their language performance, all questioning of whether they are learning in the lessons or just having some fun vanish.

Communicative Methodology differs from other approaches in its focus on the learner, the use of meaningful and purposeful tasks, use of personalization, use of information gap activities, and emphasis on interaction.

CLT is not a new word in ELT methodology having about a 40 years behind it. It is an approach which went through a lot of stages of evaluation, re-evaluation, reconsideration, modernization etc. It is also valued for certain principles of common sense it brought into language teaching and became an umbrella term implying and reflecting rather reasonable psychological views on language learning. So, I keep on asking myself “How could it be, that this very approach is frowned upon and disrespected in Russia. What are we afraid of? What underpins our suspicions? Are we afraid to lose our unique educational/traditional/ understood-only-in-Russia-and-only-by-Russians identity? Why do we see a threat where there is none? Why do we assume that the achievements of European methodology are incompatible with the Russian educational environment?” Especially if we take into account that one of the first claims of these achievements is the importance of the learning and teaching contexts and a necessity to appropriate our methods. Appropriate but not annihilate.

Learning, as I always emphasize, is a risky undertaking. It makes us face the ambiguity of life and the uncertainty of our next steps; it never fails to take us out of our comfort zone. But it also makes us think and reflect, and thus develop. It helps us not to fall into the temptation of labelling the “unknown” as “bad” and broadens our horizons beyond the word lists.

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By Elizaveta Bogdanova

MAKING IT STRANGE: Literature and Culture Shock

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*The experience of learning a foreign language inevitably involves an encounter with different cultural contexts and with different ways of conceptualising the world. This can be disturbing or invigorating, depending on our attitude to the foreign culture. Literature often employs deliberate strategies of defamiliarisation that replicate this sense of strangeness, taking us on voyages of discovery or making us look afresh at our everyday surroundings. Genres which typically displace the reader in this way include historical fiction, science fiction and utopian (or dystopian) fantasies. There is also a growing body of literature in English reflecting the immigrant experience and the rich diversity of increasingly multi-cultural societies. This article explores ways in which such **intra-cultural** texts can be used in the language classroom to promote greater **inter-cultural** awareness.*

The Martian narrator of Craig Raine's poem "A Martian sends a postcard home" thinks that books are *mechanical birds with many wings* that sometimes *perch on the hand and cause the eyes to melt/or the body to shriek without pain*. Henry Ford's Model T car is seen by the alien as *a room with the lock inside – a key is turned to free the world/for movement*. When the driver looks in the rearview mirror, *there is a film to watch for anything missed*. The telephone, seen through Martian eyes, becomes *a haunted apparatus [...] that snores when you pick it up* and toilets seem to this bemused interplanetary visitor to be punishment rooms.

Raine's poem gave its name to a group of British poets in the late 1970s, who became known as "The Martian School". Andrew Motion and Blake Morrison, in their introduction to *The Penguin Book of Contemporary British Poetry*, said that the 'Martian' poets shared *a delight in outrageous simile and like[d] to twist and mix language in order to revive the ordinary*. The figure of the curious alien, bewildered by the most natural objects and events is a convenient representative for the writer who wants to take a fresh look at everything.

As a literary agenda, this is nothing new: at the end of the nineteenth century, Stéphane Mallarmé wrote of wanting *to give a purer sense to the language of the tribe*; by the 1940s, Mikhail Bakhtin, was concerned with the challenge that faces every writer in trying to use language whose impact has been blunted by passing through the hands of so many other users. Or as T. S. Eliot succinctly put it in *Sweeney Agonistes*, "I've gotta use words when I talk to you!" In response to

this feeling that language – and hence writing – was in danger of losing its force because it was over-familiar, the Russian formalist critics, writing around 1917, had suggested that one of the main aims of literature was *defamiliarisation* (*otstranenie*, literally "making strange"). Viktor Shklovsky, the central figure in the Formalist group, examined the technique of Tolstoy in an influential essay called *Art as technique*:

After we see an object several times, we begin to recognise it. The object is in front of us and we know about it, but we do not see it – hence we cannot say anything significant about it... Tolstoy makes the familiar seem strange... He describes an object as if he were seeing it for the first time, an event as if it were happening for the first time. In describing something he avoids the accepted names of its parts and instead names corresponding parts of other objects.

Perhaps the most famous example is Tolstoy's description of the Battle of Borodino through Pierre's eyes in *War and Peace*, seeing war – and making the reader see it – as if for the first time.

The experience of the learner encountering another culture either through the direct experience of travelling abroad, or simply through the language and the literature is, by definition, one of estrangement. The first thing to be registered is strangeness and **difference**.

Beppe Severgnini, in his book *Inglesi*, is amazed by what he calls the 'harmless ceremonies' of British daily life. He describes a discovery made by an incredulous Italian friend of his that "in Britain you need four 'thank you's' to buy a bus ticket". Severgnini comments:

Italians are amused by this ritual; when they have to pay for their tickets at home they normally do it with a grunt. Americans who normally carry out such transactions in dead silence are flabbergasted.

Of course this kind of 'politeness shock' works in reverse as well. And sometimes, the visitor returns home with a kind of linguistic infection: an Argentinian colleague who had spent several weeks on a course in Britain, returned to Buenos Aires, got into a taxi at the airport and told the driver (in Spanish) where she wanted to go – so far, so good – but after giving him her destination, she added *por favor* – whereupon the man swivelled round, smiling broadly, and said "Señora, if you ask me like that, I'll take you to the ends of the earth!"

When we travel abroad, whether in reality or just in the virtual reality of the language classroom, we experience the same sense of dislocation – the more remote from us the other culture is, the more obvious this will be – in an African or Arab or Asian setting, we would be acutely and immediately aware of difference; but if the other culture appears on the surface to be similar to our own, the apparent similarity may be very deceptive, and it may take a long time before we realise the implications of people's behaviour and the significance of the cultural sub-text.

H. Douglas Brown (1980) describes the experience of culture shock as it refers to a person learning a second language in a second culture: *Culture shock refers to phenomena ranging from mild irritability to deep psychological panic and crisis... [It] is associated with feelings in the learner of estrangement, anger, hostility, indecision, frustration, unhappiness, sadness, loneliness, homesickness, and even physical illness.* Clearly, feelings such as loneliness and homesickness apply specifically to the learner who is resident in the new culture, but the negative mindset that builds up, the feelings of bewilderment, disorientation and frustration, certainly remind me of how it sometimes felt when I started to struggle with foreign languages at school.

An early attempt to understand and categorise what happens to the intercultural traveller-learner was made by Robert Lado (1957). Lado suggests that apart from those (possibly rare) cultural behaviours that have the same form, the same meaning and the same distribution, where the cultural equivalent of 1:1, word-for-word translation is possible, there are three categories of difference: *same form, different meaning; same meaning, different form* and *same form, same meaning, different distribution*.

The first – same form, different meaning – may be the most puzzling: something looks the same, but turns out to have a different significance. For example, I may assume that an *anmeka* in Russia or a *farmacia* in Italy is exactly the same as a British chemist's, as it seems to serve the same purpose – on closer investigation, however, I may find that the range of goods on sale is rather different and the kind of advisory paramedical relationship I assume I can enter into with a British pharmacist may not be available.

The second category – same meaning, different form – is less troublesome if you can find out what the appropriate form should be. For example, I may assume that it is polite to take a bottle of wine if I am invited to dinner anywhere in Europe, whereas I need to find out where wine would not do the trick at all and where the same function is performed by cake, flowers or ice cream.

Lado's last category – same form, same meaning, different distribution – is a subtler one and probably takes longer for the learner to identify and assimilate. For example, uttering a verbal greeting on entering a shop is an available behaviour for me, but it has rather limited distribution – i.e. in Britain I do not feel the social need to do it very often – so I may not appreciate the expectation that exists in many other cultures that this is something that a customer should always do.

Nick Jones (1990) develops a map of the reading process which is concerned not only with mental processes and representations, but also with cultural contexts, with the traffic between what Jones describes as the 'culture of production' and the 'culture of reception'. According to Jones:

The sense which a reader makes of a given text depends upon the extent of the overlap or correspondence between the culture in which the text was produced, and the culture in which it is encountered... perceptions may range from a comfortable familiarity of signs and assumptions, to a sense of dislocation and bewilderment.

It is this sense of dislocation and bewilderment that we are likely to experience when we encounter literature which is foreign to us in terms of our own social experience, or which is literally foreign because it is the product of another national culture. Jones goes on to quote a 1989 government report on education:

Reading takes pupils beyond first-hand experience: it enables them to project themselves into unfamiliar environments, times and cultures [...] Reading is also one of the means by which we interact with the society in which we live.

This formulation describes the educational value of literature in terms that will be recognisable to most teachers. Literature always holds out the possibility of insight into environments and experiences that do not coincide with our own. The feelings of dislocation and bewilderment described by Jones increase in inverse proportion to our sense of familiarity and identification: when we read, we feel more or less at home in a text – or more or less uprooted.

This brings me back to Craig Raine's poem and its relationship to minor culture bumps and major culture shocks. It occurs to me that the Russian Formalists' idea of defamiliarisation might provide us with a whole range of interesting texts which would indirectly prepare learners for the encounter with the cultural Other: fantasy, science fiction, utopian – and dystopian – literature, and closest to the reality of cross-cultural and inter-cultural confrontation, the growing body of writing that deals directly or indirectly with the immigrant and second generation bi-cultural experience. I would like to explore some examples of such defamiliarising texts, and to see what they might have to offer to the intercultural language learner.

In William Kotzwinkle's satirical novel *The Bear Went Over The Mountain* (1997) we follow the progress through the New York publishing world of a black bear who discovers the abandoned manuscript of a novel under a tree in the forest. When he realises that he cannot eat it, he reads the novel and decides that it is not too bad. He 'borrows' some clothes from a local store, adapts the name of his favourite food from a jar of "Half-and-half Jam", calling himself Hal Jam, and heads for New York, where, although he is regarded as rather eccentric, he takes the literary world by storm. Kotzwinkle, like any good satirist or fantasy novelist, follows the Tolstoyan technique of making the familiar seem strange. He describes a supermarket as if he were a bear, never having seen a supermarket before, overwhelmed by the quantity and variety of food on display (especially, of course, the honeys and the jams!). Consequently, we see the supermarket afresh and start to think about it in a way that perhaps we have not done since the first time we entered such a shop.

A more serious example of this strategy of defamiliarisation occurs in Margaret Elphinstone's post-catastrophe 'novel of a future' *A Sparrow's Flight* (1989). The novel is set in a future when some unspecified environmental disaster seems to have taken place. There are numerous references to the 'years of suffering', the 'ruined world' and particularly to the time when 'the world changed'. Two travellers, Thomas and Naomi, leave the Scottish island where they lead a simple, rural existence, and on the mainland they embark on a quest for the music of the past. Although music and poetry are important in their lives, they have no idea of musical notation, or what many musical instruments even look like. After weeks of searching, they find a large house with what we realise is a music room – but we discover the room, the furniture, the instruments and look afresh at a world that is so familiar to us that we no longer look at or think very much about it.

In this example, the strategy is one of utter defamiliarisation – indeed at first, as in the Martian poem, we are not altogether sure what Naomi is seeing. The author gradually lets us have enough hints to make intelligent guesses, and as we recognise one thing, so the next becomes easier to fathom out. It is a very exciting piece of writing, as we are made to share Naomi's feelings of initial incomprehension and growing excitement as she decodes these mysterious objects and begins to realise their functions.

By choosing to write in a satirical or fantastic mode, writers commit themselves almost inevitably to some kind of defamiliarisation. Imagined worlds – for example, the ones that Alice and Gulliver travel to – always draw on the existing world; futuristic fictions – from H. G. Wells' *The Time Machine* to Frank Herbert's *Dune* to William Gibson's cyberpunk novels – always extrapolate from the present; satire, however wild and grotesque, always stems from current concerns.

One outstanding example is Will Self's novel *Great Apes* (1997), in which the protagonist wakes up after a night of drunken excess to find that London – and the rest of the world – is populated by chimpanzees instead of human beings. He is put straight into a psychiatric hospital, suffering from the strange delusion that he is 'human'! Reviewers praised the novel for achieving "the rare feat of temporarily altering the reader's perspective", for being "a deeply serious... call for us to reconsider the shortcomings of the human world" and for "[defamiliarising] the world so thoroughly that we have no choice but to relearn our responses to it".

Perhaps the most direct representations of cross-cultural and inter-cultural experience are to be found in the growing body of literature emerging from the immigrant and second generation ethnic communities in Britain and North America. North America has traditionally prided itself on being a 'melting pot' of ethnicity and culture, and despite the controversy that often surrounds the notion of multiculturalism, the ethnic and cultural mix is more often celebrated than problematised. Indeed, in Canada I was delighted to be told that "We Canadians don't much like the term *multiculturalism* – we prefer to talk about Canada as a *cultural mosaic*".

The metaphor is well chosen, as it carries the suggestion of multi-faceted pieces all fitting perfectly together to form one harmonious pattern. Novels such as the Korean-American Chang-Rae Lee's *Native Speaker* (1995) and the Chinese-American Gish Jen's *Typical American* (1991) reflect such mosaic patterning, and can be read not simply as accounts of culture clash, but as documents of the quest for new kinds of cultural identity – neither 'typically American' nor typically Korean or Chinese – but located in what Claire Kramsch (1993) called 'third places'.

In Britain, too, there is an increasing recognition of the fact that we live in a multi-cultural society – and this is also beginning to be reflected in an emergent inter-cultural literature. One of the best-known examples is Timothy Mo's novel *Sour Sweet* (1982), set in a restaurant in London's Chinatown. Hanif Kureishi opens his novel *The Buddha of Suburbia* (1990) with this defiant declaration by the half-English, half-Asian narrator:

My name is Karim Amir, and I am an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But I don't care – Englishman I am (though not proud of it), from the South London suburbs and going somewhere. Perhaps it is the odd mixture of continents and blood, of here and there, of belonging and not, that makes me restless and easily bored. Or perhaps it was being brought up in the suburbs that did it.

The novel's fairly conventional 'sex and drugs and rock-and-roll' account of a young man's coming of age in the London of the 1970s is constantly enriched by the uncertainty announced in these first few lines about the source of Karim's adolescent angst and confusion – does it stem from the "odd mixture of here and there" or is it simply a matter of "being brought up in the suburbs"?

Meera Syal's semi-autobiographical novel *Anita and Me* (1996) is another coming-of-age narrative, but a much gentler one – the (adult) narrator, Meena, recalls herself growing up as the nine-year-old daughter of the only Asian family in a Midlands mining village. Syal shrewdly chooses to write with all the advantages of adult hindsight, but without sacrificing the child's innocent view of the world.

Again, at least for the non-Asian reader, narrative voices such as Mo's, Kureishi's and Syal's offer a reading experience of defamiliarisation, as they make us look afresh at a world that is so familiar to us that we no longer look at or think very much about it. These texts do enable readers to "project themselves into unfamiliar environments... and cultures... [and] to interact with the society in which we live."

Fantastists, science fiction writers and satirists may take us 'out of this world', but they do so only to bring us back to it. The value of such writing for learners of language-and-culture is the way in which it may encourage them not simply to observe the **difference** in the Other culture, but to become less ethnocentric and more culturally relativist – to look at their own cultural environment through fresh eyes. Once students have got the idea of 'making strange', they could try their hand at writing their Martian anthropology or futuristic archaeological notes. To build a bridge in the classroom from the literature of cultural third places to the learner's own inter-cultural experience, students could be asked to experiment with various kinds of textual interven-

tion (see Pope 1995) and imitation. They could be invited to 're-centre' an immigrant narrative from the host community's point of view, to imagine dialogues, not included in the original text, between representatives of the two cultures, to imagine themselves as immigrants in their own society, and so on.

Satire, fantasy and inter-cultural narratives can help learners to adopt fresh perspectives on their own environment, as well as making them more tolerant to the different forms, the different meanings and the different distributions that they are bound to encounter when they come into contact with a foreign language culture. One of the reasons we read is recognition: it is always reassuring to find that someone else has shared our experience and to find that they echo our thoughts and feelings; another reason for reading is just the opposite – to enjoy a kind of armchair travel – into someone else's experience. By exposing students to defamiliarised versions of social and cultural reality and by asking them to become defamiliarisers themselves, we may open the way to making them more successful inter-cultural learners.

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LANGUAGE AWARENESS in the English Classroom

Language Awareness is one of those terms which seems to defy precise definition but which appears again and again under various guises in coursebooks and background literature. In this article, I will explore the significance and some of the practical implications of incorporating a Language Awareness dimension in your English classes.

Let me start by asking you to read this extract from Roddy Doyle's prize-winning novel *Paddy Clarke Ha Ha Ha*.

"The front room was not for going into. It was the drawing room. Nobody else had a drawing room although all the houses were the same, all the houses before the Corporation ones. Our drawing room was Kevin's ma's and da's living room, and Ian McEvoy's television room. Ours was the drawing room because my ma said it was.

'What does it mean?' I asked her. I'd known it was the drawing room since I could remember but today the name seemed funny for the first time. We were outside. Whenever there was even a bit of blue in the sky my ma opened the back door and brought the whole house out. She thought about the answer but with a nice look on her face. The babies were asleep. Sinbad was putting grass in a jar.

'The good room,' she said.

'Does Drawing mean Good?'

'Yes,' she said. 'Only when you put it with Room.'

That was fair enough; I understood.

'Why don't we call it just the good room?' I asked. 'People prob'ly think we draw in it, or paint pictures.'

'No, they don't.'

'They might,' I said.

I wasn't just saying it for the sake of saying it, like I said some things.

'Especially if they're stupid,' I said.

'They'd want to be very stupid.'

'There's lots of stupid people,' I told her. 'There's a whole class of them in our school.'

'Stop that,' she said.

'A class in every year,' I said.

'That's not nice,' she said. 'Stop it.'

'Why not just the Good Room?' I said.

'It doesn't sound right,' she said.

That made no sense: it sounded exactly right. We were never allowed into that room so it would stay good.

'Why doesn't it?' I asked.

'It sounds cheap,' she said.

She started smiling.

'It – I don't know – Drawing room is a nicer name than good room. It sounds nicer. Unusual.'

'Are unusual names nice?'

'Yes.'

'Then why am I called Patrick?'

Now here are some questions for you to think about:

- Have you ever wondered why a drawing room is called a *drawing room*?

- How would you have answered Paddy's question if it had come from one of your learners?

- Do you think his mother's answer was helpful?

- Which of his mother's answers is based on her intuitive understanding of collocation?

- Why wasn't Paddy ready to accept it straight away?

- What does his mother's insistence on the term *drawing room* say about her social aspirations?

- What are its connotations?

NATURAL CURIOSITY

The extract very clearly illustrates a child's natural curiosity about language. At the age of ten Paddy displays a real thirst for discovery, and language is one of the essential tools he is using to find out more about the world. By that age, he has developed a good working command of English, and this had helped him acquire an understanding of essential concepts such as time, space and movement. It is well understood that intellectual development and linguistic development in children are closely interrelated, and by the time they reach secondary school (often the first major encounter with foreign language learning), most learners have at their disposal a fairly sophisticated tool for describing what they see and experience. In short, they have become aware of the power and usefulness of language, not only for describing, but also for teasing, cajoling, threatening, exaggerating, understanding, expressing emotions... the list could go on.

THE LEGACY OF THE PAST

So why is it that so many coursebooks (and teachers!) faced with a class of beginners in English, treat them as if they were empty vessels, waiting to have the new language poured into them? The awareness of language which children (or adults) already possess when they begin a new language is the greatest resource they bring to the classroom, yet one which too often remains underexploited. Add to this the legacy of methods through the ages – the Grammar Translation method, for instance, with its focus on syntax and structures rather than on meaning, or the Direct Method with its curious embargo on the mother tongue in the classroom and (often) on grammatical terminology – and a picture of our common heritage as language teachers begins to emerge.

But there are more factors to consider. The publishers and writers of our coursebooks and reference books have a vested interest in making English seem as simple and accessible as possible, and in reducing the grammar of the language to an apparently formulaic system, with rules for learners to hold on to. As all teachers know, however,

many of these rules (e.g. those governing the reporting of speech, or the uses of *some* and *any* and their compounds) are based on half-truths rather than on how real language works. There are plenty of cases in reported without back-shift, or where *some* is used in questions or even negatives.

BREAKING THE CONSPIRACY

As teachers, we have to decide whether to enter into this conspiracy of convenient half-truths or whether to expose our learners at an early stage to the reality of authentic language. Sooner or later, a Paddy Clarke in one of our classes is sure to start asking awkward questions! Language Awareness work offers us a way of doing this within a principled framework.

The following simple tasks illustrate the point.

1. Compare these pairs of questions and explain the slight difference in the speakers' attitudes in each.

- (a) Do you want something to drink?
(b) Do you want anything to drink?
- (a) Have you heard some news?
(b) Have you heard any news?

Now read them aloud, to emphasise the meanings you have in mind.

These are questions which learners might reasonably encounter very early in their study of English or even hear from native speakers, and yet many coursebooks shy away from them. A discussion in the mother tongue of the possible contexts for, and meanings behind, such utterances will draw on learners' existing knowledge of language in social contexts (their socio-linguistic competence) and will give them valuable insights into how English works.

2. Read through the following short newspaper extract and answer the questions referring to the numbered sections.

PLANE COMES DOWN IN SMOG

A Boeing 757 with 255 passengers and crew crashed on the approach to Medan Airport in Sumatra yesterday. According to Indonesian government sources¹, rescue teams looking for the wreckage have been hampered by the dense haze from forest fires which is hanging over the whole region. A spokesman for the airline said it is² too early to speculate on the cause of the crash but aviation experts agree that the poor visibility may well have been³ a factor. The spokesman promised that there would be a full inquiry into the disaster in due course⁴. 'However,' he stressed, 'Our first thoughts and sympathies must be with families and friends of all those who were on board.'⁵ Two British citizens are reported⁶ to have been among the passengers.

(Adapted)

Questions

- Whose words are reported here? How else could the report be expressed?
- Which rule about reporting speech is broken here? Why?
- Do you think these are the actual words of the aviation experts? Give a reason for your answer.
- What were the spokesman's actual words here?
- Why did the reported choose direct speech here?
- Who reported this? Why do journalists often use this kind of construction when reporting the words of others?

In activity 2 learners at a more advanced level are confronted with a sample of real text and asked to examine, through the questions. Some of the choices writers make when reporting speech in the context of a news story. As they discuss the questions, they will refer to their existing knowledge of reports in their mother tongue, and will find both similarities and differences. This is a far cry from the sometimes rather arid and decontextualized transformation exercises which are so frequent in coursebook treatments of reported speech.

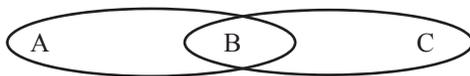
All languages existed in some form or another for many thousands of years before grammarians first attempted to reduce them to a set of rules. People were reporting speech orally, for example, long before the dubious grammatical category known as Indirect or Reported Speech was invented. In doing this, they said what they wanted to mean, and so would not hesitate to use a present tense verb after a past tense reporting verb if it lent the required immediacy to their words. So the issue is one of choice, based partly on meaning, but also, increasingly as learners become more advanced, on stylistic variation. Only through acknowledging the richness and complexity of real language can learners really get to grips with it. Sentence level grammar and the examination-led preoccupation with manipulating decontextualized structures are inadequate as a preparation for dealing with real language in real contexts.

The conspiracy extends to vocabulary work, too. An obvious area is synonymy. True synonyms are very rare indeed: no language really needs two distinct words to express exactly the same idea. I recently heard a teacher with an intermediate group asking for a synonym (in English) for *fractured*, which had occurred in a text in the collocation *a fractured wrist*. She was satisfied when one of the learners offered *broken*, which definitely could be substituted in that phrase. She then moved on to the next teaching point and I found myself reflecting on an opportunity missed. Activity 3 reveals, through exploration and discussion, some of the overlaps and distinctions between the two terms.

Activity 3 will also reveal uncertainty and ambiguity. This is the intention. As a teacher, you may feel uncomfortable with this, but the truth is that there are many

ambiguities and blurred boundaries in the lexicon of any language. Our students must learn to understand and tolerate this in English just as they do in their mother tongue. There are equivalents for *fractured* and *broken* in most languages, but the coverage of each word may not be exactly the same.

3. Look at the following diagram showing the relationship between broken and fractured. From the list of words below it, choose those that belong in area A (broken), those that belong in area B (broken or fractured) and those that belong in area C (fractured). Work in pairs and use a dictionary if necessary. Report back after five minutes.



- | | |
|---------------|----------------------|
| 1. finger | 10. water-pipe |
| 2. fingernail | 11. rule |
| 3. plate | 12. home |
| 4. glass | 13. window |
| 5. tibia | 14. biscuit |
| 6. leg | 15. camera |
| 7. tooth | 16. dream |
| 8. marriage | 17. pelvis |
| 9. promise | 18. date (= meeting) |

In carrying out tasks like the one above learners will be referring to these equivalents and mapping the English words on to their existing understanding of their meanings in the mother tongue. In doing so, they will be learning valuable lessons about lexical relationships which extend far beyond the task itself. This is the best possible justification for time spent on activities of this kind.

THE VALUE OF TERMINOLOGY

In looking at the tasks in this article you have probably wondered about the use of terminology such as *direct speech*, *reported speech*, and *connotation*. Would you use them with your learners? To what extent do you avoid metalanguage when you teach? Which terms do you find indispensable? There is some history behind these questions, too. There is no doubt that we all learn our mother tongue effectively without reference to descriptive terminology, and that we develop an intuitive understanding of parts of speech, syntax, cohesion in text and so on. In the seventies and eighties, the influence of the Direct and Natural methods and their variants, such as Total Physical Response, led to wariness about the use of metalanguage with learners; this was part of the backlash against structure-based methods. Yet many of our learners do encounter some of this terminology at an early age in lessons on the mother tongue, and it can be a useful resource to the English teacher, too. After all, no maths teacher

at secondary level would dream of trying to avoid terms such as *theorem*, *sine* or *co-ordinate*, just as chemistry teachers would find it hard to do without concepts such as *valency* or *catalyst*. Language Awareness work involves talking about language in order to find out more about it, and our learners need descriptive tools to do this and, of course, to be able to make productive use of reference books. This kind of knowledge about language should not be dismissed as a substitute for functioning effectively in the language; it simply acknowledges the strong cognitive dimension which helps most learners toward communicative competence.

THE ROLE OF FEELINGS

Language Awareness work can have a strong affective dimension, too. Most learners have an emotional as well as an intellectual relationship with a foreign language. As a boy, I liked German but didn't like French, for all sorts of reasons which were not all entirely logical: German seemed like a more masculine language, whereas French seemed more feminine; I liked the sound and shape of German words, whereas French words seemed more elusive and alien. When I spoke German, I wanted to sound as German as possible, but when I spoke French I didn't care how English I sounded. All this was in spite of the anti-German feeling which still prevailed in Britain in the immediate post-war period. Attitudes towards a language can have a profound effect on success or failure in learning it, and it is worth exploring them at an early stage, perhaps through the medium of the mother tongue, and with a metaphorical or ludic dimension to the activity.

Here are three sample activities (4, 5 and 6) to try out with your classes:

4. For beginners:

Here are some English names. Let's read them aloud. Which ones do you like? Which have equivalents in your language? Do you want to choose one for yourself? (These instructions can be given in the mother tongue.)

BOYS: Alan, Barry, Charles, David, Edward, Frank, Graham, Harry, Ian, John, Kevin, Liam, Mark, Noel, Oliver, Quentin, Richard, Sam, Tim, Vincent, William.

GIRLS: Anne, Bridget, Catherine, Diana, Emily, Fiona, Gina, Hannah, Isobel, Jane, Kate, Lisa, Margaret, Nicola, Olive, Patricia, Ruth, Sally, Tracey, Victoria, Wendy.

5. For lower intermediate students:

- Write two lists. Choose five English words that you really like and five that you don't like so much.
- Write a short (100 word) letter to your partner including the ten words.
- Exchange letters and try to find the words your partner likes and dislikes.
- Discuss (in your own language) your reasons for liking/disliking these words.

6. For more advanced students:

Here is an English limerick. In groups of four, prepare to read it aloud in the following ways:

- with a strong mother tongue accent
- with an American accent
- making it as lively as possible
- with some irony and distance

There was a young lady named Wright,
Who could travel much faster than light
She set out one day
In her usual way,
And came back the previous night.

Choose one member of the group to read it to the class in a particular way. Other members of the class have to guess which of the four ways was intended.

Activities like these help to make learners more conscious of their feelings and prejudices about English and their feel for the language. They are encouraged to weigh and play with words and sounds, to let them echo in their heads and think about them in new ways. They can also help to increase cross-cultural awareness and to tackle the thorny issue of national and linguistic stereotypes – one of the educational roles which every language teacher has to fulfil.

SOME KEY PRINCIPLES

What I have suggested in this article is not a new approach of method. Language Awareness work is simply an extra dimension in English classes, one which can supplement what the coursebook offers, or even compensate for some of its shortcomings. It is worth summing up some of the key principles of Language Awareness.

- Most children are naturally curious about language (remember Paddy!).
- The process of talking about language is helpful to most learners.
- Language Awareness work acknowledges the richness, complexity and diversity of English and rejects distortion through oversimplification.
- Language Awareness work is exploratory and often open-ended in nature. It approaches the language systems inductively rather than prescriptively.
- The only grammar that really matters, in the end, is the grammar in the learner's head.
- There are both cognitive and affective dimensions to learning a language.

Here are some titles which may help you to explore Language Awareness further. Some of them contain exercises which can serve as models on which to base your own Language Awareness activities.

Grammar

Bowers, R. G. et al. (1987) *Talking About Grammar*. Longman. (A workbook related to the Communicative Grammar of

English, which really makes advanced learners think about the relationship between grammar and meaning. It is now, sadly, out of print: write to Longman and beg them to re-issue it!)

Hall, N. & J. Shephard (1991). *The Anti-Grammar Grammar Book*. Longman.

(This contains a lot of useful awareness-raising work on verb tenses.)

Frank, C. & M. Rinvolucri (1991). *Grammar In Action Again*. Prentice Hall.

(This contains a number of activities with a strong awareness dimension.)

Vocabulary

Gairns, R. & S. Redman (1986). *Working With Word*. CUP.

(This has a whole chapter devoted to awareness activities.)

Books for Teachers

Bolitho, R. & B. Tomlinson (1995). *Discover English*. Heinemann; 2nd ed.

(This contains activities for private study or use on training courses.)

Lewis, M. (1986). *The English Verb*. Language Teaching Publications.

(A thought-provoking study with a strong Language Awareness perspective.)

van Uer, L. (1995). *Introducing Language Awareness*. Penguin.

(This has a particularly good treatment of the wider dimensions of Language Awareness.)

Wright, T. (1994). *Investigating English*. Edward Arnold.

(This contains multi-dimensional awareness activities.)

Reference

The Longman Language Activator (1993).

Longman Lexicon of Contemporary English (1986).

(These are extremely useful sources of information about language use and lexical relationships; I find them invaluable when constructing Language Awareness activities.)

By Rod Bolitho

After many years leading and tutoring on Masters Programmes at the university College of St Mark & St John in Plymouth and at Norwich Institute for Language Education, Rod Bolitho is now freelancing as a trainer and educational consultant, currently working on national-level projects in Uzbekistan and Ukraine. He remains mainly interested in Curriculum and Materials Development, Language Awareness and Continuing Professional Development. He was until recently UK consultant to the innovative 'English for Academics' textbooks published by Cambridge University Press in association with the British Council in the Russian Federation.

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МАЛЕНЬКАЯ ЧАСТИЧКА БОЛЬШОГО СЛОВА

Давайте поговорим об английских приставках: иногда они кажутся нам простыми, иногда – не очень; ясно одно – без понимания того, как действуют эти маленькие частички, изучение языка идет туго.

Самая распространенная английская приставка – это **in**; у нее есть два совершенно разных значения. Приведем сначала примеры, соответствующие паре **in/out** (внутри/снаружи – это упрощенный перевод):

income – доход, приход, поступления,

You have to pay taxes on income over \$ 7000. – Доходы свыше 7 тысяч долларов облагаются налогом.

outcome – результат, исход,

the final outcome of the elections – окончательные результаты выборов,

incoming – outgoing calls – телефонные звонки, идущие к вам – от вас (входящие – исходящие),

No outgoing calls, please! – Телефоном не пользоваться! (Вы можете ответить на звонок, но сами позвонить не можете).

Вот еще два важных “медицинских” слова:

inpatient – пациент, который лежит в клинике,

outpatient – проходящий (амбулаторный) больной.

Иногда приставка **in-** принимает измененную форму **im-** (в этом случае противоположной ей является приставка **e-** или **ex-**):

immigration – переселение (в страну),

emigration – переселение (из страны).

Возьмем, к примеру, корень **-port-**, который имеет латинское происхождение и означает “нести, везти”; тогда становится понятным изначальный смысл привычных слов **import** – **export** (ввоз – вывоз) и **transport** – перевоз; отсюда же идут слова **porter** – носильщик и **important** – важный, т.е. привносящий значимость.

А сейчас обратимся к отрицательным приставкам (они образуют огромное количество слов). Две самые важные из них **-un-**, **in-** (второе значение). Хотя эти две приставки и совпадают по смыслу, но также, как русские не- и без-, друг друга заменять не могут – язык использует только один вариант каждого слова:

un – тяготеет к словам исконно английского происхождения:

unhappy – несчастливый,

unlucky – невезучий,

unknown – неизвестный,

unconscious – бессознательный; потерявший сознание,

undress – раздеваться;

in – встречается в словах латинского происхождения:

incorrect – неверный,

inevitable – неизбежный,

incredible – невероятный.

Далее еще один необычный, но важный момент – эта приставка изменяет свою согласную, согласовывая ее с первой буквой корневого слова:

im – перед **m, p**:

impossible – невозможный,

immortal – бессмертный,

ir – перед **r**: **irresponsible** – безответственный,

il – перед **l**: **illegal** – незаконный.

Есть еще несколько менее распространенных отрицательных приставок:

non – присоединяется к существительным и прилагательным:

non-stop – безостановочный,

non-stop flight – беспосадочный перелет,

non-smoker – некурящий,

nonprofit – некоммерческий,

nonprofit organization – организация, не ставящая целью извлечение прибыли,

dis – присоединяется к глаголам (в русском она иногда заимствуется – “дискомфорт”):

dislike – не любить,

disagree – не соглашаться,

mis – “хитрая” приставка, в русском такой нет. Показывает, что действие совершается неправильно:

misunderstand – неправильно понимать:

You misunderstood me. – Вы меня неправильно поняли.

It’s just a misunderstanding. – Это просто недоразумение,

misleading advertisement – реклама, вводящая в заблуждение.

И, наконец, приставка **mal-**, означающая “плохой, дурной” (этот же корень прослеживается в слове **malign** – дурной, злой; злокачественный):

malnutrition – плохое питание,

malpractice – преступная небрежность врача при лечении больного,

malpractice insurance – страховка от подобного обвинения, которой пользуются врачи в Америке.

Поговорим также об одном важном суффиксе, который часто сочетается с отрицательными приставками. Исходным для него является прилагательное **able** – способный, могущий.

He is an able artist. – Он способный художник.

Суффикс **-able** присоединяется к глаголу, образуя прилагательное, и показывает, что названное действие можно осуществить:

transportable – переносной (транспортбельный),

readable – “читательный” (можно читать).

Обратите внимание, в русском языке такого суффикса нет и поэтому он понемногу заимствуется (в словах типа “диссертабельная тема”). Однако таких слов немного и обычно русский перевод приходится подыскивать:

laughable – смехотворный,

lovable – привлекательный,

workable – осуществимый; годный для обработки,

eatable (у этого слова есть синоним **edible**) – съедобный,

drinkable – годный для питья. (Вы видите, как удобен данный суффикс).

Очень часто он употребляется в сочетании с отрицательными приставками:

incurable – неизлечимый,

unreliable – ненадежный (нельзя положиться),

unthinkable – немыслимый,

unbelievable – невероятный (нельзя поверить),

unacceptable – неприемлемый.

Забавная иллюстрация употребимости этого суффикса – под Иерусалимом есть источник, из которого, по преданию, пила Дева Мария. Над ним прибита теперь доска с прозаической надписью: **The water is undrinkable.**



Виталий Левенталь
Из книги
“Занимательный английский”

Продолжение следует.

UK SLANG FOR INTERNATIONAL STUDENTS

'Hiya mate, fancy a cuppa and a chin-wag?' 'I can't sorry pal, I'm skint. Gutted!'

When you first arrive in the UK for your studies, you might be mystified by some of the words and phrases local people use. Don't worry, this is completely normal and you will soon be fine!

People in Britain often use slang – especially with friends. You might hear some regional dialect words, too. A lot of these words are shared with other English-speaking countries, but many are unique to the British Isles, so even if you're a top student or a native speaker, you might still be baffled! To help you **cotton on** (slang for 'understand'), here are some common words you may hear.

WARNING: It is best to avoid using slang with strangers, in the classroom, or in formal situations until you're confident with the language. People may think it impolite if you use slang inappropriately. With your friends, however, it can be great fun trying out new words. We hope you enjoy this guide.

Greetings, Please and Thank You

- **Alright?** = Hello. How are you?
- **Hiya** or **Hey up** = These informal greetings both mean Hello and are especially popular in the north of England.
- **What about ye?** = This is popular in Northern Ireland and is another way of saying 'How are you?'
- **Howay** = Let's go or Come on. This is popular in the north east of England.
- **Ta** = Thank you.
- **Cheers** = This is usually said as a toast when you raise your glasses to celebrate, but it also means 'Thank you'.
- **See you** = Goodbye and see you soon.

People, Friends and Family

Don't be confused if someone calls you **pet**, **duck**, **sweetie**, **love**, **chicken**, **chuck**, **chucky-egg** or **sunshine**. Older people in the UK often use these terms when they are addressing younger people as a sign of affection and friendliness. (It is usually not appropriate for younger people to use these terms with older people, however.)

Other common slang and dialect terms you will hear are:

- **Bairn** = Baby or young child. This word is especially popular in Scotland and the north east of England.
- **Lad** = Boy
- **Lass** or **Lassie** = Girl
- **Bloke** or **Chap** = Man
- **Mate** or **Pal** = Friend
- **Me old mucker** or **Chum** = These both mean Friend, too. They are more old-fashioned now, but you may still hear people use them in a light-hearted way.
- **Mum**, **Mummy**, **Ma** or **Mam** = Mother
- **Dad** or **Daddy** = Father
- **Our kid** = This means my brother or my sister. It is especially popular in the northwest and midlands of England.
- **Gran**, **Nan** or **Granny** = Grandmother
- **Grandpa** or **Grandad** = Grandfather,

Descriptions and Exclamations

There are lots of slang and dialect words to say something is good or cool – for example, in Wales you might hear people say **tidy** or **lush**, while in Birmingham you might hear **bostin**. In the north of England you might hear **ace** and **mint**, and in Northern Ireland you might hear **dead on** or **grand**.

ENGLISH TWO-WORD PHRASES

In spoken English, we often use two-word phrases, such as "bye-bye". Here are some of the more common two word phrases.

so-so = OK: "How was the meeting?" "So-so – it was nice to see everyone, but we didn't get anything decided."

on-off = not constant: "They have a very on-off relationship."

love-hate = having feelings for someone / something which swing from love to hate: "I have a bit of a love-hate relationship with my car."

mish-mash = when things are combined together and so appear untidy: "The new policy is a bit of a mish-mash of the last two policies we've had."

riff-raff = quite a 'snobby' expression to describe people you think are lower in class than you: "Let's send out invitations for the party. We don't want the town's riff-raff turning up and eating all the food."

chit-chat = small talk or unimportant conversation: "He asked us to stop our chit-chat and get on with our work."

knick-knack = an ornament: "She's got a lot of knick-knacks – I'm always afraid I'm going to break one."

ship-shape = everything in its right place: "I want to leave the place ship-shape when we go on holiday."

zig-zag = move diagonally: "He lost control of the car and it zig-zagged across the road."

ding-dong = an argument: "They've had a bit of a ding-dong and they're not talking to each other at the moment."

higgledy-piggledy = in a mess: "That bookshelf is all higgledy-piggledy!"

wishy-washy = weak opinion, argument or person: "His argument is a bit wishy-washy – I don't get the impression that he really knows what he wants to think."

easy-peasey = something that children often say to emphasise how easy something is: "This program is easy-peasey – I understood it in half an hour!"

flip-flops = rubber sandals with a thong that goes between your big and second toe: "I lived in my flip-flops when I was staying on the beach."

see-saw = something that goes up and down (like the piece of wood in a playground – a child sits on each end and these ends go up and down): "The English pound has see-sawed against the American dollar for the last two weeks."

Source: <http://www.english-at-home.com>

Submitted by Tatyana Makhrina

CONVERSATIONAL QUESTIONS

- How different is England from other European countries?
- What was the last news story you read or heard about England?
- What do you think it would be like (is like) to live in England?
- What do you think England will be like 50 years from now?
- Does your country have good relations with England?
- What can you do on a holiday in England?
- What is your idea of a typical English person?
- What things about England do you think the English are proud of?
- What do you know about English culture?
- What would you like to ask an English person about England?
- What images spring to mind when you hear the country 'England'?
- What are the good things and bad things about England?
- What is England most famous for?
- What do you know about England's history?
- What are the differences between England and your country?
- What do you think about English people?
- What has England given to the world?
- What is the difference between Great Britain, England and the United Kingdom?
- What do you know about the geography of England?
- Who are the most famous English people you know?

Source: <http://www.esldiscussions.com/e/english.html>



Wicked and **sick** formally mean evil or distasteful, but in slang terms they can mean cool, too. These words are particularly popular in London and the south of England.

If something is uncool, people may say it is **naff** or **cheesy**. If it is bad or suspicious, then it is **dodgy**.

If someone is happy, they might say '**I'm made up!**' or '**I'm well chuffed!**'. When disappointed, though, they might say '**I'm gutted!**'. If someone is being **mardy**, this means they are acting moody or sulky.

'**It's doing my head in!**' means it is annoying me, and '**It's all kicking off!**' means an argument is happening.

The word **solid** usually refers to an object, but in slang, it can mean that something or someone is resilient or difficult. For example, *She has just run the London marathon. She's solid!* or *That economics exam was solid!*

Words for Emphasis

In the UK, you may hear people use the slang terms **well**, **dead** or **mega** instead of "very" or "really". For example, *It was dead good!* or *That exam was well difficult!*

Meanwhile **a tad** means a little bit. For example, *That is a tad expensive.*

Socialising, Dating and Parties

- **Do, Bash** or **Get-together** = Party
- **Knees up** = This is a more old-fashioned term for a party. People may use this in a light-hearted way.
- **BYOB** = Bring your own bottle. In the UK, it is common for the party host to ask guests to bring their own drinks. You might see BYOB written on the invitation.
- **Mosh-pit** = At a rock concert, this is the area at the front of the stage where the most enthusiastic dancers gather to jump around.
- **Dance-off** = That magical moment when people on the dance floor compete to see who is the best dancer!
- **It's your round!** = In a UK café or pub, it is common for small groups of friends to take it in turns to buy a round of drinks for everyone at the table. In a large group this may not be practical – people may decide to buy their own or split into smaller rounds. If you don't want to take part or you can't afford to, it is perfectly acceptable to say so and buy your own.
- **Fancy** = To find someone attractive, e.g. *He just smiled. I think he fancies you!*
- **Ask out** = To ask someone if they want to go on a date, e.g. *He asked me out! We're going to the cinema this Friday.*
- **Chat up** = To flirt with someone, e.g. *He was chatting me up at the party.*
- **Snog** = To kiss passionately, e.g. *Oh dear. My dad and mum were snogging at their anniversary party. I didn't know where to look.*
- **Chin-wag** = To talk or gossip with friends, e.g. *Fancy a chin-wag?*

Work and Play

- **Swot up** = To revise or study for an exam
- **Knuckle down** = To concentrate and work hard
- **Muck around** or **mess about** = To spend time doing nothing or being silly, e.g. *Stop mucking around, you have work to do!*
- **Muck in** = To lend a hand and help someone with a task, e.g. *Thanks so much for mucking in. You really helped me clean up.*
- **Mooch** = To idle away time in a pleasurable way, e.g. *I've been mooching around the shops today.*
- **Faff** = To waste time or fuss, e.g. *Stop faffing, we'll miss the train.*
- **Hit the hay** = To go to bed
- **Kip** = Sleep or nap, e.g. *I'm just going for a kip after my lecture so I feel fresh for the party.*
- **Sleep like a log** = Sleep soundly, e.g. *After handing in my coursework, I slept like a log last night!*

By Sophie Cannon at Education UK, 27 January 2014



See more in additional materials.

FOLK TALES AROUND THE WORLD

MRS. LUCK AND MR. WEALTH

From India

Mr. Wealth and Mrs. Luck were husband and wife. He was short and fat, with a head of gold and a round belly of silver. As for his legs and feet, they were made of brass. Mrs. Luck was light-headed, unstable and capricious. What was more, she was as blind as a bat.

They had been married a few weeks when they started to quarrel. She wanted to give orders, but he didn't like the idea of a woman ordering him around. So they decided to see who was best.

"Do you see that poor man over there? He's penniless. Let's try to change his life. The one who can do it will be the winner," said Mrs. Luck. Mr. Wealth agreed and went to the poor man. "Here's a gold coin. It's all yours," he told him.

"You must be joking! Is it really mine? I can hardly believe it. Thank you very much, indeed," the poor man answered and ran to the bakers to buy some bread and cakes for his family. As he was about to pay, the coin disappeared from his pocket. He looked everywhere but it was gone.

Mrs. Luck began laughing and Mr. Wealth turned red in the face. He went straight to the poor man. "Here's another gold coin. It's all yours." The poor man was even more surprised this time.

He put the coin in his pocket and ran to the butcher's to buy some meat for his family. When he paid for the meat, the butcher looked at the coin and said, "This isn't a real coin. Here, have a look. It's just a bright piece of metal. You tried to trick me. I'm going to the police."

Mrs. Luck burst out laughing, but Mr. Wealth was red all over with anger. "Bad luck," he said to the poor man. "Here is a bag of gold coins. It's all yours." The poor man couldn't find words to thank him. He was the luckiest man in the world, but not for long. When he turned back to go home, two robbers stole the bag of coins.

Mrs. Luck started laughing at her husband who was so angry he couldn't speak. "Now it's my turn. Wait and see," said Mrs. Luck.

She walked up to the poor man and touched him. As he turned around to look, he found the first gold coin. It was on the ground near the baker's shop.

At the same time the butcher ran up to him, saying he had made a terrible mistake, and the coin was real, after all. Then, two policemen walked by. They had caught the two robbers and returned the bag of gold coins. The poor man began laughing and crying at the same time.

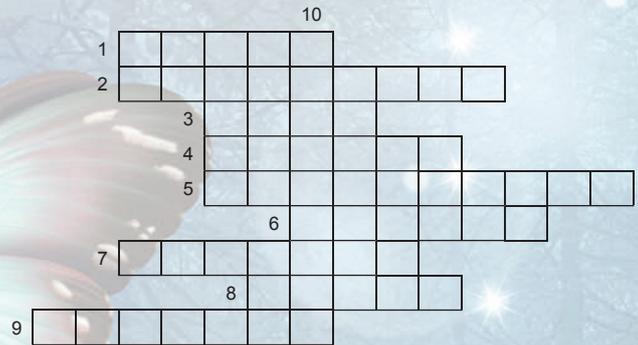
Since then Mrs. Luck has been the boss and she orders Mr. Wealth about. As time goes by, she gets more light-headed, unstable and capricious.

ACTIVITIES

A. Complete the Word Puzzle and find the hidden word.

- To be as _____ as a bat.
- The poor man was _____.
- Mrs. Luck wanted to be this.
- Mrs. Luck's husband had this.
- Mrs. Luck's character was like this.

- The coin wasn't in the poor man's _____.
- The men who stole the bag of gold coins.
- The person who makes and sells bread.
- The person who cuts and sells meat.
- To vanish from sight.



Key: 1. blind, 2. penniless, 3. boss, 4. wealth, 5. capricious, 6. pocket, 7. robbers, 8. baker, 9. butcher, 10. disappear

B. Complete the Story Chart below:

1. Wealth & Luck	They begin	They decide	Then the poor man is chosen
2. Wealth gives first coin	to fight	to compete	Luck laughs at Wealth
3. Wealth gives second coin	The poor man loses it	_____	_____
4. Wealth gives _____	_____	_____	_____
5. Luck _____	First coin is _____	Second coin is _____	_____
6. The Poor man is _____	Luck is _____	Wealth is _____	_____

C. Comprehension Questions to discuss or write about.

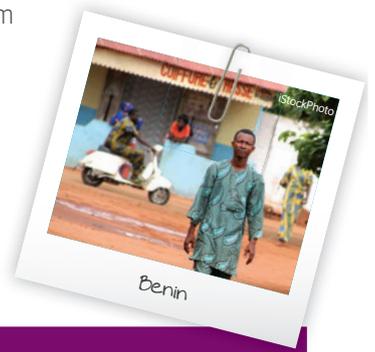
- Why do you think that Luck is a woman and Wealth is a man in the story? _____
- Which of the two (Wealth and Luck) do you think is:
 - Stronger? _____
Why? _____
 - Better? _____
Why? _____
 - Wiser? _____
Why? _____
 - Kinder? _____
Why? _____

D. Draw pictures (or make puppets) of Mr. Wealth and Mrs. Luck, The Poor Man, etc. Stage a play of this folk tale.



The British Council is celebrating the diversity of Africa by bringing you this series of articles from around the continent to help you with your English language studies. Today we visit **Benin**.

Benin: The motorcycles of Benin



Zémidjan in Cotonou.

Photo credit: François Porcheron

QUESTIONS AND ANSWERS

Crossing the busy streets of Cotonou or Porto-Novo, Benin's biggest cities, the first thing you notice is the huge number of motorcycles. It is not unusual to see over 20 bikes lined up at the traffic lights. They are driven by both men and women and nobody seems to wear a crash helmet. It is common to see whole families on a motorbike and they are often the preferred transport to carry produce from farm to market or to get home from work. So when it comes to calling a taxi people don't look out for a car or a bus, they demand a motorcycle taxi!

Why are there so many motorbikes on Benin's roads?

Well, some say that a financial crisis at the end of the 1980s made it too expensive to keep the roads in good condition. Motorbikes were the only vehicles that could get around the potholes. University students looking for some extra employment began to offer lifts to passengers and could take them all the way home on the back of their bikes. Nowadays the taxi motorbike is really popular everywhere in the country and they are called the zémidjan.

Where does this name come from?

The name zémidjan – zem or zinzim for short – means 'get me there fast' in Fon, which is one of the main languages spoken in Benin. The trend

for taxi motorbikes apparently started in the capital, Porto-Novo, and then it spread to other areas so that now the zémidjan is well established as the most popular type of taxi.

Who uses the zémidjans?

Practically everyone. People wanting to get to work. Women going to the market. Tourists seeing the sights. Even children going to school. In fact, a few years ago, the zémidjan drivers joined a campaign to get more girls to school which was very successful.

But isn't there only room for one on the back?

Yes, officially there's only room for one, but zémidjan drivers will often make room for more, plus their bags and boxes. It's a very flexible form of transport and will take you right to

your door! It is the most effective way to travel through the crowded city streets. People are not left stranded at the roadside. There are always plenty of motorcycles looking for business.

How do you know which motorcycles are taxis?

In Cotonou and the surrounding towns the drivers wear yellow shirts or waistcoats so they can be easily spotted amongst all the other motorbikes. Other towns have their own colours. Night or day, zémidjans drive up and down the streets of Benin's main towns and cities looking for passengers.

How do you hail a zémidjan?

You have to look for a driver with no passenger on the back and yell 'kekeno!' Or you can make a waving gesture at the driver. It's important to agree a price for the ride before you get on.

What is a kekeno?

A kekeno is a zémidjan driver. In Fon, 'keke' means bike and 'no' means person. So kekeno is a 'bike person'.

Where do all these taxi motorbikes come from?

Most are imported direct from China, although some are also now assembled in Benin. The cost of a motorbike is a lot cheaper than a car and it's much easier to move at speed through a lot of traffic.

Don't the passengers feel nervous?

Visitors from outside Benin have to overcome their fears! Most of the drivers are young men, they are extremely skilful but as they rev up at the traffic lights, you may feel that you are in a rather dangerous race. But locals look completely relaxed as they sit back and text their friends on their way home via zémidjan.

LEARNING ACTIVITIES

Activity 1

Correct the errors, there is one in each sentence:

1. He gets on his car every morning.
2. We usually go by foot to school.
3. They like driving their bicycles.
4. There isn't much room into the minibus.
5. Let's get in that zémidjan.

Road safety

Do you agree with these sentences? Put these in order of importance:

It is important to...

1. check tyres and brakes regularly.
2. keep speeds down in the city.
3. have safe crossings for pedestrians.
4. wear a helmet on a motorbike.
5. make everyone take a driving test.
6. improve the road surfaces.

Over to you

What actions would you take to make it easier and safer to travel around your town? Think of more ideas and discuss.

FACTS



BENIN

POPULATION: 9,325,032

CAPITAL CITY: Port-Novo

LARGEST CITY: Cotonou

AREA: 112,622 km²



WORDSEARCH

M	O	T	O	R	B	I	K	E	P
T	B	E	I	S	C	K	C	Z	T
D	T	T	T	W	H	A	A	E	T
P	B	U	R	N	N	I	R	M	M
M	L	Y	U	B	O	C	P	I	I
W	B	I	C	Y	C	L	E	D	N
V	Z	M	K	R	J	O	R	J	I
P	B	T	R	A	I	N	O	A	B
P	Z	Z	W	E	Q	O	P	N	U
E	S	G	C	C	O	A	C	H	S

Find these means of transport in the grid.

bicycle
car
train

motorbike
truck
ship

minibus
coach
zémidjan



The British Council is celebrating the diversity of Africa by bringing you this series of articles from around the continent to help you with your English language studies. Today we visit **Botswana**.

Botswana: A poet's story



Awakening Dreams. Photo credit: Kgogomodumo Arts Hub

QUESTIONS AND ANSWERS

It seems that poetry is alive and well in Botswana. The Botswana Arts Hub – for example – provides a platform for all kinds of arts activities and features aspiring as well as established poets and writers. Poetry events like ‘Awakening Dreams’ take poets into schools where enthusiastic and talented young people can share creative ideas. One student, and keen poet, Katlo Gasewagale kindly agreed to talk to us about her life and poetry despite being right in the middle of her high school exams.

Hello Katlo, where are you right now?

I am in Gaborone in my dorm room at Maru-a-pula High School. I am on my bed by an open window, funnily enough! When I look outside, I see trees and buildings in perfect harmony with each other's existence.

You love reading and poetry – so are you mainly studying arts subjects?

Actually, I also have a great interest in the sciences - Mathematics, Physics and Chemistry. I also like Economics and Computing.

Have you always been a literature enthusiast?

Yes, I've always been an avid reader although it was - and still is - just a hobby for me. It all began when I was bored at home and started rummaging through the family collection of books. As a younger kid, fantasy stories

appealed to me the most, but as time progressed, so did my taste in literature.

Do you remember any particular books that inspired you?

I remember that I read the play ‘The Chief's Bride’ by Desmond D. Phiri when I was about seven or eight years old. Even though I didn't understand half of the words, the story made a lot of sense to me and it felt good enough to just read it. As the first book I ever completed, it opened doors for many more to come.

When did you start to read and write poetry?

My mother bought me a ticket to watch Exodus Live Poetry in Maitisong and I was immediately hooked. A year later she passed away, and naturally I turned to poetry for refuge. I first started writing poetry when I felt like I had a lot to say but there was nobody around to listen.

Is there a lively literature scene where you live?

Yes, I was in the audience for the Awakening Dreams event in my school when I first heard about the Arts Hub Botswana. The best thing about it is, it gives many talented Botswana (people of Botswana) a platform to broadcast themselves and awakens all those interested to the beauty of poetry and all other forms of art that are in the country.

How do you see yourself and poetry in future?

Poetry will always be a part of my life and I do not plan on changing that any time soon. I would not mind pursuing a major in Structural or Chemical Engineering, though I would love to see myself go far with poetry, even as far as being an internationally acclaimed ‘amateur poet’.

LEARNING ACTIVITIES

Activity 1

Literature can be divided into many different categories (or ‘genres’). Put these words into the correct column:

poet / novel / science fiction / storyteller / poetry / author / play fiction / novelist / writer / playwright / non-fiction / stories

Kinds of literature	People who write
non-fiction	

Activity 2

Replace the underlined word(s) with another expression found in the text:

- I am a very keen reader
- As a child, I really enjoyed stories created from the imagination.
- I became devoted to poetry after going to the event with my mother.
- The Botswana Arts website gives writers and artists a place to show what they can do.

Over to you

Although she is a busy student planning to study science at university, Katlo reads and writes poetry with great enthusiasm. What about you? What kinds of literature do you enjoy reading or even writing? Have your interests changed as you have got older? Talk about this with a friend.

FACTS



BOTSWANA

POPULATION: 2,065,398

CAPITAL CITY: Gaborone

AREA: 581,730 km²



WORDSEARCH

S	T	R	U	C	T	U	R	E	G
A	A	H	R	L	T	N	G	K	P
P	I	B	A	N	I	C	M	W	A
O	P	R	D	R	G	X	C	T	R
E	X	H	H	R	M	P	O	E	M
T	D	Y	N	Y	E	O	O	U	U
R	K	M	E	E	T	A	N	L	S
Y	Q	E	Q	T	S	H	M	Y	V
U	C	V	L	F	Z	F	M	S	K
E	X	P	R	E	S	S	I	O	N

Find these poetry-related terms in the grid.

rhythm
rhyme
structure

expression
dreams
poem

poetry
harmony

GETTING AROUND BRITAIN. THE HADRIAN WALL

Стратегия чтения “Риск”

Новая парадигма образования в информационном обществе обращает внимание на формирование социально необходимого уровня читательской компетентности, который обеспечивает людям знания и навыки, помогающие адаптироваться в современном многообразном информационном поле. Это предполагает умение читать, понимать прочитанное, эффективно использовать получаемую информацию на протяжении всей жизни.

Стратегии чтения представляют собой группу действий и операций, организованных для достижения полноценного освоения содержания текста. Они включают в себя план, программу действий, совершаемых читателем с текстом, таких как анализ и синтез получаемой информации, оценка собственного понимания текста, размышление о читаемом, отношение к нему и т.п.

Стратегии чтения можно успешно использовать и на уроках иностранного языка при работе с текстами различных жанров. В данной статье предлагается план урока по страноведению Великобритании с использованием стратегии чтения “Риск”. Стратегия, описанная И.О. Загашевым и С.И. Заир-Беком, может использоваться для того, чтобы научить учащихся самостоятельно формулировать простые и сложные вопросы к изучаемой информации, а также для формулировки вопросов до знакомства с новой информацией, когда тема уже обозначена. Кроме того, такие вопросы могут быть опорой последующей письменной работы исследовательского характера.

Цели урока:

1. Развитие читательской компетенции учащихся, в частности, стратегии работы с текстом “Риск”;
2. Развитие информационной компетенции учащихся, в частности, умения искать, анализировать и отбирать необходимую для решения учебных задач информацию;
3. Развитие когнитивной компетенции учащихся, в частности, умения ставить познавательные задачи, объединять и сопоставлять знания, полученные по одной теме, но из разных источников;
4. Развитие коммуникативной компетенции учащихся, в частности, умения работать в группе, умения задавать вопросы, выступать с устным сообщением.

Техническое оснащение: компьютер, проектор, колонки, экран.

ЭТАПЫ УРОКА

I. Warm-up

Учитель показывает учащимся три иллюстрации: римский воин, шотландский воин и бюст римского им-

ператора Адриана и задает вопрос: “Что, по вашему мнению, связывает эти три изображения?”

Учащиеся высказывают свои соображения, учитель комментирует, насколько они близки к правильному ответу.

Затем появляется изображение Стены Адриана (Адрианова вала). Учитель сообщает, что это и есть правильный ответ на вопрос, поставленный в начале урока, затем спрашивает, знают ли учащиеся что-нибудь об этом объекте и что они хотели бы узнать.

II. Group Work

Учащиеся делятся на несколько групп, каждая группа задает вопросы о том, что им бы хотелось узнать о Стене Адриана. Вопросы пишутся на листах бумаги и прикрепляются к доске (повторяющиеся вопросы прикрепляются в одном экземпляре с соответствующими комментариями).

III. Reading. All-class Work

Учащиеся читают рассказ о Стене (см. приложение 1), затем во фронтальной дискуссии обсуждается, смогли ли они найти ответы на все возникшие вопросы.

Как правило, текст не дает ответов на все вопросы. Учитель говорит о том, что текст, конечно же, не единственный источник информации, и сообщает, что есть возможность посмотреть небольшой видеосюжет (2 минуты), который, возможно, даст ответы на оставшиеся вопросы.

IV. Watching a Video

Учащиеся смотрят видео (см. приложение 2), затем обсуждают, удалось ли получить всю интересующую их информацию. Если нет, вопросы остаются на домашнее задание.





V. Pair Work

Затем учитель рассказывает о том, что история со Стеной на этом не закончилась. Далее, с целью стимуляции дальнейшей работы, допускается искажение исторических фактов и сообщается следующая ситуация: Римский Сенат призвал императора Адриана к ответу, для чего он вообще приказал построить Стену, истратив на этот объект много денег, которые могли бы быть использованы на другие важные мероприятия. Император, как мудрый политик, не стал оправдываться, а попросил сенаторов сначала ответить на несколько вопросов, которые начинались так: “Что было бы, если...?”. Учащимся предлагается в течение 5–7 минут поработать в парах и подумать, какие вопросы мог задать сенаторам император, основываясь на информации из текста и видеосюжета. Затем вопросы записываются на доске.

С целью снятия грамматических трудностей на слайде показана схема составления вопроса 3rd Conditional: What would have happened if _____ + had(n't) + V3 + _____ ?

Несколько примеров вопросов, возникших у учащихся:

1. What would have happened if Scottish tribes had attacked the territory of the Empire?
2. What would have happened if Roman soldiers and local craftsmen hadn't worked together?
3. What would have happened if the wall hadn't been so long and massive?
4. What would have happened if Roman soldiers had had nothing to do?
5. What would have happened if the wall had been made of wood?

Затем вопросы комментируются, если есть необходимость, учитель добавляет вопросы для размышления, “заданные императором”.

VI. Group Work

Далее учащиеся работают в группах и представляют свою версию того, как сенаторы могли ответить на вопросы императора и чем могло закончиться разбирательство Сената о растрате денег.

VII. Feedback

В конце урока подводится итог работы: что учащиеся узнали, чему научились, может ли это пригодиться в каких-либо жизненных ситуациях и т.п.

Приложение 1

Hadrian's Wall

In 122 AD, the Roman Empire stretched across Europe, the Middle East and north Africa. In Britain, it reached to the far north of England. However, many Scottish tribes resisted the Romans. So, in that year, Emperor Hadrian decided to build a huge wall across the island to keep them out.

The wall ran all the way across England, from what is now Carlisle in the west to Newcastle in the east – 73 miles in total. It was built by Roman soldiers, and was a useful way of keeping them busy. Remember that in those days they were living on the edge of the civilised world. To stop them missing home too much, it was important to give them something to do, and building a ten-foot-thick wall certainly did that. Local people also benefited, since the soldiers and craftsmen working on the wall needed to buy supplies wherever they were. It took six years to build and was a very clear symbol of the strength of the Romans.

Today, this wall is known as Hadrian's Wall and, although most of it has disappeared, it is still possible to see parts of it. The Romans built forts along the wall for the men to live in and some of these buildings have survived. The best example is the fort at Chesters House on the River Tyne, in an area which the Romans called Cilurnum. The soldiers living here did not just come from Rome. They also came from modern-day Germany and areas of central Europe, which at the time the wall was built were under Roman control. Visitors to the fort today can see a small number of everyday objects in the museum and get an idea of what life was like on the edge of the Roman world.

(“Practice Tests for the Russian State Exam”,
Macmillan, p. 33)

Приложение 2

Hadrian's Wall

Текст видео: “This is Northumberland where England meets Scotland. 40 km south of the modern border is Hadrian's Wall. It was built by the Roman emperor Hadrian nearly 2000 years ago. When the Romans left Britain in the 4th century, the Wall was 4.5 meters high and went right across Britain from the west coast to the east. All along this great Wall were towers, castles and forts. At this fort a Roman hospital was found. Hadrian's wall is a good place for a long walk if you're energetic.”

(видео “Project Video 3” course)

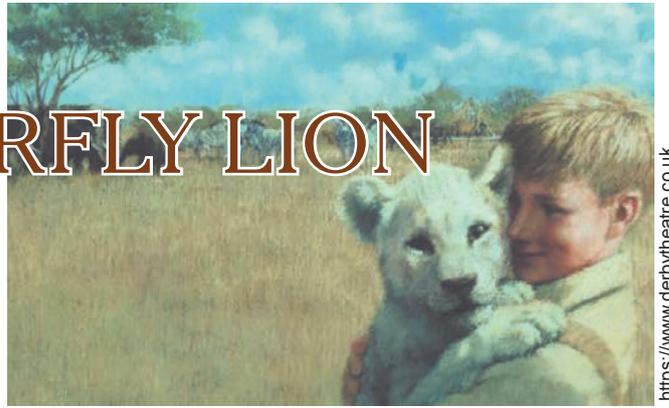
Марина Лошакова, МБОУ Лицей №41, г. Ижевск



See presentation in additional materials.

THE BUTTERFLY LION

A home-reading class
(8th year Intermediate students)



“The Butterfly Lion is unique among animals and books, and will touch all hearts – both young and old.”

Virginia McKenna, *Born Free Foundation*

The main idea is:

- 1) to give the readers a flavour of “authentic reading”;
- 2) to offer a chance to enjoy the plot and the characters without being scared of unknown words;
- 3) to learn to analyse the language and problems and develop basic language skills: listening, speaking, reading, using grammar and vocabulary;
- 4) to learn to write Reproductions on the text.

The suggested Outline of the lesson:

1. “Plunging into the book” – Vocabulary Guessing Game “Contact” – revising the key words.
2. Learn to define the problem and use Vocabulary (see the Task Sheet).
3. Listening and comprehension – listen to an extract from the book read by the author and answer the questions – work in groups and pairs.
4. Develop your memory and writing skills – listen to the quote from the book and reproduce it as close to the original as possible, then check with the text.
5. Grammar analysis – find examples of different tense forms and comment on their usage – work individually and in pairs.
6. The usage of Present Perfect in dialogues.
7. Role-play your favourite dialogues and scenes from the book.

Time permitting, the above work can be extended, inviting students to build up their vocabulary and prepare renderings of various episodes, as well as writing letters to imaginary pen-friends and sharing their impressions on the book.

TASK SHEETS

1. A quote to reproduce:

One evening – Bertie must have been about six years old by now – he was sitting high up in the branches of his tree, hoping against hope the lions must come down for their sunset drink as they often did. He was thinking of giving up, for it would soon be too dark to see much now, when he saw a solitary lioness come down to the waterhole. Then he saw that she was not alone. Behind her, and on unsteady legs, came what looked like a lion cub – but it was white in the gathering gloom of dusk.

So the white lion cub came to live amongst them in the farmhouse. He slept at the end of Bertie’s bed. Wherever Bertie went, the lion cub went too – even to the bathroom, where he would watch Bertie have his bath and lick his legs dry afterwards. They were never apart.

2. Background Info:

The Butterfly Lion is a children’s novel by Michael Morpurgo. It was first published in Great Britain by Collins publishers in 1996. It won the 1996 Smarties book prize.

Michael Morpurgo has said that, of those he has written, this is one of his favourite books.

3. Fill in the gaps with the words provided: friendship, circus, boarding school, cub, veld.

Bertie rescues an orphaned white lion _____ from the African _____.

They are inseparable until Bertie is sent to _____ far away in England and the lion is sold to a _____.

Bertie swears that one day they will see one another again, but the Butterfly lion ensures that their _____ will never be forgotten.

4. Listen and answer the questions:

How long do butterflies live?

How did the narrator see the butterfly lion?

What did it look like?

5. Read and comment on the usage of tense forms, phrasal verbs and collocations:

“It was the best year of Bertie’s young life. ... He *had always known* that one day when he *was* older he *would have to go away to school*, but he *had thought* and *hoped* it would not be for a long time yet. He *had simply put it out of his mind*.”

His father *had just returned* home from Johannesburg... He *broke* the news at supper that first evening. Bertie *knew* there *was* something in the wind. His mother *had been sad* again in recent days... his father cleared his throat and began. It was going to be a lecture. Bertie *had had* them before often enough...

“You’ll soon be eight, Bertie,” he said. “And your mother and I *have been doing* some thinking. A boy needs a proper education, a good school. Well, we *have found* just the right place for you, a school near Salisbury in England. Your Uncle George and Aunt Melanie *live* nearby and *have promised to look after you* in the holidays, and *visit you from time to time*. They *will be* father and mother to you for a while. You *will get on with* them well enough, I’m sure you will. So *you’ll be off* on a ship to England in July. Your mother *will accompany* you. She *will spend* the summer with you in Salisbury, and after *she has taken* you to your school in September, she *will then return* here to the farm. It’s all arranged...”. *Looking across* at Bertie’s mother he *told* him he *had met* a man whilst he was in Johannesburg, ... a circus owner from France.

By Yulia Raskina,
School No. 1567, Moscow



ВСЕРОССИЙСКИЙ
ПЕДАГОГИЧЕСКИЙ
МАРАФОН
УЧЕБНЫХ ПРЕДМЕТОВ

ДЕПАРТАМЕНТ ОБРАЗОВАНИЯ г. МОСКВЫ
ИЗДАТЕЛЬСКИЙ ДОМ «ПЕРВОЕ СЕНТЯБРЯ»
МОСКОВСКИЙ ПЕДАГОГИЧЕСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ГЕНЕРАЛЬНЫЙ СПОНСОР: ИЗДАТЕЛЬСТВО «ДРОФА»

2016

22 МАРТА – 14 АПРЕЛЯ

ВНИМАНИЕ!

УТОЧНЕННОЕ РАСПИСАНИЕ ДНЕЙ ПЕДАГОГИЧЕСКОГО МАРАФОНА

22 марта	Открытие Марафона День классного руководителя День учителя физической культуры	31 марта	День учителя биологии
23 марта	День школьного психолога	1 апреля	День учителя информатики
24 марта	День здоровья детей, коррекционной педагогики, логопеда, инклюзивного образования и лечебной физической культуры	2 апреля	День учителя физики
25 марта	День учителя начальной школы (день первый)	3 апреля	День учителя математики
26 марта	День учителя начальной школы (день второй)	5 апреля	День учителя истории и обществознания
27 марта	День дошкольного образования	6 апреля	День учителя МХК, музыки и ИЗО
28 марта	День учителя технологии *	7 апреля	День школьного и детского библиотекаря
29 марта	День учителя географии	8 апреля	День учителя литературы
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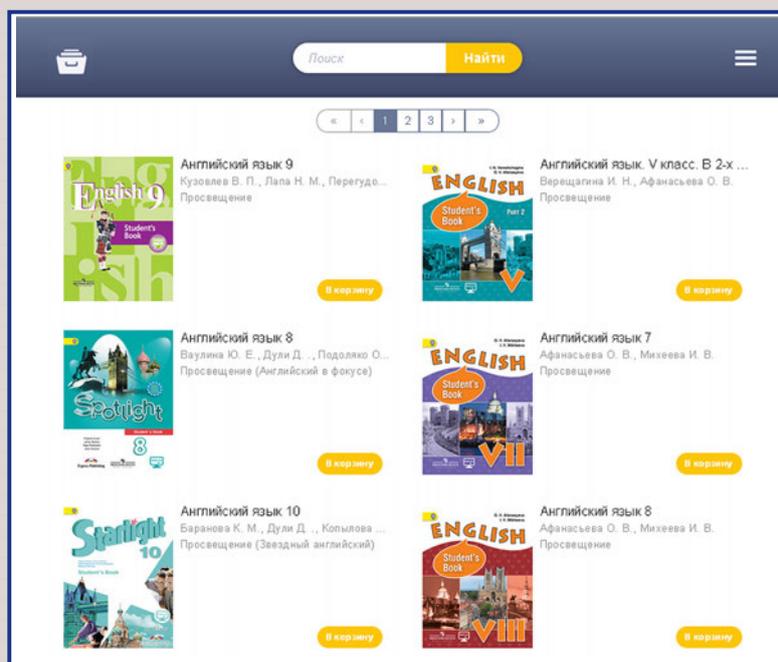
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England

England is not the jewelled isle of Shakespeare's much-quoted message, nor is it the inferno depicted by Dr. Goebbels. More than either it resembles a family, a rather stuffy Victorian family, with not many black sheep in it but with all its cupboards bursting with skeletons. It has rich relations who have to be kow-towed to and poor relations who are horribly sat upon, and there is a deep conspiracy of silence about the source of the family income. It is a family in which the young are generally thwarted and most of the power is in the hands of irresponsible uncles and bedridden aunts. Still, it is a family. It has its private language and its common memories, and at the approach of an enemy it closes its ranks. A family with the wrong members in control – that, perhaps is as near as one can come to describing England in a phrase.

George Orwell

England has two books, the Bible and Shakespeare. England made Shakespeare, but the Bible made England.

Victor Hugo

This could have occurred nowhere but in England, where men and sea interpenetrate, so to speak – the sea entering into the life of most men, and the men knowing something or everything about the sea, in the way of amusement, of travel, or of bread-winning.

Joseph Conrad

So many of the loveliest things in England are melancholy.

Dodie Smith

"That's a very murky position," objected Felix. "So's the weather. But this is England, we must learn to live with uncertainty."

Gail Carriger

If countries were named after the words you first hear when you go there, England would have to be called "Damn It".

Georg Christoph Lichtenberg

When I visit England, I want to bring back the best souvenir an American can get: a British accent.

Jarod Kintz

*"England is never in a hurry because she is eternal."
Henryk Sienkiewicz*



TOPICAL JOURNEY

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EAST ANGLIAN ENGLISH

Linguistic East Anglia is a lot smaller than it was two hundred years ago, as the English of London and the Home Counties has encroached on the region; but East Anglian English is still spoken today in northeastern Essex, Norfolk, and Suffolk, except for the Fens of western Norfolk and northwestern Suffolk. This is, in essence, the area dominated by Norwich as the region's largest city. Until the industrial revolution, Norwich was the second (or third or fourth) largest urban centre in England, but these days it is well down the list.

GRAMMAR

The English of the region is characterized by some distinctive grammatical features. The traditional East Anglian dialect had an interesting use of the word *do* as a conjunction meaning 'or' or 'otherwise':

'You better go to bed now, do you'll be tired in the morning.'

'I hope that don't rain, do we shall have to go home.'

And *time* was used in the sense of 'while':

'Sit you down time I get the dinner ready.'

Modern East Anglian English grammar still has a number of special characteristics which you can readily hear if you walk around the streets of Ipswich or Norwich. East Anglian speakers use *that* rather than *it* though only where it is the subject of a verb: 'That's raining'. 'That's cold in here', 'I've got a new book – that's on the table'. When it is the object of a verb *it* is still used: 'I've already read it.'

They will also say 'I'm now coming', rather than 'I'm just coming', and will give instructions using forms such as:

'Sit you down,; 'Go you on.'

And East Anglians also say:

'He say'; 'She go'; 'That hurt'; 'He like her very much – Oh, do he?'

East Anglian forms are likewise evident in manuscript and published literature. In correspondence, Admiral Lord Nelson, who came from north Norfolk, wrote of how 'Captain Lambert have been very fortunate', and 'The Lady Parker have done a great deal of mischief around the island.'

In his *Essex Ballads*, published in Colchester in 1895, the journalist and inventor, Charles Benham, wrote:

I loike to watch har in the Parson's pew

A Sundays, me a-settin' in the choir;

She look jest wholly be'tiful, she do.

That fairly seem to set my heart a-fire.

"Miss Julia: the Parsons' Daughter"

This very sensible verb system omits the *-s*, which Standard English has in these forms – it is redundant, after all, communicating no meaning of any kind. One explanation for this streamlined system is that it came about as a result of the 'invasion' of Norwich and Colchester in the 16th century by the 'The Strangers', thousands of Protestant refugees fleeing from religious persecution by the Spanish in the Low Countries. By 1600, these Dutch and French-speaking refugees formed an astonishingly high proportion – about 35% – of the population of Norwich. And of course third-person *-s* is well known to cause difficulties for foreign learners of English.

The first citation in the *Oxford English Dictionary (OED)* entry for *pitmatic* – the language of the miners and pit villages of the north-east of England – is taken from *The Times* of 21 August 1885, in which a bewildered writer reports on a visit to a colliery foreman's office 'thronged with men talking an unintelligible language known, I was informed, as Pitmatic'. The confusion felt by this reporter when confronted with a northeast dialect is evidently a reaction that survives into the twenty-first century.

In fictional comedy, for example, it finds expression in the Paul Whitehouse character, 'Clive the Geordie', who is kept as a pet by southerners who fail to understand a word he says. In real life, it is found in reports of a company recruiting Geordie 'translators', to act as interpreters for baffled visitors, both foreign and domestic. The persistence of this idea that the dialect, or rather dialects, of the northeast are among the most distinctive, and therefore potentially impenetrable, in the UK has a sound foundation. It reflects the particular developments that have shaped the region over many centuries, with the migration of different groups of people and the dominance of specific industries, for example, naturally leaving their mark on various aspects of local dialects, including vocabulary.

WHO ARE YOU CALLING A GEORDIE?

Before considering how the history of the region has shaped its words, it is worth noting the use of the plural 'dialects' above. As with most informal notions of identity, the application and scope of a particular term depends on one's point of view. For those outside the region, *Geordie* may seem an appropriate label for anyone from the northeast, and for the dialect they speak. Using it in this broad sense, however, is unlikely to endear you to some of the residents of other parts of Tyne & Wear, or of Northumberland, co. Durham or Teesside.

Although identifying the form 'Geordie' as a diminutive of *George* is uncontroversial, establishing the reason that this came to denote certain people in the northeast is not, and various explanations have been proposed. One is that it was conferred on the people of Newcastle upon Tyne because they supported George I and George II in the Jacobite Risings of 1715 and 1745 – suggesting that, from its beginning, it was a term to distinguish the city's residents from others in the region, who backed the Stuarts.

Other explanations focus on mining, which naturally experienced rapid expansion and development during the industrialization of the 18th and 19th centuries. These accounts tend to see the word either as a general term for a north-east colliery worker arising out of the fact that *George* was a common, and therefore stereotypical, pitman's name – or as an extension of the nickname for George Stephenson's safety-lamp to the miners themselves.

The increasing importance of the mining industry was accompanied by a growing interest in the pitmatic vernacular, mentioned above, and other aspects of local language and culture. This interest led to the publication of dictionaries, such as John Trotter Brockett's *Glossary of North Country Words in Use* (1825) and Oliver Heslop's *Northumberland Words* (1892), as well as collections of local songs, such as John Bell's *Rhymes of Northern Bards* (1812) and Thomas Allan's *Tyneside Songs* (1862).

As the historian of northern English, Katie Wales, suggests, local pride in the image of mining 'Geordies', captured in these popular songs, established them as 'industrial icons of the region' (2006, 135). The importance of the industry and the positive associations of this word in turn help to explain why a term that applied generally to miners throughout the northeast became associated in particular with Tyneside, as the focal point of that industry in the region, and then to the people of Tyneside as a whole.

English Dialects

Given these developments in the 19th century, it is notable that the *OED*'s current first reference specifically to the Tyneside dialect – ‘broad Geordie accents’ – dates from 1903. Whatever the reason for this apparent late development, it indicates the continuing relevance of language as an essential aspect of local identity. Another sign of this, and of the fact that ‘Geordie’ would not be accepted as a label by everyone across the northeast, is the emergence of terms that denote inhabitants of other areas – reflecting their own particular sense of regional identity, and sometimes features of their specific dialect.

The *OED* entry for *Mackem*, a ‘native or inhabitant of Sunderland or Wear-side’, notes that the form alludes to a pronunciation of *make* which is typical in Sunderland, but not Newcastle, just as ‘toon’ (*town*) would mark a Tyneside, but not a Wearside, accent. With the additional definition of ‘a supporter of Sunderland Association Football Club’ and a first citation from a Newcastle United Supporters Club fanzine (1980–1), *Mackem* also reveals how these terms may come to prominence as comic pejorative labels used by sporting rivals, only to be adopted more widely and accepted by the group they describe. The same may happen with *Smoggie* (a Middlesbrough supporter, or a person from Teesside more generally), which stems from the local chemical industry, just as *Mackem* is taken to refer to shipbuilding, and *Geordie* may have its roots in mining.

LOCAL HISTORY IN LOCAL WORDS

Even with these specific notions of identity, some of the region’s words clearly belong to a wider northern vocabulary that can be traced back to Old English, and often also to Old Norse, which may have reinforced related English words, helping save them from the loss that occurred in areas where the Vikings did not settle. This may explain the northern survival of words such as *larn* (to teach) and *bairn* (child), though others, such as *beck* (brook, stream), are more straightforward Norse loans.

There are also a number of terms that the northeast shares not only with the rest of northern England, but also with Scots (e.g. *clarty*, dirty) and sometimes Irish (e.g. *pike*, pointed hill). In a number of cases, however, they have meanings particularly associated with the region: the *OED* entry for *canny*, for instance, notes that its extensive use as a term of appreciation or satisfaction (sense 9), familiar in the northeast, is not found in Scotland.

The impact of mining and related maritime industries can be seen both in fresh meanings attached to old words, such as *dike* (fissure in a coal seam, *OED* sense 9.a, 1789), and in the introduction of new terms, such as *rolley* (mining truck, 1817) and *off-putter* (someone who loads coal onto ships, 1788). The influx of Scottish and Irish people that accompanied this industrial growth also had an impact. Forms first recorded in the late-18th or early-19th century that are common to Scotland, Ireland, and northeast England include *the pains*, as a reference specifically to rheumatism (*pain*, 3.f, 1795), and *polis* (police/policeman, 1833).

While many words from this period, often like the things they denoted, have since become obsolete, other traditional dialect terms have certainly endured. Together with these, the addition of more recent terms – such as the previously mentioned *Mackem* (entry dated March 2006) or the in vogue *charver* (brash or loutish young person; dated June 2007) – means that a visiting metropolitan reporter might still be met with a largely unintelligible local throng, though probably not in a colliery foreman’s office.



LIFE: AN EXPLODED DIAGRAM

On Sunday, 28 October, 1962, the Cold War military lunatics of Russia and America finally decided against blowing up most of the world with nuclear weapons.

It is strange to me that there is no annual public celebration of this day, considering how events in and around Cuba at the time so nearly led to mass extermination. Thinkers and writers since then have obviously not been very interested in this episode either; they are happy to turn to apparently more urgent personal matters than the survival of everyday life. We should, therefore, welcome Mal Peet’s inelegantly titled – but absorbing – novel, *Life: An Exploded Diagram*.

This is not primarily a political novel. Most of it concentrates on the sixth-former Clem, named after the former British prime minister Clement Atlee, and the passion he shares with Frankie, the daughter of a wealthy Norfolk landowner who employs Clem’s father, George.

The story starts in leisurely fashion with the life and times of Clem’s grandparents, leaving plenty of room to pass on to the muddled courtship of his mother and father. Such early plot digressions can often be tedious, but Peet is Norfolk-bred himself and clearly feels he has earned the right to enjoy revelling in the details of his home county’s rural eccentricity.

Peet’s characters speak in broad dialect, easy enough to understand and also symbolic of a way of life as distant now as a Thomas Hardy novel. But there is a little lingering sense of loss. As Clem himself puts it, writing after the event in middle-age: “Nostalgics want to cuddle the past like a puppy. But the past has bloody teeth and bad breath. I look into its mouth like a sorrowing dentist.”

In this book, physical details come instantly to life. When George brings Clem’s mother, Ruth, a silk shawl from his army days in North Africa, to her, it merely smells “whorishly of foreign parts”. Then, young Frankie, coming over from France, learns to love her ancestral East Anglian home despite its scowling furniture and “peculiar food served in heaps”. Clem’s early sexual imaginings are described as existing in “fingery darkness like woodlice under a brick”. When Clem has his hair cut, the manual clippers the barber runs up his neck clack “like a mad dog’s teeth”.

Early on, Clem assures readers that he is not writing yet another teenage misery memoir, and has no desire to “add my small pebble to that avalanche of unhappiness”. He is as good as his word. Despite its main subject matter, this is still a richly comic novel. There is a real sense of loss when reaching page 413, this reader wanted the absorbing story to continue.

Cockney

THE COCKNEY ACCENT is heard less often in Central London these days but is widely heard in the outer London boroughs, the London suburbs and all across South East England. It is common in Bedfordshire towns like Luton and Leighton Buzzard, and Essex towns such as Romford. The term Cockney is now loosely applied to people born outside Central London, as long as they have a “Cockney” accent or a Cockney heritage.

SLANG FOR PARTS OF THE BODY

In this list of example Cockney slang for parts of the body, you will notice that some expressions omit the rhyming word but others do not.

English	Rhymes with	Cockney
Feet	Plates of <i>meat</i>	Plates
Teeth	Hampstead <i>heath</i>	Hampsteads
Legs	Scotch <i>eggs</i>	Scotches
Eyes	Mince <i>pies</i>	Minces
Arms	Chalk <i>farms</i>	Chalk farms
Hair	Barnet <i>fair</i>	Barnet
Head	Loaf of <i>bread</i>	Loaf
Face	Boat <i>race</i>	Boat race
Mouth	North and <i>south</i>	North and south

COCKNEY RHYMING SLANG TODAY

Cockney rhyming slang has recently become fashionable with many young people in the UK, perhaps because it was used in two gangster movies: “Lock Stock and Two Smoking Barrels” and “Snatch”. In fact, many young people have started making up their own modern rhyming slang. It makes them look cool, and like the criminals and street traders before, allows them to talk about things without their parents or teachers understanding. Modern rhyming slang often uses the names of famous people.

HOW IS COCKNEY SLANG DEVELOPING?

Modern Cockney slang that is being developed today tends to only rhyme words with the names of celebrities or famous people. There are very few new Cockney slang expressions that do not follow this trend. The only one that has gained much ground recently that bucks this trend is “wind and kite” meaning “web site”.

Cockney expressions are being exported from London all over the world. Here at cockneyrhymingslang.co.uk we get loads of enquiries from folks as far afield as the USA, Canada and Japan, all wanting to know the meaning of Cockney expressions.

CLASSIC RHYMING SLANG

Apples and Pears Is Cockney Slang for Stairs

In all of Cockney rhyming slang, *apples and pears* is by far the best known and most widely understood, even outside the UK. But in fact *apples and pears* is *almost* never used in real Cockney speech today. It's simply the slang's most famous example. Perhaps because it is the archetype of the genre, it has become cliché and passed out of real usage. If it is used it is usually shortened to “apples”.

The first recorded usage of *apples and pears* came in the 1850's but it had fallen out of favour in print by the 1960's. There are several alternatives for the word “stairs”, including *Fred Astaires*, *troubles and cares*, and *stocks and shares*, but none have gained much traction or are in common usage today.

The word *cockney* has resolutely resisted any simple etymology. It is first noted in 1362, when it meant a ‘cock’s egg’ – that is, a defective one. However there was an alternative use, first recorded in Chaucer and defined in the second edition of the *OED* (1989) as ‘a mother’s darling’; a cockered child, pet, minion; ‘a child tenderly brought up’; hence, a squeamish or effeminate fellow, ‘a milksop’. Hence the equation, presumably coined by self-aggrandizing countrymen, of the weakling with the townsman, a use initially recorded in 1521. And from the general to the specific: in 1600 the first such usage appeared, in which the reference is not merely to the working-class Londoner, with whom it would henceforth be allied, but to a *Bow-bell Cockney*.

What is a Cockney? One who has been born within the sound of Bow bells, a reference not, as often believed, to the eastern suburb of Bow, but to the church of Saint Mary le Bow, Cheapside, in the City of London. Furthermore, in a study carried out in 2000 to see how far the Bow Bells could be heard, it was estimated that they would have been audible as wide as the area that covers Bethnal Green, Whitechapel, Spitalfields, Stepney, Wapping, Limehouse, Poplar, Millwall, Hackney, Hoxton, Shoreditch, Bow, and Mile End, as well as Bermondsey, south of the River Thames.

Given the post-war emigration of many Cockneys to Essex, that area can now be seen as substantially larger. Nor were the original Cockneys invariably all working class. All sorts of individuals would once have spoken the London dialect, even if the great push for linguistic ‘purity’ during the 17th and 18th centuries prohibited such ‘vulgarisms’ from the aspirant middle class.

COCKNEY DIALECT

The primary characteristics of Cockney dialect include the dropping of the letter “H” from many words, the use of double negatives, contractions, and vowel shifts which drastically change the way words sound. In addition, many consonants or combinations are replaced with other sounds, as is the case in “frushes” for “thrushes.” In some cases, the final consonant of a word is also dropped, for example “ova” for “over”. Many of the traits of Cockney speech suggest the lower classes to some observers; for example, the use of “me” to replace “my” in many sentences is usually associated with a less than perfect understanding of the English language.

HISTORY OF COCKNEY DIALECT

The *Oxford English Dictionary*'s first recorded use of *Cockney* language is dated 1776. But it has been suggested that a Cockney style of speech is much older, with Matthews offering examples from the sixteenth century onwards (William Matthews, *Cockney Past and Present*, 1938). Shakespeare is among those he quotes, although the Bard's Cockneyisms are far from East Enders. Indeed, early Cockney is primarily a matter of pronunciation, as reverse-engineered from the recorded spelling of words such as *frust* (thrust), *farding* (farthing), *anoder* (another), and so on.

The 19th century saw the first attempt to record Cockney as it was spoken. The low-life episodes of Pierce Egan's *Life in London* (1821) take his heroes deep into the East End and its speech. London's great chronicler Charles Dickens, notably with Sam Weller and his father, is unsurprisingly keen on setting down the sound of Cockney speech, most obviously in the substitution of ‘v’ for ‘w’ and vice versa. The pioneering sociologist Henry Mayhew recorded his impoverished or criminal interviewees in much the same style. Dickens at least offers an implied moral judgement on those who drop their “aitches” and reverse their v's and w's: irrespective of their background. ‘Virtuous’ characters, such as Oliver Twist and Nancy, never stray from standard English. It is left to Sykes and the Dodger to display the author's underworld knowledge. Yet ‘Dickensian’ Cockney was short-lived.

Dialect

By the century's end, a new school of Cockney novelists – William Pett Ridge, Edwin Pugh, and Arthur Morrison – had emerged. It is 'their' Cockneyisms that are more like what we hear today. At much the same time, London's music hall was dominated by stars such as Albert Chevalier, Gus Elen, Marie Lloyd or Bessie Bellwood, they promoted themselves as embodying the lives of the Cockneys who made up their audiences. They did so with songs imbued with that audience's homegrown language.

THE RHYMING SLANG

One of the more unique aspects of Cockney speech is Cockney rhyming slang. Although rhyming slang is not used as extensively as some individuals might imagine, aspects of it are certainly used in daily speech. In Cockney rhyming slang, a word is replaced with a phrase, usually containing a word which rhymes with the original word, for example "dog and bone" for "telephone." Often a word from the phrase is used as shorthand to refer to the initial word, as is the case with "porkies" for "lies," derived from the rhyming slang "porkies and pies."

Cockney rhyming slang has uncertain roots. There is little evidence, but it is said that it was once spoken by the thieves of London. It would certainly have been a very effective code, being incomprehensible to the authorities or any eavesdroppers who were not familiar with it.

The original rhyming slang, which was a conscious attempt to mystify the uninitiated, depended on the omission of the rhyming element, for example: 'Barnet fair' / 'hair' (1857) to *barnet* (1931); 'china plate' / 'mate' (1880) to *china* (1925); 'Hampstead Heath' / 'teeth' (1887) to *Hampsteads* (1932); and 'Sweeney Todd' / 'flying squad' (1938) to *Sweeney* (1967). However, this was by no means a rule, and there exist a number of terms in which the entire compound is pronounced – *cocoa* / 'say so' (1936), or *tea-leaf* / 'thief' (1903).

Loaf of bread is a typical Cockney phrase. The meaning is **head**. If a Cockney described someone as "**rarely using his loaf of bread**" then that would imply that the person doesn't often use their head – a lack of common sense perhaps.

To complicate matters further, the rhyming word in the phrase is frequently omitted. Thus it is more likely that the Cockney would be heard to say: "**He rarely uses his loaf**". This encrypts the language further, making it more difficult to understand for people not familiar with **Cockney rhyming slang**. If indeed this was once used as a thieves' code, as is often suggested, then eavesdroppers would have had little chance of making sense of what they heard.

Other Cockney phrases which follow this pattern are **rabbit and pork**, which means **talk**, and is frequently abbreviated simply to **rabbit**, and also **apples and pears** (or simply **apples**) which means **stairs**.

There are some phrases which are not abbreviated, as with **Adam and Eve** (**believe**). In this case, the full rhyming phrase is used in place of the word, e.g. **Would you Adam and Eve it?** The same is true when a single rhyming word is used as the slang, as with **alligator** (**later**) and **Aristotle** (**bottle**).

Daffadown Dilly means **silly**. This is still used in the shortened form **daffy** (and is the origin of Warner Brothers' **Daffy Duck**).

Rhyming slang persists today, though how 'Cockney' such contemporary artificial constructs as 'Posh and Becks: sex' or 'Germaine Greer: beer' may be, is at best debatable. Like Routemaster buses and black cabs, it is an essential part of London's tourist-orientated image.

Cockney speech can be extremely difficult to understand due to rhyming slang, cultural references, and shifts in vowels and consonants which can render words incomprehensible to the listener. Like other unique dialects, a thick cockney accent can seem almost like another language. Be careful when attempting to mimic it or use rhyming slang, as native users may be confused or amused by the attempts of a non-native.

Kettle and Hob is Cockney Slang for Watch

"Nice new kettle you're wearing mate."

Perhaps the most confusing of all rhyming slang expression, because the derivation of *kettle* from the word "watch" is unclear – until you know a little bit about the history of watches that is.

Kettle is the shortened form of *kettle and hob* – think of the oven range in an old fashioned house, with its kettle boiling away on the hob. When pocket watches first became fashionable, they were held against the body by use of a small chain. The watch then slipped into the pocket and could be easily extracted without dropping it. These were called fob watches, and it's from this expression that we get *kettle and hob* for watch.

Adam and Eve is Cockney Slang for Believe

"Can you Adam and Eve it?"

A famous and popular core Cockney rhyming slang expression, *Adam and Eve* has been around since before the 20th century. Still going strong and just as popular today, this is a commonly used expression all over London and is widely recognised throughout the UK.

Butcher's Hook is Cockney Slang for Look

"Give us a butcher's at your paper mate."

Butcher's hook is used across London and beyond, and widely understood throughout the UK. It's classic Cockney rhyming slang. It's a straightforward rhyme with no humorous intent – *butcher's hook* simply refers to the double-ended hook with which butchers would hang up joints of meat.

Butchers' shops were a fixture on every shopping street until the rise of the supermarkets such as Tesco and Sainsbury's with their pre-packaged product. Some butchers' shops managed to cling on, but in vastly reduced numbers. Perhaps the public lost its taste for hanging carcasses in full view and meat cleavers on bloody counter tops! But, today London is seeing a resurgence of butchers' shops, with many specialising in locally sourced or organic product.

One place where the expression may have originated or taken firm root would have been Smithfield Meat Market – near Farringdon in the Cockney heartland. Smithfields has been a wholesale meat market for a thousand years and trade continues today in the purpose-built building.

Ruby Murray is Cockney Slang for Curry

"Let's go for a few pints then a Ruby."

This is a popular and well used expression across London, where Indian food such as curry has been enormously popular since the 1970s. In fact *Ruby Murray* has become so synonymous with curry, that many London Indian restaurants are named simply "The Ruby".

Ruby Murray was a popular Irish singer. Born in Belfast in 1935, she scored seven top ten hits in the UK during the 50s, including "Heartbeat" (1954), "Softly, Softly" (1955), "If Anyone Finds This, I Love You" (1955) and "Evermore" (1955), along with many other smash hits.

A La Mode is Cockney Slang for Code

"We've got to talk a La Mode round by the dustbins."

Trouble and Strife is Cockney Slang for Wife

"Me Trouble and Strife's at home with the Bin Lids." [kids]

Trouble and strife is classic Cockney rhyming slang. It's got all the very best elements of the genre. A great rhyme, a double meaning, and a splodge of wicked humour.

Compiled by Tatyana Makhrina

HASTINGS

Hastings is a historic town on the south coast of England, big enough to be interesting but small enough to be friendly. It's an eclectic mix of Victorian elegance and modern transformation, with a vibrant community full of new businesses, visitors, students and residents, giving Hastings a real buzz.

These are the five things you might love about Hastings.

Art and Culture

Hastings has a growing reputation as a thriving national and international arts centre. The town hosts free cultural events every Saturday throughout the summer, and an annual arts festival called Coastal Currents. In 2012 the Jerwood Arts Institute opened a brand new gallery in the Old Town, and in nearby Bexhill-on-Sea, the De La Warr Pavilion puts on high-profile exhibitions, performances and concerts.



Festivals and Events

Hastings loves to celebrate, and there are lively social events throughout the year. Where else would you find Jack-in-the-Green, the annual May Day festival where parades of people dressed in leafy green costumes march through the streets?

Or check out one of Hastings' many other festivals: St. Leonards Festival in July, the Sea-food and Wine Festival in September, Pirate Day (with pirate costumes and pirate-themed games, food, arts and crafts!) and the Hastings Old Town Carnival in August. There are also ex-



Photo: sixpizz / Shutterstock.com

The Victori

A SEASIDE TRADITION

Most of our current perceptions of the British, and especially the English and Welsh, seaside are all the stronger for having Victorian roots. We tend to associate the 'traditional' summer holiday with childish innocence (buckets, spades and sandcastles), nature (starfish, rock-pools and gulls as well as the power and tranquillity of the sea itself), simple 'old-fashioned' fun (donkeys, roundabouts, Punch and Judy, boat trips, beach entertainers), and tasty, informal seaside food: fattening, glutinous and eaten out of the bag while on the move, in defiance of conventional table manners (fish and chips, ice cream, candy-floss, cockles and whelks).

Most of these attributes, or their identification with enjoyment, were invented Victorian traditions. They are only part of the panorama of Victorian seaside attractions, which also embraced the fashionable promenade, military and German 'oompah' bands, a spectrum of seaside entertainments from minstrels and pierrots to music-hall and variety shows which now survive only as self-conscious 'heritage' revivals. The piers on which many of these activities took place, where they survive, may now be drawn into the cloud of affectionate nostalgia through which the idealised seaside of the past is viewed and, where possible, reproduced.

VICTORIAN RESORTS

The bigger Victorian resorts, and especially those which catered for the rapidly-expanding working-class holiday market of the late 19th century, most obviously Blackpool and Southend, also offered 'pleasure palaces'. They combined music-hall, variety and dancing with a broader menu which might include zoos, opera houses, theatres, aquaria, lagoons with Venetian gondolas and gondoliers, pleasure gardens and exhibitions. This kind of provision reached its apotheosis in Blackpool's Tower and Winter Gardens, and in the even more ambitious Tower at New Brighton, a financial failure which was demolished soon after the First World War.

THE DIFFERING SEASIDES

There were (and are) many versions of the British seaside. Little informal villages where fishing and farming predominated and visitors entertained themselves and each other, up to big purpose-built holiday towns with the full paraphernalia of commercial entertainment and huge crowds of visitors who needed policing as well as pleasing. These were the ones whose presence had to be supported by comprehensive and expensive local government systems providing whatever private enterprise could not, would not or (Victorians thought) should not provide at a profit, from drains and gasworks to tramways, promenades and even orchestras.

The celebrations of seaside innocence have to reckon with not only the weather and the ever-present scope for discord within families, but also with the problems that arose when visitors with clashing values and expectations about what constituted legitimate holiday fun came into close and sometimes abrasive holiday proximity. The seaside as relaxing, informal escape from the pressures of the daily grind might also be compromised by the demands of the promenade, of fashion, personal display, flirtation and consumption, at least in the larger resorts.

SEASIDE EXPANSION

The Victorian years saw the first widespread large-scale expansion of English and Welsh seaside resorts, and growing pains often exacerbated social and cultural conflict, especially as the market for holidays broadened to include significant numbers first of clerks and shopkeepers, then of the industrial working class.

The seaside resort was an 18th-century invention, as 'orthodox' medicine put a 'scientific' veneer on popular sea-bathing customs and marketed the result as a supplement or (increasingly) alternative to 'taking the cure' at a spa, while

an Seaside

new romantic ways of perceiving shoreline made them attractive where hitherto they had repelled, running parallel with the revolution in taste that drew the fashionable and cultivated to the Lake District and the Alps.

Brighton could already count 40,000 inhabitants, most of them permanent, at the June census of 1841. But growth on the grand scale began with the railway age, as the railways boosted existing small settlements (they very rarely started new resorts from scratch) by making access cheaper in time and money. The main beneficiaries around mid-century were middle-class families from the substantial to the struggling, although the relative anonymity of resort settings, especially in southern England, allowed young bachelors in mundane employment to reinvent themselves and go on the spree for a fortnight.

Over most of the country, working-class visitors relied on cheap excursions, organised by Sunday Schools, employers, temperance societies or commercial promoters.

By the last quarter of the 19th century many of the more accessible resorts were having to cope with the novelty of a working-class presence of growing dimensions and spending power, especially young people with wages and few responsibilities, and older men who lacked family commitments or chose to cast them aside. Here was a recipe for potential strife, and the popular media of the time added jokes about cultural conflict between the classes to their older staples about clerks and shop assistants pretending to be gentlemen, adding a new dimension to the comedy of social embarrassment.

PERCEPTIONS

The sheer variety of resort environments, which itself contributed to the ubiquitous popularity of the seaside by offering all things to all people, was also clearly understood by the humorists. They depicted Brighton as a carnival of strange juxtapositions between fashionable high society and its imitators and an exotic medley of Cockney trippers and vulgar, assertive stallholders and alfresco entertainers.

The mainstream family resorts with their importunate minstrels and sly fishermen offered gentle comedies combining displacement, routine, discomfort and boredom, while the little fishing villages that catered for the alternative fashion for the picturesque, untidy and informal were theatres of misunderstanding between the patronising and the patronised, with the latter usually having fun at the expense of the former. Spice was added by the visitors' painful awareness that nothing was as innocent as it might seem, as landladies and boatmen strove to extract the last penny from their summer bonanza by bending and stretching their rules of engagement.

All these perceptions reflected the 'liminal' nature of the seaside as gateway between land and sea, culture and nature, civilised constraint and liberated hedonism. The spirit of carnival bubbled close to the surface, threatening and promising to turn the world 'upside down' as the holiday atmosphere stimulated the latent fun, laughter and suspension of inhibitions that Dickens (for example) celebrated in his readers.

These influences fought against the internal drives towards staid respectability, and fear of embarrassment, that were also so strong in Victorian culture, especially among the Pooterish lower middle classes. Local authorities, drawing the line in different places according to their perceptions of their markets, had to pay heed to drives for the control and suppression of levity that tended to carry greater political clout. Respectability was as contentious a fault-line as class in the conflicts that cut across the enjoyment and tranquillity of the Victorian seaside. It was all the more sharply contested because its definitions were uncertain at the core as well as the edges. Alongside bathing regulation, Sunday observance was a particular touchstone. In these respects as in many others, escape to the seaside brought with it the conflicts and uneasiness about morality and identity which were so pervasive in Victorian life for the rest of the year.

hilarating fireworks displays, bonfires and parades (check out our article on Bonfire Night to see some amazing celebrations in Hastings).

Pretty Seaside Views

The town's ancient fishing quarter, with its colourful boats and charming fishing huts, is home to the UK's largest beach-based fishing fleet.

Transport Links

Hastings is close to Brighton and London, with direct train links to both (the train to London takes about an hour and a half). It's also an hour and a half to Gatwick Airport. In Hastings itself, there are even two funicular railways which really put the 'fun' back into travelling!

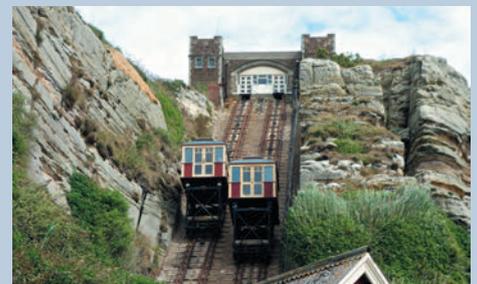


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History

There's so much interesting history in Hastings! It's most famous for the Battle of Hastings in 1066 which changed the course of British history. It is also linked to many historical figures, from the inventor of the TV, John Logie Baird (the Scotsman lived and worked here in the 1920s), to Alan Turing – considered the father of modern computing, who famously worked to decipher the Enigma code during the Second World War.

Hastings is also home to St. Clement's Caves which were formed around 14,000 BC during the last Ice Age. They have served as a home, a hospital, an air-raid shelter during the war, and a ballroom, and been visited by everyone from the Rolling Stones to the Royal family. Today, visitors can see a vivid recreation of the story of smuggling along the Sussex Coast during the 17th and 18th centuries.

And if that's not enough, you can visit the remains of Hastings Castle, built by the Normans in 1070 on the West Hill, overlooking the town.



Urban Folklo

Folklore, a compound term (*folk* for 'people' and *lore* for 'traditional knowledge'), was coined by William John Thoms in 1846 to substitute for *popular antiquities* or *popular literature*. This interest in *antiquities* was very characteristic of 19th century European countries whose educated elites were in search of the roots of their nationhood and turned to their peasantry and their *lore* of bygone times. Generally, *folklore* refers to texts or sayings handed down orally from one generation to another, or from one person to another; it includes a wide range of texts, rhymed or prosaic, no matter how long, often integrated into natural speech and not necessarily identified as folklore by people transmitting them. Apart from texts, folklore includes, for example, games, drama, and festivals.

In its initial meaning, *folklore*, of course, didn't cover such other means of communication as books and mass media – newspapers, radio, TV, and the Internet. These means of "technical communication" all have different inherent transmission patterns: books and newspapers, even containing pieces of the so-called *folklore* (folk medicine recipes, spells, tales), will bring one and same fixed texts to distant regions and probably across a number of generations; they require literacy to be read, so they used to have (and in many areas still have) a narrow potential audience. On the other hand, broadcast media, such as TV or radio, have the advantage of sound and moving image and, thus, make up for the lack of these forms in books and newspapers, more closely resembling oral communication. The Internet is, however, a completely different environment that wipes away many limitations in space and time and, more importantly, can very well serve as a substitute for face-to-face communication.

A distinctive feature of folklore is its variability, that is variations from one person or area to another: take a fairy tale, and chances are you'll find a whole network of versions that will still have an astonishingly recognizable pattern, or a combination of them.



Just as rural areas that beckoned a long time ago to the students of folklore, the towns and cities of England also abound in legends and traditions. These include ghosts and poltergeists, hidden treasures and secret passages, faster-than-light robbers and atrocious murderers, kidnappers, mutant rats, and AIDS terrorists. Festivals such as Guy Fawkes or Halloween, relatively new religions, such as Wicca, and a huge body of children's folklore, e.g. games, counting-out rhymes, songs and jokes – add to the never-ending list.

Notable buildings and parts of cityscape, such as castles, prisons, churches or bridges, and famous people are frequently the centre of stories, but with the ever increasing popularity of tourism, they often become local brand names as part of attractive "tourist packages". What I'd like to do is present some lesser known plots within their natural environment, e.g. surrounded by events and concerns of their specific times.

BLACK DOG

It is quite clear that British cities and towns, especially in times of urban industrial expansion, had huge influxes of rural population. But long before industry was developing at an increasingly quick pace, there had always been communication between rural and urban dwellers, and those coming to town had brought along their lore. As a consequence, there are some common motifs and characters in both urban and rural folklore. One such being is Black Dog, once a widely known and mostly feared creature in England, specifically in East Anglia (Norfolk and Suffolk), Lincolnshire, Staffordshire, West Midlands and Devonshire, and a little less in central and southern England (1958, 177).

The many phantom dogs of local legend are almost invariably large black shaggy ones with glowing eyes; those which appear only in this form are simply called 'the Black Dog', whereas those that change shape often have some regional name such as *Bargest*, *Padfoot*, or *Shuck*. A few are said to be ghosts, but the majority are either supernatural creatures in their own right or manifestations of the Devil. They usually patrol specified lanes, but some are associated with churchyards, streams, pools, gallows sites, and barrows.

In some districts (e.g. Lincolnshire) it is said that they are harmless, or even friendly, if they are not disturbed, though in others it is an omen of death to meet one. A pamphlet of 1638 described the Black Dog of Newgate Gaol (London) which would ride in the cart beside criminals going to the gallows; this was explained as the ghost of a medieval wizard, killed and eaten by starving fellow prisoners. (2000, 25).

SPRING-HEEL (OR SPRING-HEELED) JACK

This was a general Victorian nickname for a street robber who relied on speed in running to escape, and did not necessarily refer to one particular man; in Cheshire, for example, maids who had just been paid their yearly wage would be afraid to go out carrying so much money, since 'there are so many of these spring-heeled Jacks about'.

There was a panic in the Barnes area of southwest London in the 1830s, culminating in February 1838 when a girl was attacked by a man who then 'soared away into the darkness'. She described him as a demon with fiery eyes and breath, who clawed her with his talons, wearing a tightfitting white costume and some kind of helmet. Another girl, in limehouse, said she had been pounced on by a tall cloaked man who spat blue flames at her. The matter was taken seriously, and mounted patrols searched for the mysterious villain, but in vain.

Later, the name was appropriated for the fantastic romanticized hero of a 'Penny Dreadful' (cheap serial literature of 19th-century England, with each is-



re in England

sue usually costing 1 penny) called “Spring-Heel Jack, the Terror of London”, printed in the 1870s. This Jack was a seemingly demonic being dressed in a skin-tight glossy crimson suit, with bat’s wings, a lion’s mane, horns, talons, massive cloven hoofs, and a sulphurous breath. He moved in gigantic leaps, easily jumping over rooftops or rivers, and was extremely strong. But he used his power for good, saving the innocent from the wicked; he was in fact wholly human (a nobleman by birth, cheated of his inheritance), and his amazing leaps were due to compressed springs in the heels of his boots.

Various boys’ comics and other sensational writings took up the name. In 1907 contributors to *Notes and Queries* scholarly journal debated whether there had ever been a real Jack. One had heard tell of ‘a lively officer’ at Aldershot in the 1870s who scared the sentries by vaulting across a canal and pouncing on their shoulders; another, of a prankster in rural Warwickshire in the 1880s, using springheeled shoes; another, of one in the Midlands in the 1850s; another had been told by his grandmother, as early as the 1840s, that the ‘monster’ was really a Marquess of Waterford, who used to jump out at people in lonely lanes (preferably women) and pin them to the ground. Other local identifications have also been proposed, some seeing him as a joker, others as a bandit.

The figure could also be exploited as a bogey to control children. In Lewes (Sussex) in the 1890s some children were told that if they were not good Jack would leap up and peer in at them through their bedroom windows; they imagined him as a weirdly tall figure in white, whose springs rattled as he leapt. In the same period, in Worthing (Sussex), boys used this name for a ghostly apparition reputedly haunting a certain alley. Such fears seem to have been fairly widespread among children up to the First World War. Whether or not Spring-Heel Jack was a folklore figure before appearing in popular print, he certainly rapidly became one. (2000, 340)



For example *Tom Thumb*, a fairy tale documented in England in the late 16th century, was the first one printed in English. Tom Thumb, a tiny boy, is also known as the main character under various names in a number of national versions worldwide (including the Japanese *Issun-bōshi*, the Russian *Mal’chik-s-Palchik*, the Hungarian *Hüvelyk Matyi*, etc.). Apart from the character there are other elements, or *motifs*, highly familiar to most readers, such as supernatural birth (Tom Thumb is born to an old childless couple after they consult with Merlin, whereas in the Russian tale the woman occasionally cuts off her finger while shredding cabbage, and the finger turns into a small boy), sitting in the horse’s (ox’s) ear, outwitting an ogre, and many others.

To list and classify these motifs and to make folklore research easier, folklorists have created and continue to upgrade special indexes. The most comprehensive in terms of (fairy) tales is ATU (an abbreviation of its creators’ three last names, Aarne, Thompson, and Utter), where the Tom Thumb plot is listed under number 700.

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CONTEMPORARY LEGENDS

The story of Spring-heeled Jack, its circulation in urban areas stimulated by mass media and popular literature, resembles what is now known as “urban legends”. These stories are spread almost all over the world and are based on situations familiar to or heard of by urban dwellers, such as theft, burglary, dating, picking up hitchhikers, health emergencies, important possessions left or lost, etc. The legend usually ends up with the character terribly embarrassed, deeply frightened, even killed, or vice versa, escaping by the skin of their teeth.

One such “legend”, I’m sure you have heard of, tells about an HIV-infected needle prick in a pay phone or a theater seat after the character grabs the receiver or sits down in the seat, respectively. “The statistical likelihood of needle-prick infection from a needle with a detached syringe... is so low as to be negligible,” since “the small amount of blood left on a detached needle would quickly be exposed to oxygen and low temperatures, rendering the needle useless as a means of infection within roughly thirty seconds” (2004, 148); and even though there were no registered cases of HIV transmitted via a detached needle, the legend itself spread like virus, all around the world: the US, Britain, India, Russia, you name it.

There are several reasons for that, but primarily it is the fear of contracting an incurable disease (that was in the headlines throughout the nineties) while performing a habitual, routine action (grabbing a handle, riding home on a bus). Probably it is this feeling of the uncontrolled, of a fatally dangerous side of our everyday lives that causes repeated telling of such stories.

Picture sources:

ericwedwards.files.wordpress.com/;
carrionfilms.co.uk/; www.gutenberg.org

If Music Be the Food of Love, Play On

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.

Twelfth Night, or What You Will, Act 1, Scene 1

What is Honour? A Word.

Sir John Falstaff: Can honour set-to a leg? No. Or an arm? No. Or take away the grief of a wound? Honour hath no skill in surgery, then? No. What is honour? A word. What is that word honour? Air.

King Henry IV, Part I, Act 5, Scene 1

Sir John Falstaff happily risks being called a coward in order to live another day. Falstaff offers this 'catechism' about honour, and coming upon a dead body in the field, he says, "There Honour for you."

For there never was yet philosopher
That could endure the toothache patiently.

Much Ado About Nothing, Act 5, Scene 1

Leonato, whose pure, beloved daughter Hero has had her reputation soiled by Don John, makes an eloquent speech about how easy it is for people who are not personally involved in suffering to offer advice to those who are.

A Lean and Hungry Look

Caesar: Antonio!

Marcus Antonius: Caesar?

Caesar: Let me have men about me that are fat,
Sleek-headed men and such as sleep a-nights.
Yond Cassius has a lean and hungry look,
He thinks too much; such men are dangerous.

Julius Caesar, Act 1, Scene 2

Sleek-headed = quiet, contented, but not *прилизанный!*

Caesar's intuition is accurate: Cassius will spearhead the plot to assassinate him.

Bated breath

Shylock: Go to then, you come to me, and you say,
"Shylock, we would have moneys," you say so...
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this:

"Fair sir, you spat on me Wednesday last,
You spurned me such a day, another time
You called me dog; and for these courtesies
I'll lend you thus much moneys"?

The Merchant of Venice, Act 1, Scene 3

Moneys – *legal or old use* – денежные средства

The Course of True Love Never Did Run Smooth

Lysander: Ay me! For aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth.

A Midsummer Night's Dream, Act 1, Scene 1

Double, Double Toil and Trouble

All witches: Double, double toil and trouble
Fire burn, and cauldron bubble

Macbeth, Act 4, Scene 1

Househo

Who or what can be more English than Shakespeare, an icon of British culture?

Brush up your Shakespeare,

Start quoting him now –

Brush up your Shakespeare

And the women you will wow.

Cole Porter

This witty American composer and songwriter recommended this method of winning women's hearts in the 1940s, but his advice was hardly necessary. People had been quoting Shakespeare since the first performances of his plays. Many of such words and phrases have become so common that are thought of as "household words", which also come from one of his histories. In several cases, however, phrases had appeared in spoken English before Shakespeare set them down, but it was the Bard who popularized them. "Wild-geese chase", "cruel to be kind" and "good riddance" must have existed in oral culture before Shakespeare, and it is fortunate that they are so well preserved in his works.

"**Household words**". This comes from the play "Henry V". King Henry rouses the troops in his inimitable style before a decisive battle, known today as the Battle of Agincourt. Victory will bring a kind of immortality, because the names of the heroes will become as familiar in English mouths as their "household words". Henry uses "household" to connote extreme familiarity.

King Henry: This day is called the feast of Crispian:

He that outlives this day, and comes safe home,

Will stand a'tiptoe when this day is named,

And rouse him at the name of Crispian....

... Then shall our names,

Familiar in his mouth as household words...

Be in their flowing cups freshly remembered.

Henry the Fifth, Act 4, Scene 3

Just in case his men were losing faith – the English are vastly outnumbered – Henry appeals to the pride and glory, not of war, but of old men's tales of war.

All the World's a Stage

Jacques: All the world's a stage,

And all the men and women merely players:

They have their exits and their entrances;

And one man in his time plays many parts,

His acts being seven ages.

As You Like It, Act 2, Scene 7

The idea that "all the world's a stage" was already clichéd when Shakespeare wrote this comedy. Picking up on another character's stray suggestion that the world is a "wide and universal theatre", Jacques, a melancholy philosopher, deploys the theatrical metaphor for his famous speech. Interestingly, every word of this speech is still in use today, even 'sans' that came from French.

Let's Kill All the Lawyers

All: God save your majesty!

Cade: I thank you, good people – there shall be no money; all shall eat and drink on my score, and I will apparel them in one livery, that they may agree like brothers, and worship me their lord.

Dick: The first thing we do, let's kill all the lawyers.

Cade: Nay, that I mean to do.

Henry the Sixth, Part 2, Act 4, Scene 2.

Id Words

Dick the butcher, a character no one remembers, utters these memorable lines. Dick's utopian idea to kill all England's lawyers is his addition to the promises of the traitorous Jack Cade, who plans a quasi-communistic social revolution, with himself installed as autocrat.

Though This be Madness, There is Method in it

Polonius: What is the matter, my lord?

Hamlet: Between who?

Polonius: I mean, the matter that you read, my lord.

Hamlet: Slanders, sir; for the satirical rogue says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams (...)

Polonius: (*Aside*) Though this be madness, yet there is method in it.

Hamlet, Act 2, Scene 2

In My Mind's Eye

Hamlet: My father – methinks I see my father –

Horatio: Where, my lord?

Hamlet: In my mind's eye, Horatio.

Hamlet, Act 1, Scene 2.

Hamlet has the most active imagination of all Shakespeare's characters. That he coined the phrase "In my mind's eye" is therefore not surprising – his inner life is vivid, and he surveys it often.

Brave New World

Miranda: O wonder!

How many goodly creatures are there here!

How beauteous mankind is! O brave new world

That has such people in it!

Prospero: 'Tis new to thee.

The Tempest, Act 5, Scene 1

Exiled from Milan, the former duke, Prospero and his admirable fifteen-year-old Miranda have been stranded for twelve years on an uncharted isle in the Mediterranean. Miranda's entire experience of mankind has, until very recently, included only her bitter old dad and his deformed slave Caliban.

After reading up on white magic, Prospero succeeds in shipwrecking his old enemies on the island. Miranda, trusting first impressions, finds these new creatures (most of them are villains) "goodly" and "brave". By "brave" she doesn't really mean "courageous", but rather "handsome" and "noble".

Aldous Huxley used the phrase for his 1932 novel *Brave New World*.

Caviar to the General

Hamlet: Come give us a taste of your quality, come, a passionate speech.

1st player: What speech, my good lord?

Hamlet: I heard thee speak me a speech once, but it was never acted, or if it was, not above once; for the play, I remember, pleased not the million, 'twas caviar to the general.

Hamlet, Act 2, Scene 2

Like "pearls before swine", this phrase refers to quality unbecoming those who partake it. The "general" are the multitude, too numerous and too vulgar to grasp the "quality" of an excellent stage play.

Shakespeare may be parodying the complaints of other playwrights, especially Ben Jonson, that many-headed multitude don't know art when they see it. Despite Hamlet's Jonsonian snobbery, Shakespeare's own position was more tolerant.

The witches are actually trying, with their spells, to pile up toil and trouble for Macbeth.

As Flies to Wanton Boys Are We to the Gods

Gloucester: As flies to wanton boys are we to th' gods,

They kill us for their sport.

King Lear, Act 4, Scene 1

These are, perhaps, the most desperate lines in a desperate play. The Duke of Gloucester sums up his revelation in two of the most memorable lines in Shakespeare, likening the gods to immature, uncaring, unjust children, torturing creatures with sportful cruelty.

Fortune's Fool

Benvolio: Romeo, away, be gone!

The citizens are up, and Tybalt slain.

Stand not amazed, the prince will doom thee death

If thou are taken. Hence be gone, away!

Romeo: O, I am fortune's fool!

Romeo and Juliet, Act 3, Scene 1

Lear: I am even

The natural fool of fortune.

King Lear, Act 4, Scene 6

Timon: You fools of fortune...

Timon of Athens, Act 3, Scene 6

Shakespeare's phrase "fortune's fool" seems to be his invention, although it has proverbial kin: "Fortune favors fools"; "God sends fortune to fools"; and "Fools have fortune", all of which date from the mid-16th century. In Shakespeare's hands, however, the sentiment of all these proverbs is inverted. Fortune is not bestowed on fools; men are the slaves Fortune makes fools of. Romeo feels like fortune's puppet when he finds himself caught up in a design he is powerless to affect.

Here are more, also well-known:

Frailty, thy name is woman. – Hamlet

Friends, Romans, countrymen, Lend me your ears. – Julius Caesar.

The green-eyed monster. – Othello. It is about jealousy, provoked by 'honest Iago'.

A horse, a horse! My kingdom for a horse! – Richard III.

The lady doth protest too much. – Gertrude, Hamlet's mother means that the queen on the stage complains too much.

More matter with less art. – In one of the funniest scenes in *Hamlet*, the politician Polonius, who has declared that "Brevity is the soul of wit", continues to enlarge upon Hamlet's supposed madness. The impatient Queen dryly demands he should stick to the point.

There is nothing either good or bad, but thinking makes it so. – When Hamlet calls Denmark a prison, the metaphor is apt. His university friends, Rosencrantz and Guildenstern are not bright enough to understand him; while Hamlet is mentally and physically confined by the gaze of the king and his agents, and he feels trapped in the court's general degradation – "**Something is rotten in the state of Denmark**", as Marcellus had said.

Pub Etiquette: The Pantomime Ritual



To get served in a British Pub, you must attract the attention of the bar staff without making any noise or resorting to the vulgarity of too-obvious gesticulation. This is much easier than it sounds!

There are strict rules of etiquette involved in attracting the attention of bar staff. The ritual procedure is best described as a sort of subtle pantomime – not the kind of children’s pantomime you see on stage at Christmas, more like an Ingmar Bergman film in which the twitch of an eyebrow speaks volumes.

The object is to catch the barman’s eye. Eye contact is all that is necessary to ensure that you have been spotted and will be served in your turn. The following do’s and don’ts will help you to achieve this without breaching the unwritten laws of pub etiquette and incurring the disapproval of the natives.

Don’t ever try to ‘jump’ the invisible queue. The people who reached the bar before you will be served before you. Everyone is well aware of his or her place in the queue, and any obvious attempt to get served out of turn will be ignored by bar staff and frowned upon by other customers.

Do start by trying to identify the best position at the bar counter. When the bar is busy, there are two positions which may be favourable for making eye-contact with bar staff. One is immediately opposite the till, as bar staff must return there after each sale. Skilled bar staff, however, are aware of the ‘till-position-manoevre’ and may have perfected gaze-avoidance techniques to prevent customers who adopt this strategy from jumping the queue. A more potentially effective strategy is to position yourself next to a person currently being served, as bar staff will find it hard to avoid eye-contact with you when they hand over drinks and take money from your immediate neighbour.

Don’t call out to the bar staff, tap coins on the counter, snap your fingers, wave like a drowning swimmer, bang your hand on the counter, shout “service” or “barman” or wave money about. In fact, it is best to avoid all speech or obvious gesticulation.

Do let the bar staff know that you are waiting to be served by holding money or your empty glass in your hand. You may tilt the empty glass, perhaps even turn it slowly in a circular

motion (some say that this indicates the passing of time). If the wait continues, you may perch your elbow on the bar, with either money or empty glass in your raised hand – but never raise your whole arm and wave the notes or glass around.

Don’t scowl, frown or glare at the bar staff, or make your impatience obvious by heavy sighing and angry muttering. The bar staff will be doing their best to serve everyone in turn, and rudeness will not help your cause.

Do adopt an expectant, hopeful, even slightly anxious facial expression. If you look too contented and complacent, the bar staff may assume you are already being served.

Don’t ring the bell. Some pubs have a large bell attached to the wall at one end of the bar. This is used by the publican or bar staff to signal ‘last orders’ and ‘time’. If you ring the bell, customers may interpret this as the ‘last orders’ signal, and will all rush to the bar to buy their last drinks – making it even more difficult for you to get served, and incurring the wrath of the publican!

Do stay alert and keep your eye on the bar staff at all times. This will increase your chances of making eye-contact.

Exceptions: If you hear people calling out “Get a move on!” or “I’ve been stood here since last Thursday!” or “Any chance of a drink sometime this week?” to the bar staff, do **not** imitate them. The only people permitted to make such remarks are established regulars, and the remarks are made in the context of the special etiquette governing relations between bar staff and regulars.

When you achieve your goal of making eye contact with the barman, a quick lift of the eyebrows and upwards jerk of the chin, accompanied by a hopeful smile, will let him know that you are waiting. In a busy bar, do not expect a verbal response. Bar staff will respond to your non-verbal signals with a smile or a nod, a raised finger or hand, perhaps accompanied by a similar eyebrow-lift. This conveys that they have seen you waiting and will serve you as soon as possible.

Natives perform this Pub Pantomime instinctively, without being aware that they are following a rigid etiquette, and without ever questioning the extraordinary handicaps – no speaking, no waving, no noise, constant alertness to subtle non-verbal signals, etc. – imposed by this etiquette.

In fact, the pantomime ritual is much less difficult than it sounds, and you will soon get used to it. After only a few pub-visits, you will realise that good bar staff are exceptionally acute readers of body language, sensitive to very small signals in the posture and expression of their customers. You will see that there is no need to shout and wave at these expert observers, who ensure that everyone does get served, usually in the right order, and without undue fuss, noise or loss of temper.

From *A Guide to British Pub Etiquette* by Kate Fox

Source: <http://www.sirc.org/publik/ptpchap1.html>

Photo: Botond Horvath / Shutterstock.com

The Gift of Common Sense

SCENE 1

A room in the palace.

The King (*very nervously walking to and fro, wringing his hands*): Oh my darling, oh my darling... (*begins singing*) Oh my darling, oh my darling, oh my darling Clementine...

Lady-in-waiting (*enters carrying a blue bundle*): Your Majesty, see what I've got here! It's your baby!

The King: A boy? At last! Hurrah! My son! A prince!

Lady-in-waiting (*hesitating*): N...no, your majesty, it's a a...

The King: ...a male or female? Answer me in one word!

Lady-in-waiting: A girl, a girl. The sweetest little thing... A beautiful baby girl. Look! Isn't she a beauty? A beautiful princess. No doubt she has blue blood in her veins!

The King: But why is the blanket blue if it is not a boy?

Lady-in-waiting: But everybody thought it would be a boy because you wanted a boy so badly. We had prepared everything for a prin...

The King (*in grief and in anger*): Oh no... I don't need a girl. I need a son, an heir! I need a son to leave my kingdom to. Oh, what shall I do? What shall we do? We can't have any more children. This was our last chance... Oh woe is me! By the way, how is the queen?

Lady-in-waiting: She is very, very unhappy. She is crying and weeping and sobbing. And she is fearful of your wrath.

The King: And she has every reason to be. We are very much displeased. We are not amused, that's it!

Lady-in-waiting: But Your Majesty, you may marry your daughter to another prince or even a king!

The King: Hmm. Really? I hadn't really thought of it. I expected a boy. Perhaps, it's true. Yes, I might marry her to the King of Buritania... He is a widower and he needs a wife. He needs a wife every three years.

Lady-in-waiting: The King of Buritania? Isn't he a bit too old for our little princess?

The King: Nonsense! He is not! He is in his prime. He is only sixty, or sixty-something. It's a wonderful age. Besides, as they say, any age is a marriagable age. Oh, what an idea! What a brilliant idea! She will teach him a lesson! She'll wrap him round her little finger! She'll tweak his nose! I'll get my revenge for all his nastiness.

Lady-in-waiting: Aren't there any younger candidates? Why should we rush? Isn't it a bit premature? Oh, what's that noise? Happy tidings. Your majesty, the fairies have arrived. I mean, they have just landed.

The King: What do they want? I don't remember sending them any invitations.

Lady-in-waiting: They are here to bless the child with their gifts. It is an old and noble custom, you know.

The King: They have brought gold, frankincense, and myrrh?



Lady-in-waiting: Don't be blasphemous, your majesty. I am afraid their gifts will be more spiritual and more valuable.

The King: More valuable than gold? I wouldn't mind getting some gold, though. The treasury is half empty...

Lady-in-waiting: Here they are... Welcome, welcome, Ladies!

Fairies: Ah, here is the lovely baby. Oh, isn't she a beauty?

Fairy One: I'm afraid, it is a bit too early to talk about her beauty. It is my duty to give her beauty. I didn't mean to rhyme, sorry. I bless you, dearest child, and may you be beautiful forever and ever and ever. No matter how old you may grow...

The King: A good gift. Quite useful. The princess will need good looks when it is time for me to marry her... Her beauty will come handy. A valuable commodity.

Fairy Two: But what is beauty without health? Nobody can be beautiful unless they are healthy. To be beautiful you need a good stomach and clean teeth and a good digestive system. So I bless you my dear little baby with a healthy body.

The King: This one is also good. I hate all those quacks.

Fairy Three: What is beauty without charm? Real charm? You may have perfect features and still be very unpleasant. You will be disliked if you lack pleasant manners. I give you, my little princess, the most charming smile as my blessing.

Fairy Four: Do you mean one can be charming only with a sweet smile? You need a good nature and a golden heart to become popular. My dear child, this is my gift to you: a lovely nature and a golden heart.

The King: Oh, yes, a golden heart. I'd prefer some real gold.

Fairy Five: Not a golden, but a true and loving heart I grant you. When you fall in love, it will be love, real love,

true love, sublime love, eternal love, love forever and ever and ever... Reciprocal love...

Fairy Six (*interrupts, pulling her away*): Don't you think, sisters, that it might be dangerous to be charming without strong moral principles? You may easily go astray. You may fall for a page or (*the other fairies prompting*) for a bodyguard or for a gardener or for a commoner. Or you may be unfaithful to your husband and then he may have you executed for high treason!

The King: Typical of the King of Buritania.

Fairies: Oh no! God forbid.

Fairy Six: Be moral, be good.

Fairy Nine (*aside*): If you can't be good, be cautious.

Fairy Seven: I give you talents: you'll be good at singing, playing the harp, making pictures and embroidering and knitting.

Fairies: Why knitting? And cooking, perhaps?

Fairy Seven: As for cooking, she'll hardly ever need it. It's too common.

The King nods as he approves of every gift.

The King: All these wonderful things will win the King of Buritania! Won't she be too good for him!

Fairy Eight: Let me add my modest gift: she'll be good at foreign languages. She won't need any interpreters and it will help her in diplomatic matters.

The King: A girl dealing with politics? That is really unexpected. All right then.

That's all, I hope. I am getting rather hungry. You know, with all this excitement...

Fairy Nine: Excuse me, I am the last one, I believe. I know what will be really good for her. The most valuable gift of all will be common sense.

All: What? Why? What for? Nonsense! Rubbish!

The King: What's the big idea? What's common sense for? She is a princess, after all, not a commoner. So she does not need anything common!

Fairy Nine: Every human being needs common sense. Only common sense will help her to cope with all the accomplishments she is going to possess. Otherwise, she may lose her head and get in trouble.

The fairies and the King try to stop her.

Fairy Nine (*flies up and blesses the baby*): Dear baby, I bless you with common sense. Be sensible, be rational and you won't need any other blessings.

The fairies react with indignation.

Lady-in-waiting: Bad news, Your Majesty. The queen, my lord, is dead.

The King: Oh no! Dead! Why? Horrible, horrible, horrible! Leaving me alone to deal with all those nurses and nannies and governesses! How heartless! How selfish!



SCENE 2

Fifteen years have passed. There are musical instruments, mirrors, flowers, beads and crowns in different fashions. The princess is a beautiful girl.

Governess (*instructing the princess*): Your highness, now that you have turned fifteen, it is time for you to learn some facts of life.

Princess (*annoyed*): What facts? I know where babies come from and how to prevent it, is there anything else I need to know?

Governess (*slightly shocked*): Oh, do you? Hm, there are some more facts for you to consider, though. Quite soon your father, His Majesty, will begin advertising for your hand in marriage. Many princes will be visiting the palace wanting you to be their bride. (*The princess grimaces.*) You ought to be very careful while entertaining them as your father, His Majesty, has already made his selection.

Princess: Why should I be careful if he has already made his choice? I know his choice, unfortunately. He means to marry me to that ugly stupid wretched ancient King of Buritania.

Governess: You should not exaggerate, Your Highness. He is none of those. He is quite handsome for a king and he is not old, you know. He is only seventy or seventy-something, something like that. A perfect age for a ruler, a lot of experience, you know. And he is not much older than me. He is in his prime, we could say.

Princess: But he has been married six times! And each wife died of food poisoning! That's his precious experience. Does my father want me to be his seventh victim?

Governess: Your father, His Majesty the King, Your Highness, wants nothing of the sort. He wants you to revenge on him for all those poor darlings and become

the final glorious Queen of Buritania. Naturally, he expects you to unite both kingdoms.

Princess: Then, why on earth is he inviting all those princes to woo me if everything is settled?

Governess: You could guess. They are bringing valuable gifts. You know, the treasury is half empty.

Princess: Oh that silly treasury. It makes me sick to hear about that lousy treasury every day!

Governess: I beg your pardon, Your Highness, but you shouldn't use such bad words even when you are annoyed.

Princess: But I have heard you use this word yourself – more than once.

Governess: Your Highness, I am not a princess, you know.

Princess: Aha, you are privileged. Lucky you.

Governess: Well, Your Highness, in a sense I am. But please let us return to the rules of your behavior in the company of the princes.

Princess: More rules? I am tired of all those lousy – ok, stupid – rules.

Governess: They are not stupid at all, Your Highness. Let me read them please.

Princess: Go ahead.

Governess: I'd better put it simpler. First of all, Your Highness, you ought to do your best and not fall in love with any of the princes, no matter how attractive they may be.

Princess: I do not mind if I do. I am 15, remember. It's time I fell in love, isn't it?

Governess: But... but if you cannot marry the man you are in love with, your heart will be broken!

Princess: My heart is not a vase, you know. In fact, I have been in love many times already and my heart is still all right. In the second place, I am not going to marry anybody for another ten years.

Governess: Why ten?

Princess: It's a secret.

Governess: You can trust me.

Princess: I wouldn't trust anybody with a secret, but it doesn't matter. You may as well know: I want to go to university.

Governess: Why? What for? Perhaps, you would like to found a university, as is a custom with royal families?

Princess: No, I just want to study.

Governess: To study? To study what? Haven't I taught you everything you need?

Princess: You have only taught me to dance, use a fan and a handkerchief and not to put my elbows on the table at meals, thank you. There are other fascinating subjects I want to study.

Governess: Like what? Foreign languages?

Princess: To hell with languages. You need only English these days. I want to study chemistry...

Governess (shocked): Chemistry?

Princess: Yes, chemistry, and physics, and biology. Science, in fact.

Governess: But it's so unwomanly! Science is so unbecoming. It is not for princesses. Your father, His Majesty, will be most displeased. And so will your husband His Majesty the King of Buritania...

Princess: My father? My husband? Who cares? Besides, it is too late. See what I've got here (*shows to the governess*

three thick volumes she has been sitting on. The big letters say: Chemistry, Physics, Biology).

Governess: It's so... so unwomanly... so unbecoming... And you have read them all?

Princess: Read? Reading isn't enough. I have learned everything. You may test me. And I have carried out a lot of experiments, too.

Governess: But where? There are no laboratories in the palace as far as I know. Are there?

Princess: Certainly not! Don't be silly. But I have made one. In a shed in the garden. Somebody helped me.

Governess: But who? Do I know him?

Princess (giggling): It's not him. Your thinking is full of stereotypes. It was our cook's daughter.

Governess: How dreadful! She will be punished for such impudence!

Princess: Too late. She has gone back to university. She is taking her post-graduate course.

The King (rushes in): Help! Help! A catastrophe! A disaster! We are lost!

Governess and Princess: What's up? What's the matter?

The King: There's a dragon...

Governess and Princess: Where?

The King: There's a dragon in my kingdom. A shepherd's boy came across his cave and heard him. He even peeped in and saw the monster. My child, my dearest daughter, you must save us.

Princess: How come? Why? What should I do?

The King: You know, dragons have always demanded princesses, virgins, you know. Preferably, those who are beautiful. Now it is your turn. Oh how awful! how terrible! how cruel...

Princess: Really? How do you know he wants me? Did he say so?

The King: But it's common knowledge!

Princess: Are you sure in this case?

The King: I am dead sure.

Princess: But I am not! But if it is so, then the King of Buritania is supposed to save me. Or one of those princes whom you invited.

The King: Don't be silly. The King is too old for such things. All those wives of his have sucked his strength out. As for the princes, none of them have arrived yet. Besides, I'm afraid, they are too effeminate. You know, all young men today are good for nothing. And I was particularly interested in those who are not athletic. So none of the princes is like St. George. No heroes among them.

Princess: But why?

The King: I didn't want you to fall in love.

Princess: Thank you, daddy. You have been very considerate.

Governess: Excuse me, Your Majesty. Perhaps, I might help.

The King and Princess: YOU? But how?

Governess: I could offer myself to the dragon. I'm ready to sacrifice myself for my pupil.

The King: But... But he wants virgins!

Governess: You majesty, it is one of my sterling qualities.

The king is silent.

Princess (kisses Governess): How noble you are! But we shouldn't rush. Remember what is my sterling quality? – Common sense! Nothing doing. I'll have to talk to the dragon myself. Common sense whispers to me: go and see for yourself.

Governess and the King: To talk? Yourself?

Princess: Why not? Yes, to talk. To negotiate. It would be most practical. I just want to know the dragon's demands. And don't try to stop me.

Governess: I wish one of those fairies had bestowed her with obedience or respect for others at least...

SCENE 3

A hillside in the Kingdom.

The dragon is lying on the ground moaning.

Princess (approaches and watches it for a while): Hey! Hello. I say hello. What's the matter?

Dragon (weakly): Don't abuse me, please. Don't kill me.

Princess: Kill you? Nobody is going to kill you.

Dragon: Then you are not a knight, are you? Isn't your name George?

Princess: My name is Georgiana and I am not a knight. I am a girl, a princess. You are not going to marry me or something like that?

Dragon: Marry you? That's funny. What a silly idea! I am female dragon and I am going to become a mother quite soon.

Princess: How come?

Dragon: See what I've got here.

Princess: I can see an egg. Is it yours?

Dragon: Isn't it beautiful? It is the most beautiful egg I have ever seen. The perfect shape and the perfect colour, isn't it?

Princess: It is just lovely. Can I touch it? When is it going to... how shall I put it? When is it going to crack? To shell? To pip? To hatch? Sorry, I don't know the proper word. When is your baby going to arrive?

Dragon: Quite soon. But I'll never see it.

Princess: But why not?

Dragon: You see, I am dying... I am afraid I've been poisoned.

Princess: Oh no. But how? How awful!

Dragon: It must have been the grass or some plants I helped myself to the other day. The sight was tempting. The taste, though, was rather peculiar. There must be some chemicals, I mean pesticides in them. Look at the colour of my skin. It is disgustingly yellow instead of glamorous green...

Princess: I might help you. You need to drink a lot of water and I shall fetch some medicine... Don't die!



Dragon: Nothing can help me, but please save my baby. The egg needs warmth for a couple of days... And then you should feed it.

Princess: I promise! I'll wrap it with my jacket and take it home and put it under a lamp.

Dragon: I thank you, dear girl... I owe you... I am so grateful... Go into the cave and you'll find some gems there. Our family have been guarding them for many centuries. Take as many as you can carry. The baby will keep the family tradition and guard the rest. It will guard your country as well. Farewell, my friend!

The dragon dies. The princess hugs the egg.

SCENE 4

A room in the palace.

The Princess and the King are chatting.

Princess: You see, daddy, I have saved our kingdom, I have saved the little baby dragon, and now it is my pet forever. I have also refilled the treasury, haven't I? There was no real danger from the dragon, though. I don't have to marry that old hat, the old bones, the King of Buritania, do I? And I can start preparing for my exams and go to university, can't I?

The King: Sure you can, my precious. As for the King of Buritania... In fact, he is dead and gone.

Princess: Dead? Why? You used to say he was quite fit.

The King: Not any more. He died of food poisoning and left his kingdom to his 18 children. As there were six mothers for all of them, a civil war is breaking out in Buritania. God help them all, poor devils.

Princess (hugs her books): Oh learning, what a wonderful thing!

Fairy Nine: So far, so good. The princess has proved that common sense will never let you down as long as you possess it.

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LISTENING

1. You will hear six speakers. Choose from the list A-G a sentence that describes each speaker. Use letters only once. There is an extra letter which you don't need to use.

Speaker 1

I love exploring historical sites and ancient buildings when nobody else is around. That way, I have time to imagine what took place over the years, picture the people who walked the courtyards and corridors and wonder what I would have done had I stood beside them. For me, it's a link back into the past that brings history alive.

Speaker 2

And in the same way do I like to look at a calendar to find out what happened today or this month in history. For longer than I can remember, October 14th stood for 1066 and the Battle of Hastings and August 22nd marked the end of the Wars of the Roses, just as May 8th commemorates the end of World War II or December 24th marks the birth of Jesus Christ.

Speaker 3

My husband proposed to me under the statue of Eros in the middle of Piccadilly Circus. He had suggested a walk through the darkening streets in spite of my protests that we both needed to be up early, and finally he led me to the steps of the statue. He proposed on one knee. It was, in my view, the most perfect proposal ever. So I loved Eros and old Piccadilly. I was, in fact, not far off loving the whole of London.

Speaker 4

London, after the small town in Yorkshire I left, feels vast, complex and impenetrable. I have not so far warmed to it. But there is an hour when I find London lovable: the hour when the working day is over, pub windows are warm and jewel-like, streets thrum with life and the heavens turn indigo above this extremely crowded old city.

Speaker 5

Before visiting London, I'd read a lot about the English, their national character, temper, customs. I'd read that transport in the capital is in a sorry state: the world's oldest tube is widely regarded as over-priced, inefficient and in need of extensive repair; above ground, Londoners are not much better off. Not a single bit of information I got, proved to be true when using buses and the tube. The traffic flow in London and surroundings is very well planned.

Speaker 6

At last I got the visa at the British Embassy. Now I was to work out the plan of my future excursions and trips in order not to lose a minute of my visit. The plan included the usual sights in London, the famous Roman town of Bath, and the 'place in nowhere' – Stonehenge, and at last, Kew Botanic Gardens. And all that was to be done within eight days. My friends were not sure that I could do it without a guide.

All I had instead of a guide was historical knowledge of this country and its monarchy, geographical information, a very good map of London and an ability to orient myself in this city.

And it proved to be quite enough.

- A. I find London attractive when it is about twilight.
- B. Sometimes I fancy that I am taking part in the momentous event in the past.
- C. I used buses at rush hour, but there were no traffic jams.
- D. I like to work out what took place on this or that day in history.

Five-Minute Tests

1 I

Use the word given in capitals to form a word or a proper tense of a verb that fits in the sentence.

It is hard to convince (1) _____ (FOREIGN) that England is not always or most of the year in the grip of a thick blanket of fog. It is true that fogs are (2) _____ (FREQUENCY), but not to the extent that some believe. Nowadays English homes (3) _____ (HEAT) by gas or electricity, or have central heating, and (4) _____ (THESE) that burn coal in open fires, must use the (5) _____ (SMOKE) kind. So when there is fog, it is not made (6) _____ (THICK) by smoke, and clears away much more (7) _____ (QUICK). Only rarely is the mist so thick that all traffic comes to a standstill. Such fogs, called "pea-soupers", are very bad for the lungs.

Key: 1. foreigners; 2. frequent; 3. are heated; 4. those; 5. smokeless; 6. thicker; 7. quickly.

2 I

Use the word given in capitals to form a word or a proper tense of a verb that fits in the sentence.

The river Thames (1) _____ (FREEZE) hard many times. The (2) _____ (ONE) recorded freeze was in 1150. But during the seventeenth century, Londoners regularly took part in Frost Fairs on the Thames. In December 1634, the river (3) _____ (USE) as a big market place: temporary shops (4) _____ (OPEN); people drove their (5) _____ (CARRIAGE) across and oxen (6) _____ (ROAST) in the open air.

Key: 1. has frozen; 2. first; 3. was used; 4. were opened; 5. carriages; 6. were roasted.

Five-Minute Tests

3 I

Read the text below and think of the word which best fits each space. Use only one word in each space.

The Oxford English dictionary is well-known to students of English everywhere. The edition, published in 1989, defines (1) _____ than half a million words, and (2) _____ are twenty volumes. Some of the words are special Oxford University (3) _____. For example, 'bulldog' in Oxford is the name given to University policemen (4) _____ wear bowler hats and sometimes patrol the streets (5) _____ night. They are very fast runners. 'Punt' is a word often used in (6) _____ Oxford and Cambridge. It refers to a flat-bottomed boat with sloping ends (7) _____ is moved by pushing a long pole in the water.

Key: 1. more; 2. there; 3. words/terms; 4. who; 5. at; 6. both; 7. which.

4 I

Complete the text using the correct form of the verbs in brackets.

When darkness fell over the hills of Sussex on 14 October, 1066, few people had any idea of what (1) _____ (HAPPEN). But today every schoolchild in England (2) _____ (KNOW) that on that day the famous battle of Hastings (3) _____ (TAKE) place. In this battle the last Anglo-Danish king (4) _____ (DEFEAT) by a Norman invader, Duke William. Soon after the victory, William the Conqueror (5) _____ (CROWN) as William I.

The new king (6) _____ (BRING) a new law and a new language. Most of the old Anglo-Danish aristocracy (7) _____ (RE-PRESS). William I wanted to know all about his new country. He ordered his servants (8) _____ (COUNT) all the population of England, their houses, castles and (9) _____ (MEASURE) their land. Later on this information (10) _____ (WRITE) down in the famous Domesday Book.

Key: 1. had happened; 2. knows; 3. took; 4. was defeated; 5. was crowned; 6. brought; 7. were repressed; 8. to count; 9. to measure; 10. was written.

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- E. I have a special place in London.
F. Don't believe all the information you are told about the country before you visit.
G. My friends were doubtful about my intentions.

1	2	3	4	5	6

READING

2. Six sentences have been removed from the text. Choose from the sentences A–G the one which fits each gap. There is one extra sentence which you don't need to use.

"SORRY, MY FAULT"

There are some people who just cannot admit – or even see – that they may possibly be at fault. In England, however, most people have moral courage and they have learnt the formula: "I'm sorry, it's my fault." They insist upon it. (1) _____ Once in North London, I saw two cars collide and smash up each other's wings. Both drivers jumped out of their cars, shouting, "Sorry, it's my fault!" Neither of them even looked at the smashed wings and broken lamps, but a sharp quarrel ensued as to whose fault it actually was. Each claimed absolute and exclusive responsibility for himself.

These magic words, "Sorry, it's my fault", are really abused. (2) _____ He arrives at his office half an hour late. He does not tell tales about traffic jams and trains being late, even if one of these was, in fact, the sole reason for his delay. He says: "Sorry, it is my fault. I overslept."

Of course, it is manly, decent and right to take the blame if you have committed a mistake. But many people seem to think that it is even more manly and decent if you are as innocent as a newborn lamb. (3) _____ Criticism is silenced. One cannot quarrel with a man who says it is his fault, insists upon this and proclaims it with pride.

(4) _____ Many types of religion teach us that we may do as we like and get away with it provided that on certain days or occasions we duly and sincerely repent. (5) _____ You may be a more decent chap now than you were in the past; but you cannot be a more decent man in the past than you really were. (6) _____ You may call your wife a silly cow on Tuesday and the only treasure in your lonely life on Wednesday. But you cannot explain to her on Wednesday that, when you called her a silly cow the day before, you really meant to say she was the only treasure in your lonely life. You may try, of course, but only eighty per cent of women will believe you!

In saying all this, I do not wish to hurt anybody's religious feelings. If I have, I am very sorry. My fault.

By George Mikes

- A. The idea is this: what can people do to such a decent, straightforward, open-hearted chap who always declares that everything is his fault?
B. I think religion is to a great extent to blame for this.
C. Nothing that was said can be unsaid, nothing that has been done can be undone.
D. You must not argue and say that it was your fault, because they get very angry.
E. Sinners find the formula, "I'm sorry, my fault", extremely convenient.
F. I believe that a man can improve retrospectively.
G. It shows that you are not only a human – well, you commit mistakes – but also courageous and honest.

1	2	3	4	5	6

3. Match words and phrases from list A with words and phrases from list B that have a similar meaning.

A

1. to admit
2. to be at fault (with)
3. to collide
4. to abuse
5. to get away with
6. provided that
7. to ensue
8. to repent

B

- a. to clash
- b. to feel or express sincere regret or remorse about one's wrong doing or sin
- c. to go unpunished
- d. to make a bad use of (to misuse)
- e. to confess, to acknowledge
- f. on condition that
- g. to be wrong
- h. to issue, to follow

1	2	3	4	5	6	7	8

4. Answer the question:

According to George Mikes, what can be said ironically about most people in England? (What does George Mikes say, ironically, about most people in England?)

- A. They cannot see that they may possibly be at fault.
- B. They can see but cannot accept that they may possibly be wrong.
- C. They usually have sharp quarrels claiming absolute innocence for themselves.
- D. They insist upon absolute and exclusive responsibility for themselves.

USE OF ENGLISH

5. Use the word given in capitals to form a word or a proper tense of a verb that fits in the sentence. Who was the real St. George and what did he do to become England's patron saint?

St. George was a (1) _____ (**BRAVERY**) Roman soldier who protested against the Romans' torture of Christians and died for his (2) _____ (**BELIEVE**). The (3) _____ (**POPULAR**) of St. George in England stems from the time of the early Crusades when it (4) _____ (**SAY**) that the Normans saw him in a (5) _____ (**VISIBLE**) and were (6) _____ (**VICTORY**) in battle.

One of the best-known stories about Saint George is his fight with a dragon. But it is highly (7) _____ (**LIKELY**) that he ever fought a dragon, and even (8) _____ (**MUCH**) unlikely that he ever actually visited England. Despite this, St. George (9) _____ (**KNOW**) throughout the world as the dragon-slaying patron saint of England.

6. Read the text below and think of the word which best fits each space. Use only one word in each space.

Dover is one of (1) _____ most ancient ports – a Roman port 2,000 years (2) _____. Right above the harbour, on a cliff, stands Dover Castle called “The Key of England”.

The Key of England! Look at it, visitor, look at (3) _____ massive form, dark against the pale-blue sky. It is a key indeed, keeping watch over (4) _____ narrowest part of the Straits of Dover. Inside the thick walls of the castle you (5) _____ find another ancient building, about one thousand years older (6) _____. The Key: it is the Pharos, the first Roman lighthouse in Britain (7) _____ the Romans built to guide their ships (8) _____ the sea. For 2,000 years its light (9) _____ shone – and (10) _____ still shining – for thousands of ships (11) _____ on the Channel.

7. For questions 1–5, read the text below and decide which answer A, B, C or D best fits each space.

VOCATIONAL STUDENTS ‘DO BETTER’

Undergraduates who (1) _____ a place at university from a vocational (2) _____ get better degrees than those coming from the A-level route, research says.

A study of 216 graduates found those with vocational qualifications, such as NVQs, (3) _____ a better class degree than their A-level peers.

The research said these students were better (4) _____ to independent study.

But the research also indicates that students coming from the traditional A-level route were less likely to drop out of university.

It (5) _____ that the most effective way to achieve a good degree is to sit A-levels first. However, this research indicates that this is not the case.

NVQ (National Vocational Qualification) – государственный сертификат о профессиональном соответствии

- | | |
|------------------------|---------------------------|
| 1. A. take up | B. take to |
| C. gain | D. come to |
| 2. A. origin | B. background |
| C. beginning | D. source |
| 3. A. awarded | B. have awarded |
| C. had awarded | D. were awarded |
| 4. A. gained | B. equipped |
| C. got | D. rewarded |
| 5. A. is long assuming | B. has been long assuming |
| C. is long assumed | D. has been long assumed |

KEY:

LISTENING

1. 1. B; 2. D; 3. E; 4. A; 5. F; 6. G.

READING

2. 1. D; 2. A; 3. G; 4. B; 5. F; 6. C.
 3. 1. e; 2. g; 3. a; 4. d; 5. c; 6. f; 7. h; 8. b.
 4. D.

USE OF ENGLISH

5. 1. brave; 2. belief; 3. popularity; 4. is said; 5. vision; 6. victorious; 7. unlikely; 8. more; 9. is known.
 6. 1. the; 2. old; 3. its; 4. the; 5. will; 6. than; 7. which; 8. across; 9. has; 10. is; 11. sailing.
 7. 1. A; 2. B; 3. D; 4. B; 5. D.

Тренировочные задания по ЕГЭ

<p>I Mr. Gray traveled a lot on business. He sold matches of various kinds to farmers. It 1 _____ really, neither was it a very serious job, but Mr. Gray always 2 _____ in farming, and he 3 _____ quite with his life.</p> <p>He had a big car, and usually enjoyed driving it long distances, but he 4 _____ quite to go by train sometimes too, especially when the weather was bad. He 5 _____ a little of driving in rain or snow, and it 6 _____ less to sit comfortably in a train and look out of the window without 7 _____ about how one was going to get to the next place.</p> <p>One of Mr. Gray's problems was often where to stay when he reached some small place in the country. He didn't expect great comfort and 8 _____ food, but he found it 9 _____ when he 10 _____ a cold room, and there was no hot water or good food after a long and tiring day.</p> <p>Late one winter evening, Mr. Gray arrived at a small railway station. The journey by train that day 11 _____ at all, and Mr. Gray was cold and tired and hungry. He 12 _____ to a simple but 13 _____ meal by a 14 _____ burning fire, and then a hot bath and 15 _____ bed.</p> <p>While he 16 _____ to the taxi rank, he said to a local man who was also walking there, "As this is my first visit to this part of the country and I was in too much of a hurry 17 _____ about hotels before I left home, I would very much like to know how many you have here."</p> <p>The local man answered, "We have two." "And which of the two would you advise me to go to?" Mr. Gray asked then. The local man scratched his head for a few moments and then answered, "Well, it's like this: whichever one you go to, you'll be sorry you 18 _____ to the other one."</p>	<ol style="list-style-type: none"> 1. not/excite 2. interest 3. satisfy 4. satisfy 5. fright 6. be/tired 7. be/worry 8. wonder 9. annoy 10. give 11. not/be/interest 12. look forward 13. satisfy 14. bright 15. comfort 16. walk 17. find 18. not/go
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<p>II SIGHTSEE THROUGH HISTORY</p> <p>Start your visit to 1 _____ Plymouth at Plymouth National Wax Museum on Cole's Hill, 2 _____ Plymouth Rock. More than 180 life-size figures in 26 scenes tell the Pilgrim story. Just a few steps away is Plymouth Rock. A full-scale 3 _____ of the original ship, Mayflower II, 4 _____ next to Plymouth Rock. You will also want to spend a day or two in 1627 at Plymouth Plantation, one of this country's great historic 5 _____. Talk with the Plantation's renowned costumed interpreters as they present a view of the 17th century life that will astound and delight. Begin at the Visitor Center for 6 _____ and special exhibits.</p> <p>At America's 7 _____ museum, Pilgrim Hall, see the actual artifacts 8 _____ on the Mayflower. Wonder at heroicized paintings of the Pilgrims and the 9 _____ landing, and the only extant "bones" of a 16th century ship. On a hilltop overlooking Plymouth is the National Monument to the Forefathers. Built in 1889, this 81-foot memorial 10 _____ to the virtues that brought the Pilgrims to the New World.</p> <p>The history of the nation may 11 _____ through the four centuries of Plymouth architecture. The 1667 Howland House is the only house left 12 _____ in Plymouth where Pilgrims actually lived. The 1640 Sparrow House is Plymouth's oldest historic home. Today, reproduction and contemporary pottery 13 _____ on the premises. At the 1667 Harlow Old Fort House, visitors learn about 14 _____ life and try spinning, weaving and other period crafts.</p> <p>Heirlooms and antique toys have furnished the 1749 Spooner House, the family home for generations of Spooners. The stately 1809 Hedge House, built by a 15 _____ maritime family, is now headquarters for the Plymouth Antiquarian Society and features 16 _____ exhibits. The 1749 Court House, at Town Square, is the oldest 17 _____ courthouse in America and features period artifacts and exhibits. The 1754 Mayflower Society House is headquarters for the General Society of Mayflower Descendants and 18 _____ with three centuries of antiques. Nearby historic homes include the 1808 King Caesar House and the 1808 Capt. Gershom Bradford House in Duxbury and the 1699 Isaac Winslow House in Marshfield.</p> <p>Colonial Lantern Tours offers guided evening 19 _____ tours of the original Plantation site and historic district complete with punched tin lanterns. Or take a self-guided Walking Tour of Plymouth past historic sites along the waterfront and downtown Plymouth. There's also Happy Trails Historic Van Tours, which offers a three-hour van tour of Plymouth 20 _____ all landmarks and Mayflower II. Located behind First Church in Town Square is Burial Hill, the oldest marked burial site of the Pilgrims. The site 21 _____ a panorama of Plymouth steeples and spires as well as Plymouth Harbor. Up from Town Brook, off Summer Street, you will find the 1636 Jenney Grist Mill, a recreation of America's first mill 22 _____ a working waterwheel for grinding corn meal.</p>	<ol style="list-style-type: none"> 1. history 2. overlook 3. product 4. dock 5. attract 6. orient 7. old 8. bring 9. one 10. dedicate 11. be/see 12. stand 13. make 14. colony 15. prosper 16. change 17. wood 18. furnish 19. walk 20. include 21. offer 22. feature
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<p>III NEPTUNE FESTIVAL, Virginia beach</p> <p>Summer in Virginia Beach is a reason full of surfboards and sunshine, bare feet and boardwalk strolls. It's also a cause for 1 _____.</p> <p>Rather than let summer fade 2 _____ into fall, this ocean-side community throws the 3 _____ party around – the Neptune Festival.</p> <p>Lasting from September 6 through 28, the festival brings 4 _____ own brand of maritime magic to the beach, with hundreds of activities, contests, 5 _____ and other events.</p> <p>Festival days turn into festival nights 6 _____ with balls, galas, receptions, and fireworks – 7 _____ from the 14th Street Pier and set to music.</p> <p>The mainstay of Boardwalk Weekend is the Arts and Crafts Show. To the delight of thousands, this juried show lines the beach with the work of skilled artists and craftsmen. 8 _____ the tone for the entire weekend is a 9 _____ schedule of musical 10 _____ performed live on three stages. Other events include a youth day, treasure hunt, cheer-leading 11 _____, volleyball tournament and sand games.</p>	<ol style="list-style-type: none"> 1. celebrate 2. quiet 3. big 4. it 5. perform 6. glitter 7. launch 8. set 9. continue 10. entertain 11. compete
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IV

<p>RESTAURANT GUIDE</p> <p>The 1 _____ thing about dining at the beach is that nothing is ordinary. Whether it's fine cuisine or fast food 2 _____ to your room, the 3 _____ for your taste buds is so intense that everything is 4 _____. The ordinary have long since gone out of business.</p> <p>It's not just because salt air and sunshine do wonders for the appetite, although that helps, it's because busy restaurants have 5 _____ food and because 6 _____ restaurants bring to the table not just food, but the reputation of the 7 _____ and 8 _____.</p> <p>Successful restaurants can also afford to advertise and understand that they need to help you 9 _____ what kind of restaurant they are and where they 10 _____.</p> <p>This directory of 11 _____ restaurants will help you cut through the clutter to find the 12 _____ value for the 13 _____ cuisine.</p> <p>Whether it's chicken and ribs, shrimp or submarine sandwiches delivered to your room or the 14 _____ seafood, steaks or continental cuisines, the restaurants are the 15 _____ leaders at the beach.</p> <p>Bon appétit!</p>	<ol style="list-style-type: none"> 1. one 2. deliver 3. compete 4. order 5. fresh 6. success 7. own 8. manage 9. cover 10. locate 11. renown 12. good 13. good 14. fine 15. knowledge
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

V

<p>VIRGINIA BEACH</p> <p>Dear Victor,</p> <p>Welcome to Virginia Beach, the 1 _____ city in the Commonwealth of Virginia and the 2 _____ largest resort city!</p> <p>During your stay, I hope you 3 _____ the opportunity to visit a few of the 4 _____ attractions our City has to offer. From 5 _____ beautiful beaches to historical sites, we believe you 6 _____ something of interest and 7 _____ for your entire family.</p> <p>The Navy's master jet base, Oceana Naval Air Station, and the Army's Fort Story and Camp Pendleton are major assets. 8 _____, your stay will not be complete without a visit to the 9 _____ expanded Virginia Marine Science Museum, the 10 _____ popular in the state. The museum offers a huge open-ocean aquarium, as well as 11 _____ hands-on exhibits and The Family Channel Imax 3-D Theatre. We are also proud to have the new and magnificent Virginia Beach Amphitheatre. This facility will be home to over 30 concerts every year.</p> <p>We have many quality restaurants for your 12 _____ pleasure, as well as excellent 13 _____, 14 _____, 15 _____, and tennis – all offer a day of 16 _____ and 17 _____.</p> <p>We hope you will have an 18 _____ stay in Virginia Beach!</p> <p>Yours, John</p>	<ol style="list-style-type: none"> 1. large 2. world 3. take 4. interest 5. we 6. find 7. enjoy 8. add 9. new 10. much 11. educate 12. dine 13. shop 14. golf 15. fish 16. entertain 17. enjoy 18. enjoy
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VI

<p>PLYMOUTH is the heart of cranberry country. Ocean Spray Cranberry World on the Plymouth waterfront is a unique and free exhibit 1 _____ the history, 2 _____ and uses of the native American berry. Visit the 3 _____ kitchen and sample cranberry products. Open 4 _____ May – November. Group tour 5 _____ required.</p> <p>Plymouth Bay Winery, next to Splashdown Tours on the waterfront, offers free 6 _____ tours and 7 _____ tastings of cranberry and other fruit wines.</p> <p>8 _____ around Plymouth is easy. Just climb aboard the all-weather Plymouth Rock Trolley for a 40-minute narrated tour connecting all points of interest and major 9 _____. Enjoy 10 _____ reboarding privileges for the entire day. Plymouth's 300 and more lakes and ponds offer still more 11 _____. Or try biking (local rentals available) or 12 _____ the trails in Myles Standish State Forest or along the Cape Cod Canal. Both are just a short drive from downtown.</p> <p>For a scary good time, try M. T. Coffin's Ghost Theatre, 13 _____ by Godey's. You'll enjoy 14 _____ storytelling of 15 _____ events!</p>	<ol style="list-style-type: none"> 1. describe 2. cultivate 3. demonstrate 4. day 5. reserve 6. wine 7. compliment 8. get 9. accommodate 10. limit 11. create 12. hike 13. offer 14. master 15. ghost
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KEYS:

- I. 1. was not exciting; 2. had always been interested; 3. was satisfied; 4. was satisfied; 5. was frightened; 6. was tiring; 7. being worried; 8. wonderful; 9. annoying; 10. was given; 11. had not been interested; 12. was looking forward; 13. satisfying; 14. brightly; 15. comfortable; 16. was walking; 17. to find out; 18. did not go to.
- II. 1. historic; 2. overlooking; 3. reproduction; 4. is docked; 5. attractions; 6. orientation; 7. oldest; 8. brought; 9. first; 10. dedicated; 11. be seen; 12. standing; 13. is made; 14. colonial; 15. prosperous; 16. changing; 17. wooden; 18. is furnished; 19. walking; 20. including; 21. offers; 22. featuring.
- III. 1. celebration; 2. quietly; 3. biggest; 4. its; 5. performances; 6. glittering; 7. launched; 8. setting; 9. continuous; 10. entertainment; 11. competition.
- IV. 1. first; 2. delivered; 3. competition; 4. extraordinary; 5. fresher; 6. successful; 7. owner; 8. manager; 9. discover; 10. located; 11. renowned; 12. best; 13. best; 14. finest; 15. acknowledged.
- V. 1. largest; 2. world's; 3. will take; 4. interesting; 5. our; 6. will find; 7. enjoyment; 8. additionally; 9. newly; 10. The most; 11. educational; 12. dining; 13. shopping; 14. golfing; 15. fishing; 16. entertainment; 17. enjoyment; 18. enjoyable.
- VI. 1. describing; 2. cultivation; 3. demonstration; 4. daily; 5. reservations; 6. winery; 7. complimentary; 8. getting; 9. accommodations; 10. unlimited; 11. recreation; 12. hiking; 13. offered; 14. masterful; 15. ghostly.

PREPARING FOR IELTS

AIM: Preparing for IELTS Writing Module Part 2: describing a diagram

LEVEL: Intermediate +

AGE: 15 +

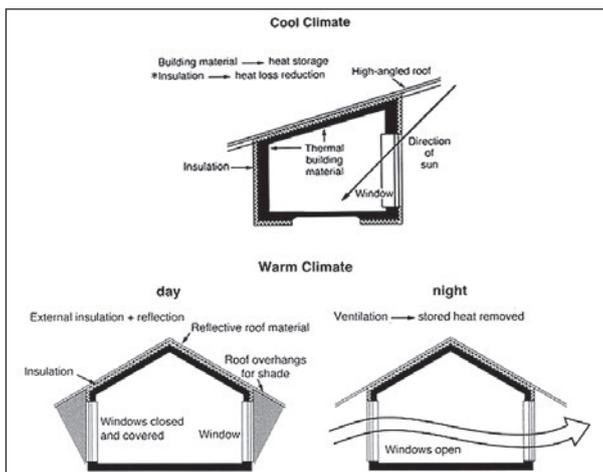
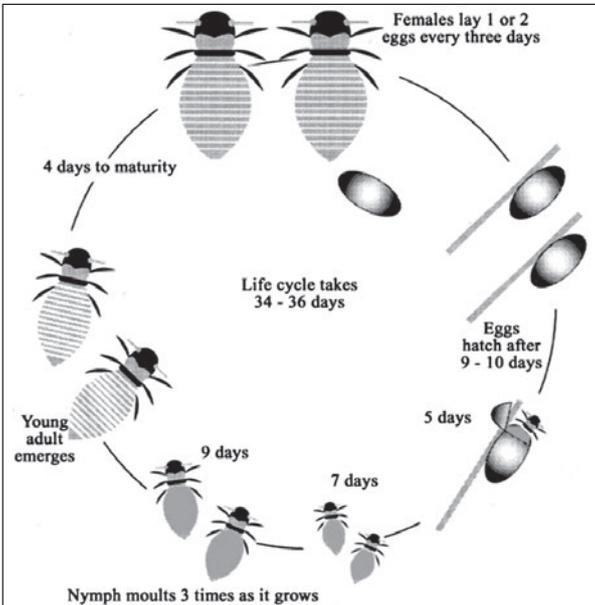
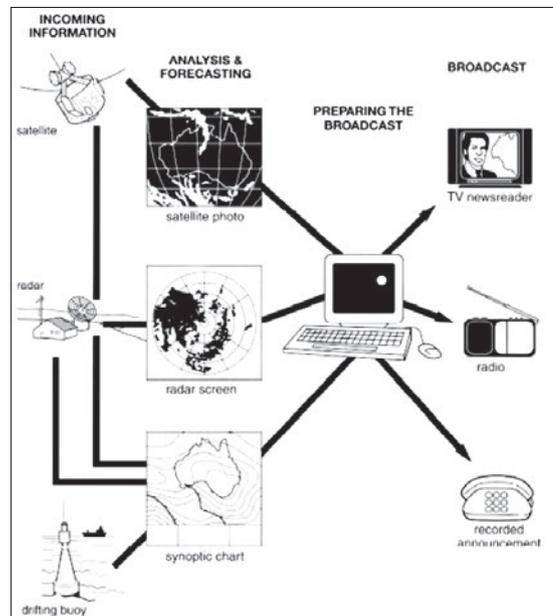
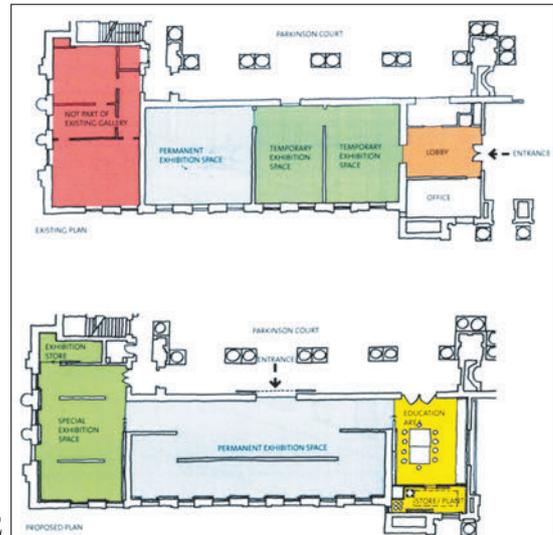
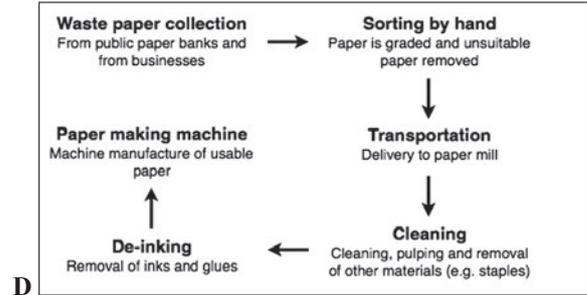
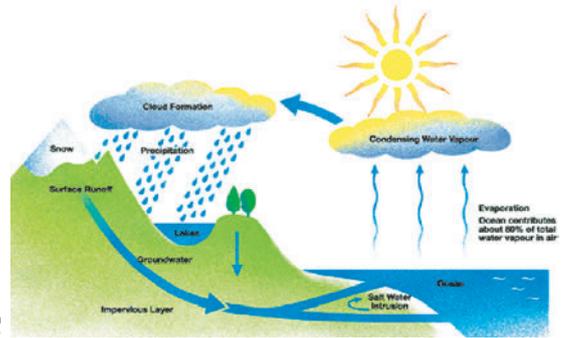
PROCEDURE:

1. Revise what the students already know about the IELTS Writing Module by asking the following questions:

- How many parts are there in the Writing Module? (2)
- How much time do you have for each part? (approximately 20 minutes for Part 1 and 40 minutes for Part 2)
- What is the minimum word count for Part 1? (150)
- What is the minimum word count for Part 2? (250)
- How is the total mark for the Writing Module calculated? (Part 1 gives one third of the total mark, Part 2 gives two thirds of the total mark.)

2. TYPES OF DIAGRAMS

Do Task 1: Match the diagrams to the following types: a process diagram, a natural process diagram, a life cycle diagram, a comparing diagram, 'before and after' diagram and a flow chart.



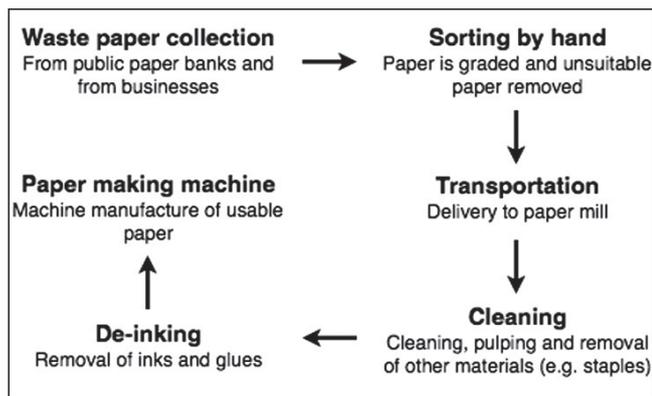
KEY:

a process diagram – F; a natural process diagram – C; a life cycle diagram – A; a comparing diagram – B; ‘before and after’ diagram – E; a flow chart – D.

3. FOCUS ON THE VOCABULARY

Do Task II:

- Refer the students to the picture in Task 2 and elicit the type of diagram (a flow chart).



- Tell the students that the chart shows the process of waste paper recycling.
- Ask the students to read the description and fill in the gaps with the following words: *either / finally / initial / members / foreign / end / distinct / or / next / de-inking / eventual / remnants / involve / being / next.*

The flow chart shows how waste paper is recycled.

It is clear that there are six 1_____ stages in this process, from the 2_____ collection of waste paper to the 3_____ production of usable paper.

At the first stage in the paper recycling process, waste paper is collected 4_____ from paper banks, where 5_____ of the public leave their used paper, 6_____ directly from businesses. This paper is then sorted by hand and 7_____ according to its grade, with any paper that is not suitable for recycling 8_____ removed. 9_____, the graded paper is transported to a paper mill.

Stages four and five of the process both 10_____ cleaning. The paper is cleaned and pulped, and 11_____ objects such as staples are taken out. Following this, all 12_____ of ink and glue are removed from the paper at the 13_____ stage. 14_____, the pulp can be processed in a paper making machine, which makes the 15_____ product: usable paper.

KEY:

1. distinct; 2. initial; 3. eventual; 4. either; 5. members; 6. or; 7. separated; 8. being; 9. next; 10. involve; 11. foreign; 12. remnants; 13. de-inking; 14. finally; 15. end.

4. FOCUS ON THE STRUCTURE

Do Task 3: Ask the students to look through the description above again and discuss questions 1–5 in pairs:

1. How many paragraphs are there in the description?
2. What kind of information is included in each paragraph?
3. Find all the examples of ‘sequencing’ language.
4. What tense is used throughout the text?
5. Is it the Passive or Active Voice that prevails? Why?

Check the answers to the questions as a whole class.

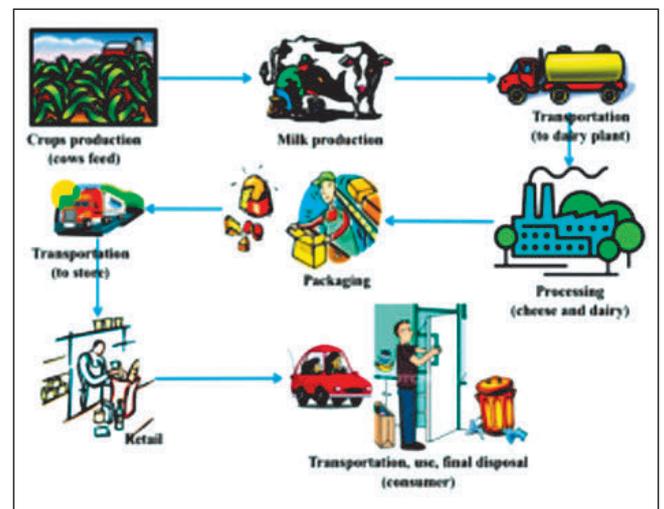
KEY:

- 1) 4 paragraphs: §1 Introduction, §2 Overview, §§3–4 Details; 2) Introduction: paraphrased rubric; Overview, 2 sentences: the 1st sentence says how many steps there are in the process, the 2nd one says where/how the process begins and ends; Detail paragraphs: mention every stage, including the 1st and last steps but in more detail or in a different way; 3) initial, eventual, at the first stage, then, next, following this, finally; 4) the Present Simple Tense as time is not usually shown; 5) the Passive Voice prevails as we do not need to know who is the doer of each step.

5. WRITING PRACTICE

Do Task 4:

- Focus on the picture in Task 4: elicit the type of the diagram (a process diagram).



- Students write a description of the diagram. The time limit is 20 minutes.

Pictures sources: <http://ielts-simon.com>; <http://blogs.ubc.ca/fooddiary>

*By Natalia Y. Starodubtseva,
Language School ‘Start2study’,
Moscow*

SUPERSTITIONS IN ENGLAND

Classroom Activity: whole class interaction + group work

Language Level: upper-intermediate, advanced

Age: 15+

Time: 40 minutes

Target: speaking practice, First Conditional, talking about superstitions in England

Anticipated Problems: As far as the activity involves the whole class at a time the teacher might be short of time to follow all the mistakes the students might be making during the discussion. Therefore, it is advisable that the teacher should take notes while listening to what the students say.

Procedure: First the teacher explains the usage of the First Conditional (or it can be done in advance). Then each student gets a card with a superstition. They read them out loud and discuss if they have this superstition in their native country. Then each student tells one or two superstitions which exist in their culture making the sentences in First Conditional. After that, the teacher must divide students into two groups and divide the board into two sections. The students, one by one from each group, go to the board and make up their own superstitions in First Conditional. The group which finishes the activity first, gets a reward (it can be a bar of chocolate or some sweets). Then the students read their fictional superstitions, correct the mistakes, if there are any, and discuss if these superstitions are actually possible in their culture. An example of a fictional superstition: "If you see a red-haired woman on Sunday morning your day will be full of good luck."

Pictures Resources:

1. <http://www.timetoswitch.com/ru/>
2. <http://www.clipartpanda.com/>
3. <http://www.canstockphoto.fr/>
4. <http://kigurou-enkou.deviantart.com/>
5. <http://www.shutterstock.com/>
6. <http://www.clker.com/>
7. <http://www.zingerbug.com/>
8. <http://www.clipartbest.com/>
9. <http://picturesof.net/>
10. <http://www.clipartpal.com/>

If you see a black cat you will get a lot of good luck greeting cards.



If you hang a horseshoe on the door/wall the right way up it will bring you good luck.



If you catch falling leaves in autumn you will have good luck. Every leaf means a lucky month next year.



If you break a mirror you will have seven years of bad luck.



If you hope that something that you wish happens, you must cross your fingers. It's a lucky sign.



If the bride wears something old, something new, something borrowed or something blue her marriage will be happy.



If you drop a table knife, expect a male visitor. If you drop a fork, expect a female visitor.



If you open an umbrella in the house it will either bring misfortune to the person that opened it or to the household.



You will be unlucky if you spill salt. If you really do it, you must throw it over your shoulder to counteract the bad luck.



If you give someone a purse or a wallet without money, it will bring that person bad luck.



By Anastasia Pozhidaeva, Moscow



See full-scale cards in additional materials.

THE TIME TO RHYME

ЛОНДОНСКИЙ ЖИТЕЛЬ

Меня зовут Билл **Bill**. Вместе с женой и моей младшей сестрой мы живем в центре Лондона. В ближайшие выходные мы собирались выехать на пикник на берег Темзы. Купили мясо и салат, запаковали в сумки все от гриля **grill** [grɪl] до зубочисток **quill** [kwɪl], даже укроп **dill** [dɪl] не забыли. На пикнике я также собирался половить рыбу, поэтому купил для своей удочки новый яркий поплавок **quill** [kwɪl].

И вот, когда все сумки уже были наполнены **fill** [fɪl] вещами и снедью, вопреки всем прогнозам неожиданно испортилась погода. Похолодало, пошел сильный дождь, так что пикник пришлось отложить до **till** [tɪl] **until** [ən'tɪl] хорошей погоды. Мы с женой стали придумывать новый план действий на выходные, а моя сестра вот-вот должна была вернуться из библиотеки. Там она зубрила **drill** [drɪl] биологию, так как мечтала поступить в этом году в медицинский институт. Увы, вернувшись домой, она почувствовала себя плохо. Видимо, подхватила простуду **chill** [tʃɪl]. Температура поднималась все выше и выше, стало очевидно, что сестра заболела **ill** [ɪl]. Я сильно волновался **thrill** [θrɪl] за сестру и вызвал врача.



Врач осмотрел её и назначил какие-то пилюли **pill** [pɪl]. Он сказал сестре, что она должна оставаться в постели и принимать эти пилюли не меньше недели. Именно столько времени потребуется, чтобы лекарство убило **kill** [kɪl] всех болезнетворных микробов. Только большая сила воли **will** [wɪl] моей сестры не позволила ей раскиснуть и расплакаться от этих слов. Ведь у нее было столько планов на ближайшие дни! Я побежал в аптеку за пилюлями, а когда вернулся, сестра уже спала. Я поставил коробочку с пилюлями у изголовья ее кровати, на подоконник **sill** [sɪl], и на цыпочках вышел из комнаты, чтобы не нарушить тишину **still** [stɪl] в доме и не потревожить ее сон. Но вот сестра проснулась, потянулась и... коробочка упала на пол, пилюли рассыпались **spill** [spɪl] по всему полу. Сестра пронзительно **shrill** [ʃrɪl] вскрикнула, а мне пришлось снова идти в аптеку. Такой это был суматошный день!

На обратном пути из аптеки домой я заметил афишу **bill** [bɪl], приглашающую посетить новый мюзикл. Мюзикл назывался “Я люблю тебя по-прежнему **still** [stɪl]”. На афише был нарисован спокойный **tranquil** [ˈtræŋkwɪl] деревенский пейзаж с лесистым оврагом, ручейком **rill** [rɪl] и мельницей **mill** [mɪl] вдали, на холме **hill** [hɪl]. Мастерство **skill** [skɪl] актеров, участвовавших в представлении, не вызвало никаких сомнений. Недолго думая, я побежал к кассе **till** [tɪl] и купил нам с женой билеты на этот же вечер. А чтобы сделать приятное сестре, я купил ей букет ее любимых нарциссов **daffodil** [ˈdæfədɪl]. Дождь припустил с новой силой. Птицы, сидя под навесом, перебирали и чистили свои перышки **quill** [kwɪl]. Я поспешил домой.

Вернувшись домой, я убрал на место дрель **drill** [drɪl]. Времени на то, чтобы, как я планировал, повесить на стену картину, уже не оставалось. Мы с женой поспешили на мюзикл, а сестре я подарил нарциссы и пообещал исполнить **fulfil** [fʊl'fɪl] любое ее желание, как только она поправится.

bill [bɪl]	афиша
chill [tʃɪl]	простуда
daffodil [ˈdæfədɪl]	нарцисс
dill [dɪl]	укроп
drill [drɪl]	зубрить
drill [drɪl]	дрель
fill [fɪl]	наполнять
fulfil [fʊl'fɪl]	исполнять
grill [grɪl]	гриль
hill [hɪl]	холм
ill [ɪl]	заболеть, болеть
kill [kɪl]	убивать
mill [mɪl]	мельница
pill [pɪl]	пилюля
quill [kwɪl]	зубочистка
quill [kwɪl]	поплавок
quill [kwɪl]	перо
rill [rɪl]	ручеек
shrill [ʃrɪl]	пронзительно кричать
sill [sɪl]	подоконник
skill [skɪl]	мастерство
spill [spɪl]	рассыпать
still [stɪl]	тишина
still [stɪl]	по-прежнему, до сих пор
thrill [θrɪl]	волнение, сильно волноваться
till [tɪl]	касса
till [tɪl]	пока, вплоть до
tranquil [ˈtræŋkwɪl]	спокойный
until [ən'tɪl]	пока, до тех пор
will [wɪl]	воля, сила воли

THE FLOUR SACK

English Fairy Tale

Once upon a time in England there lived King John. He ruled his kingdom sitting in an oaken throne, organized great feasts and never begrudged gold, which he had inherited from his father.

Once the royal treasurer came in and told the King, “Your Majesty, there is nothing left in your cellars. Shall we use the flour sack then?” (As you know, peasants and poor people are called *the flour sack*.)

King John thought for a while and then said, “Wait, please!”

The treasurer bowed deeply and slowly came out of the hall.

Just then the King started to think and think. He soon had a very good idea, as he realized. Behind the Thames River, in the palace which was much more beautiful and better than the royal palace, there lived Bishop Thomas. The bishop had even more lands than the King, and his ships sailed across all the seas, and his chests were all full of gold and precious stones. Then, why doesn't the King take something out of the bishop's pocket?

The next day the King ordered his servants to bring the bishop Thomas to the palace.

The bishop came to the palace in great surprise. King John looked at him and said, “I've heard that your fields and meadows are bigger than mine, I've also been told

that your ships sail across all the seas and your chests are full of gold. Tell me, why you possess so much wealth?”

“I earned all these things with the help of my labour,” was the bishop's answer.

“Listen! You are a liar! A big liar!” shouted the King angrily. “Everyone knows that you are able to commit any crime for gold. I'm warning you that you'll be in great trouble unless you guess three of my riddles.”

Bishop Thomas shivered. “Oh, what riddles?” he asked in despair.

“Well, the first one, how much money does King John cost sitting in an oaken throne with the golden crown on his head? The second riddle: who is the quickest in going around the earth? And finally, the third, what is King John thinking about? I'll give you ten days for thinking. If your answers are right, even a glass of corn won't be taken from your field. But if one answer is wrong, I'll take your possessions, only allowing you to have your head. Because why should I have your head which can't sort out the straw between two donkeys?” the King said and showed the bishop the way out of the hall with his finger.

The bishop went out in great disappointment. None of the riddles was familiar to him.

“First of all, I'll ask for help,” he thought and came home feeling much better. The next morning he went to Oxford, where he asked philosophers for help, but nobody could answer the King's questions.

On the third day he found himself in Cambridge, where he asked the theologians, but they also failed to give a proper answer.

On the ninth day he went to one of his fields and saw a swineherd there. The swineherd asked the bishop, “Why are you so disappointed?”

The bishop quickly told everything to him.

“What I can do for you is to give answers instead of you at the King's palace. But you should lend me your coat and hat, so we'll look much similar to each other. In childhood, even our parents couldn't distinguish us, because we looked the same. And you'll help me to look after my pigs there.”

They exchanged clothes, and the bishop sat down near the oak tree to look after the pigs.

The next morning the swineherd arrived at the King's palace. The King was glad to see the bishop and smiled. “I'm waiting for your first answer,” he said.

“My Lord, I don't know the price of your oaken throne and the golden crown, but how much you cost, you may ask your ministers who sold you to foreign kings and tzars many times.”

King John was surprised to hear that, but quickly asked about his second riddle.

“Oh, the sun is the quickest in going around the earth,” said the swineherd.





“What a surprising thing! Never have I thought of you to be so clever and wise!” said the King. “But there is the last riddle. What am I thinking about?”

“The King, you are thinking that Bishop Thomas is in front of you now, but I’m not him, I’m the swineherd called Jack who came to save the bishop’s wealth from the King’s hands.”

King John immediately stood up from his throne, called his servants and said, “Tell the treasurer that he should take the flour sack as soon as possible.”

EXERCISES

Comprehension Check

Exercise 1: Decide if these statements are true (T), false (F) or not mentioned (DS) in the text.

1. King John inherited his gold from his father.
2. The King gave some time to the treasurer so he should think how to get enough money.
3. The bishop’s palace was much more beautiful than the King’s one.
4. The King ordered his ministers to bring Bishop Thomas to the palace.
5. The ministers told the King that the bishop was a great liar.
6. The second riddle was a bit familiar to the bishop, but he didn’t remember the answer.
7. The Cambridge philosophers failed to help the bishop.
8. The swineherd and the bishop looked much similar because they had the same father.
9. The answer to the first riddle wasn’t proper, although the King liked how the riddle was explained.
10. The King called his servants to thank the treasurer for his advice.

Exercise 2: In pairs, ask and answer 10–12 questions to the text.

Vocabulary Work

Exercise 3: Give the English equivalents:

Организовывал большие пиры; унаследовал от отца; королевский казначей; глубоко поклонился; дворец епископа; сундуки, полные золота и драгоценных камней; ты совершишь любое преступление за деньги; ни одна из загадок; они не смогли дать правильный ответ; наши родители не могли отличить нас; ты должен одолжить мне свою одежду.

Exercise 4: Homophones

Homophones are words with different spelling and meaning, but with the same pronunciation.

E.g.: flour, flower

- 1) The cook used some flour for the cake.
- 2) I gave a flower to my girl friend while we were going to the river.

In the text, find some more words that have homophones and make sentences with them.

Speaking and Discussion

Exercise 5: Role play the dialogues between:

- a) King John and the bishop
- b) The bishop and the swineherd
- c) King John and the swineherd

Exercise 6: Retell the text as if you are:

- a) the bishop
- b) the swineherd
- c) the royal treasurer

Exercise 7: Discuss these questions:

- 1) If you were asked these riddles, what would you tell the King?
- 2) Why do you think the bishop and the swineherd looked much similar to each other?
- 3) Describe the bishop’s appearance.
- 4) Do you think the King was right in asking his treasurer to use the flour sack? Why (not)?

Project Work

Exercise 8: Search for some information and tell your classmates how the kings and the bishops lived in medieval England (11–13th centuries). You may use your history lessons’ syllabus.

Use this plan:

- 1) Their houses
- 2) Their possessions
- 3) Their everyday activities

Key:

Ex. 1: 1. T; 2. F; 3. T; 4. F; 5. DS; 6. F; 7. T; 8. DS; 9. T; 10. DS.

Ex. 3: Homophones: sail, sale; see, sea; throne, thrown; cellar, seller; wait, weight; herd, heard; two, too; right, write; way, weigh; none, nun; there, their; hear, here.

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By Alexander Derbaremdiker,
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The Muscovy Trading Company and St. Andrew's Communion

The Russia Company (The Muscovy Trading Company) was the patron of Anglican churches in Moscow, St. Petersburg, Kronstadt and Arkhangelsk.

The history of the Russia Company begins in 1553, when a group of Londoners, said to number 240, financed an expedition to discover the Northeast Passage to Cathay/China. The expedition had mixed motives. It hoped to copy the success of the Spanish and Portuguese in discovering new markets, and especially that of the Portuguese in bringing gold and spices from the East Indies. It also hoped to discover new markets for the export of English cloth, a trade then in decline.

The Northeast Passage was important because it would be free of Portuguese interference, unlike the Atlantic. Either way, the voyage failed in its original purpose, for the crews of two of the three ships froze to death during the northern winter. However the third ship, the *Edward Bonaventure*, under the command of Richard Chancellor, found safe anchorage at the mouth of the Dvina. Captain Chancellor was then invited to Moscow, where Tsar Ivan IV agreed to allow English merchants to come and trade. The voyage thus led to the establishment of direct British trade with Russia.

The Russia Company was formally incorporated by royal charter on 26th February 1555 as the 'marchants adventurers of England, for the discovery of lands, territories, iles, dominions, and seigniories unknown, and not before that late adventure or enterprise by sea or navigation, commonly frequented'. The Company quickly became known as the Rus-

sia Company, or Muscovy Company, or Company of Merchants Trading with Russia. The charter gave the Company a legal and corporate basis for its activities, and a monopoly. Tsar Ivan IV also granted privileges to the Company before the end of 1555, although their precise nature is disputed. However, in practice, the Company's monopoly of English trade with Russia included the rights to trade without paying customs duties or tolls, and to trade in the interior. The Company's principal imports from Russia were furs, tallow, wax, timber, flax, tar and hemp, while its principal export to Russia was English cloth.

In 1825, a chapel was opened in Princess Prozorowski's house, and was known as the British Chapel, Moscow. A chaplain was also appointed. Land for a permanent church was purchased in 1829, and a building completed at the beginning of 1830. In January 1885, a new church structure was consecrated, whose official designation was now the British Church of St. Andrew, Moscow. The chaplain was appointed by the Russia Company, subject to approval by the subscribers to the chaplaincy. The Company also paid part of the costs.

The Anglican community in Russia has maintained its residence (or re-residence) since 1820, after a 300-year break. Some early records are available through the Russia Company archives in London's Guildhall. The Company, also called the Moscow Trading Company, was chartered in 1555 and had a monopoly on trade between England and Muscovy until 1698. In fact, it survived as a trading company until the



Ivan IV of Russia Shows His Treasury to Jerome Horsey (Harsey). Alexander Litovchenko, 1875



Map of Muscovy prepared by Anthony Jenkinson and Gerard de Jode (1593)

Russian Revolution of 1917. Since 1917 the company has operated as a charity, now working within Russia.

But the history of the trade and cultural relations is even much more interesting: the Muscovy Company traces its roots to the Company of Merchant Adventurers to New Lands (in full: 'Mystery and Company of Merchant Adventurers for the Discovery of Regions, Dominions, Islands, and Places unknown') founded in 1551 by Richard Chancellor, Sebastian Cabot and Sir Hugh Willoughby, who decided to search for the Northeast Passage to China.

The first Anglican worship service in Moscow may have been held in the Old English Yard, now on Varvarka Street, the center of the Russia Company in Moscow in mid-16th century. The first English church building in Russia was probably built in Arkhangelsk in the 17th century, with its chaplain serving both Arkhangelsk and Moscow from 1705. In 1754, with most foreigners in Russia residing in the new capital, St. Petersburg, the Moscow congregation was served by the chaplain from St. Petersburg.

Sometime after Moscow burnt in 1812, church services were held on Tverskaya Street in the palace of Princess Anne Aleksandrovna Golitsina. From 1817 to 1818, services were held in the home of the British Ambassador, Earl Cathcart. British, German, and French Protestants all attended the services about this time.

In 1825, the Russia Company established an independent chaplaincy in Moscow, and Tsar Alexander I, in one of his last official acts, approved the establishment of a church on September 7. A chapel was opened, or perhaps re-opened, on Tverskaya Street in November 1825, with 100 of the 400 British residents attending.

The Russia Company provided 200 pounds to renovate the building, which held 200 people, with an additional 100 pounds promised annually. The annual expenses were esti-

mated at 4,750 rubles. The Rev. Charles Barton (or Burlton) was appointed by the Russia Company as chaplain in 1825 and the British Chapel was built in 1828 on the current site of St. Andrew's, at 8 Voznesensky (Ascension) Lane.

During the October Revolution, Bolsheviki mounted a machine gun post in the church tower to stop troops of the Provisional Government from advancing toward the Kremlin. The Bolsheviki were dislodged on October 29, 1917. According to Herbert North, son of the chaplain, "we spent nearly a week in the basement with no light and little food. On emerging from the house at the end of the fighting, we found many spent cartridges in the courtyard and two large pools of blood."

The church and parsonage were used by the Soviets as a hostel for girls and to house diplomats from Finland and Estonia. In 1964 Melodiya took over the church as a recording studio. Dmitry Shostakovich and Mstislav Rostropovich both recorded at Melodiya's St. Andrew's studio.

October 19th, 1994 was a very special day when Queen Elizabeth II visited St. Andrew's as part of her visit to Russia. President Yeltsin told her that the church was being returned to the Church of England.

Despite the ever-changing nature of the congregation, there is one living link with the past in the person of Mr. James Colley, whose family played an important part in the running of St. Andrew's in the last century. He is a keen historian and often brings us new information about the church.

We can take heart that our predecessors suffered as we do: from changes in the exchange rate, from sudden drops in church membership from political upheaval. Despite all this, St. Andrew's still stands as a sign of our faith, a church for the worship of God, and as the opportunities open out for further development, a centre for activities which will benefit the wider community.

Poem of St. Andrews Anglican Church in Moscow

"To venerate the simple days..." Emily Dickinson

Anglican Church terracotta pecks lightly at the Autumn blue sky,
Maple shrine rests on the banks of the river of time.
It was a Tree, I fell in love with first, the Lime Tree,
A flag of a magic Kingdom in front of St. Andrew's celeste banner.

The priest does not hold out words of barren mass,
Waved with hands, he sends an aroma of blooming limes to us,
But not like a wizard. Simply, as we promise to stay in love,
I even did not notice him first among the acolytes.

Humble he is, in hobbits fashion of jollity, sober and concentrated,
Like trees in late October seen through the tiny window above the altar.
Standing there. Wind is blowing, the cameo leaves waving gently,
People coming up to venerate the simple days – through

A very little piece of wafer, the egg of forests for the upper air of the linden blossom:

'Earth has not anything to show more fair.'

By Olga Kadomtseva

TWO HOUSES UNDER ONE ROOF

During many voyages, our m/s Baltica called at the Port of London every two weeks. That offered the crew a chance to explore the capital of England, wandering along unknown streets and discovering new sights.

My choice was always a trip to Westminster, a borough of central London on the river Thames with several important architectural masterpieces: the Houses of Parliament, Buckingham Palace, and Westminster Abbey.

The new Palace of Westminster has stood on the site of the principal royal residence from the time of Edward the Confessor and that of Henry VIII. The old palace, which had long been a meeting place of Parliament, was almost entirely destroyed by fire in 1834. The 14th century Jewel Tower, the chapel crypt and magnificent Westminster Hall, did, however, escape intact.

According to the *Illustrated Guide to Britain* (1972), the present Houses of Parliament, a majestically rambling and elaborate ensemble of buildings in the Gothic style, were built between 1840 and 1860 by Sir Charles Barry and Augustus Pugin.

During World War II, Westminster Palace was seriously damaged. The Houses of Parliament were hit by air raids of the German Luftwaffe on fourteen different occasions. The worst raid was on the 10th of May 1941. On that occasion, the Commons chamber was entirely destroyed by fire and the roof of Westminster Hall was also set ablaze.

The Commons met in their new chamber for the first time on October 26, 1950. The House of Commons was restored to its old character: 58 feet in length and 45 feet 6 inch in width. The chamber preserved the intimate scale of the original building, as recommended by Sir Winston Churchill, who felt that a small space favoured “good House of Commons speaking”.

There are 651 members of Parliament in the chamber of Commons. But there is seating only for 437 (including



Konni Zilliacus and Evgeny Kunitsyn



Captain of m/s Baltica Michael Rudavsky and a MP Konni Zilliacus

the side galleries) and the chamber is not a forum for set orations. Instead, its debates are largely conversational in character. Besides many MPs can be engaged in fulfilling other duties and may be not present during all the sessions.

Even after being in London for many years, we had never seen the televised Parliament sessions. They began only in the middle of the 1980s.

A tourist booklet about Parliament informs visitors that they can sightsee round the Westminster Palace only by special arrangement made directly with a member of Parliament. It was added that to listen to the debates in the House of Commons, people could queue at St. Stephen's Entrance of admission on Mondays-Wednesdays from 2.30 p.m., on Thursdays from 3 p.m. and on Fridays from 10 a.m.

Once on a sunny June Tuesday, I and the ship's doctor Nikolay Fedorov went to London and easily found St. Stephen's Entrance, which was a few steps from the monument to Oliver Cromwell. About two dozen people were standing in line.

In thirty minutes we entered the vestibule and stopped near the Admission Order Office where all visitors were to leave all their belongings – cameras, bags, packages, etc. There was a notice for visitors to the Strangers' Gallery: “It is forbidden to draw, to take notes, to talk during debates”. We went upstairs and entered the Strangers' Gallery. The first impressions are most lasting. I vividly recollect my first visit to the place.

Far from our seats, there was the Speaker's Chair and a narrow table for three clerks. In front of the clerks' chair we saw a broad Table of the House with two despatch box-

es on the edge of the table, indicating the place from which leading members of Parliament speak.

To the right of the Speaker, there were benches for Government MPs and, on the left, for the opposition delegation.

There were five rows of benches on each side upholstered in green leather. The floor was covered with a mottled green carpet with red lines along the sides of the government and opposition benches. It is not permitted to cross the line while speaking.

Labour Prime Minister Harold Wilson was speaking from his place on the front government bench. His voice was clearly heard since the acoustics of the hall were excellent. Four microphones were hanging from the ceiling. After the Prime Minister finished his speech, the opposition members began asking questions from their seats. It was very comfortable to communicate at close quarters, and not to waste time walking to a rostrum.

We stayed at the Strangers' Gallery for about one hour. The proceedings were going smoothly and the speaker, wearing his white wig, sat calmly in his chair.

The following month we wanted to go to the Palace of Westminster once more, but could not get in, because there was a very long queue and we did not have much free time.

We went instead to the Clock Tower to listen to the chimes of the famous "Big Ben". Its bell was nicknamed after the Chief Commissioner of Works, Benjamin Hall, who was a man of vast girth. The bell was cast in 1856.

My companion learned to play the piano in his youth and had perfect pitch. He recorded the tune chimed by "Big Ben" in his notebook, it was a melody in E major. Later we compared his work with the clock's melody and were glad that he had made no mistake. The chime derived from a phrase in the aria "I know my Redeemer Liveth" from Handel's "Messiah".

...It is the unexpected that always happens. Once our passenger was Konni Zilliacus, a Labour MP. He invited the captain, me and the doctor to visit him in Parliament. The master was busy and could not go, so we went to London together with the doctor.

We met Konni at the Administration Order Office and went sightseeing in the historical palace. We walked through corridors to the Chamber of Commons. Our guide said that there were many gifts from Commonwealth Countries given to the Chamber: the Chair for the Speaker was from Australia, the Table of the House was from Canada, the entrance door for the Chamber was from India, two



despatch boxes were from New Zealand, three chairs for clerks were from South Africa, as well as many ashtrays, inkstands, clocks and many other presents.

Then he took us behind the speaker's chair and we entered a narrow room with a bar. This is a division for voters who will say "No". The clerks simply check the list and count the MPs. The "Aye" lobby is just beneath the Strangers' Gallery.

Our next destination was the Chamber of Lords. On our way there, Konni told us that there were 1200 rooms, 100 staircases, and 3,2 km of passages. When we entered the Chamber, we found ourselves in a magnificent and gorgeous hall with upholstered red leather benches.

There were at that time about 1130 lords, but daily attendance averages only 270. The most important day of the chamber is the sovereign's speech, which is held only once a year at the opening of Parliament. The Chamber of Lords can only delay bills for half a year.

Our next destination was the Library of the House of Lords. It consists of four big rooms and is chiefly composed of works of legal, historical, biographical, and parliamentary character. The most interesting document was the death warrant of King Charles I, signed by Oliver Cromwell and other members of the court for the

trial of the King in 1648–1649 and his beheading. To our surprise, in the library we saw what looked like the portrait of Russian Tzar Nicholas II. But it was, instead, his cousin George V, who resembled him as if they were twins.

Charles's son (Charles II) after the restoration of the monarchy took vengeance on his enemy Oliver Cromwell, who had already died in 1658. In 1661, Cromwell's body was exhumed, his head was set up on a pole of the roof of Westminster Hall and remained there till 1684.

At the end of the tour, our kind guide invited us for dinner at the Westminster restaurant on the ground floor. There were many people there and we barely found a free table.

Konni ordered some appetizers and a main dish. We noticed that all men were drinking something from white silver-looking mugs. Alcoholic drinks are not allowed in Parliament. We had to test the drink ourselves. He ordered silver mugs for us and we soon discovered it was cider. Since that visit to Westminster, I call cider a Parliament drink.

*By Evgeny Kunitsyn,
Former purser, m/s Baltica*



Почему Trinity Travel?

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- С 1999 года Trinity Travel успешно работает по организации обучения за рубежом.
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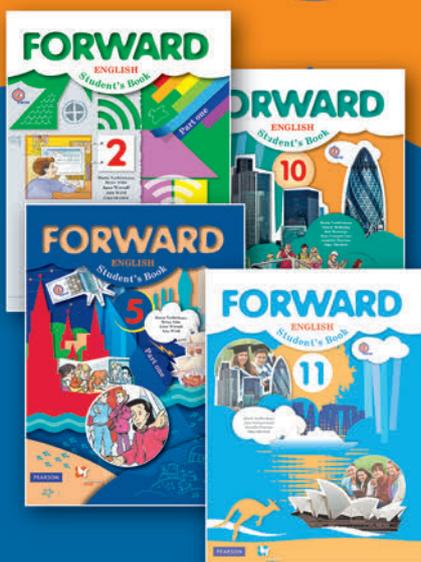
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к УМК FORWARD с помощью сервиса LearningApps

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ИНСТРУКЦИЯ ПО СОЗДАНИЮ АВТОРСКИХ ИНТЕРАКТИВНЫХ УПРАЖНЕНИЙ

Алгоритм работы показан на примере создания вида упражнения “Matching matrix” по теме “Dinosaurs” к УМК FORWARD для учеников 4 класса (<http://learningapps.org/display?v=prjsoxi27k>). Остальные упражнения создаются аналогично. Так упражнение будет выглядеть в итоге (рис. 1).

Шаг 1: В адресной строке набираем <http://learningapps.org/>. С помощью флагов в верхнем правом углу выбираем язык дисплея.

Шаг 2: Проходим регистрацию.

Шаг 3: Заполняем (редактируем) профиль.

Шаг 4: Нажимаем “Create Apps” и выбираем шаблон упражнения (рис. 2).

Шаг 5: Записываем тему и задачу упражнения (рис. 3).

Шаг 6: Заполняем вопросы и ответы к упражнению (вставляем текст, изображения, аудио, видео и т.д.) (рис. 4)

Шаг 7: Выбираем вариант сортировки вопросов (рис. 5).

Шаг 8: Оформляем обратную связь. Вводим текст, который будет появляться, если выбрано правильное решение.

Шаг 9: Создаём окно помощи. Оставляем подсказки, как решить задание. Они могут быть доступны пользователю через небольшой значок в верхнем левом углу. В противном случае оставляем это поле пустым (рис. 6).

Шаг 10: Предварительный просмотр упражнения. Если хотите что-то изменить в упражнении, нажмите “Edit”.

Шаг 11: Сохраняем приложение.

Шаг 12: Публикуем приложение. Опубликованное приложение появляется в разделе “Мои приложения”, где указывается, какое количество пользователей просматривали созданное вами упражнение.

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- не все приложения поддерживают кириллицу.



Рис. 1

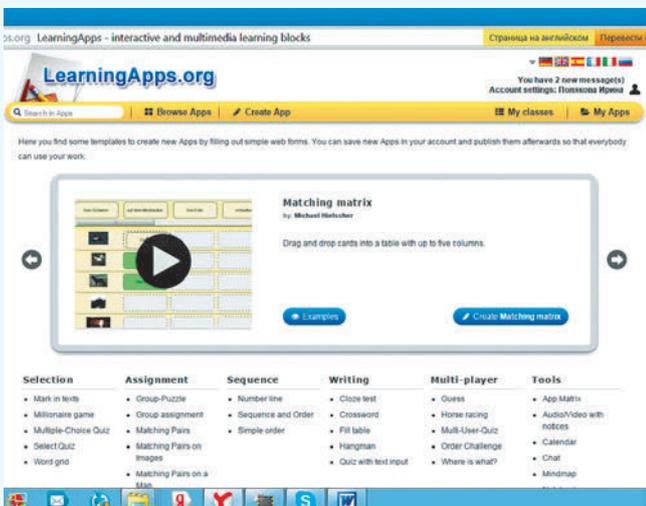


Рис. 2

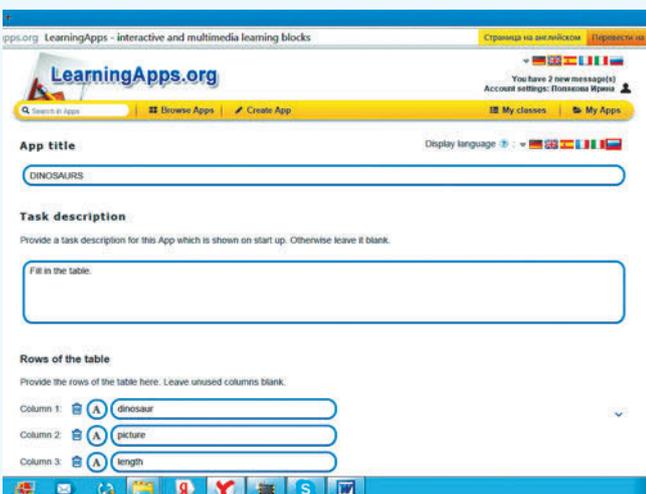


Рис. 3

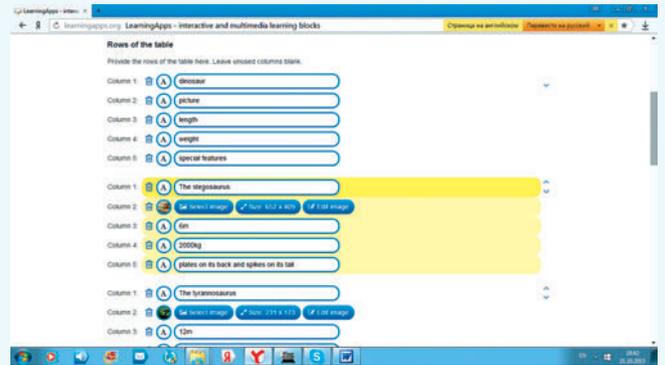


Рис. 4

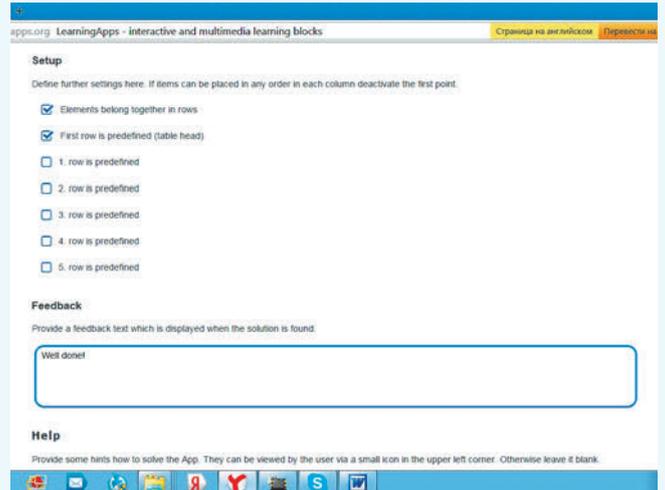


Рис. 5

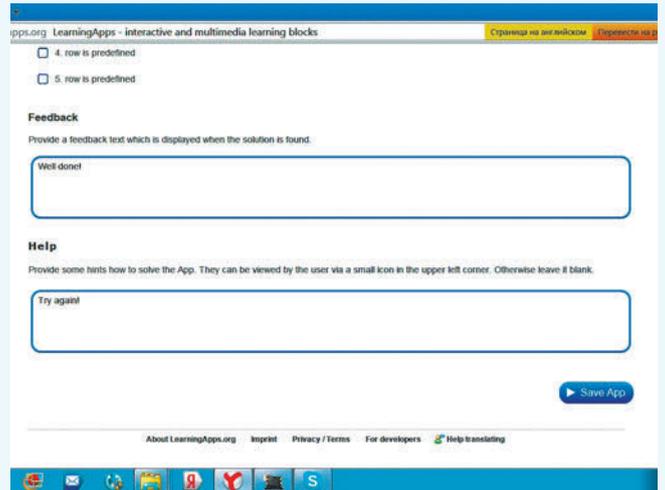


Рис. 6

И.К. Полякова,
учитель английского языка
МБОУ "Локнянская СОШ",
п.Локня, Псковская область

ACCENT AS A GEOGRAPHICAL

The Importance of Pronunciation in

“Be careful of the refined language.
It should be both simple and fine.”

Anton Chekhov

Even if you speak like all the people around you, even if you speak modern (or traditional) Received Pronunciation, you speak with an accent. An accent is the way you speak.

Sociolinguistic experts define an accent as a manner of pronunciation peculiar to a particular individual, location, or nation. An accent may be identified with the locality in which its speakers reside (a regional or geographical accent), the socio-economic status of its speakers, their ethnicity, their caste or social class (a social accent), or influence from their first language (a foreign accent). Accents typically differ in quality of the voice, pronunciation and distinctions of vowels and consonants, stress and prosody.

To understand how to develop an accent, it is important to establish what accent is. In simple terms, accent consists of two basic elements: phonemes (the essence of the language that makes up words) and prosody (the overall sound of your speech).

Native speakers usually don't pay much attention to the foreigners' mispronunciations because successful interaction with others depends on how you use your voice. It is very important whether you are friendly or hostile, if your speech is grammatically correct or “street”. And last, but not least is whether you are self-confident or shy.

It was interesting for us to compare the role of accents in two languages: Russian and English. We found out that the importance of pronunciation in Great Britain is more prominent than in Russia.

In the Russian language there are a few different accents, and they are region-specific. There are slight differences in the way people pronounce the sounds of the language. Russian has regional accents: northern, southern and central, but these accents are not culturally significant.

What is really essential is that the speech is “educated”: stress in the right places and “correct” grammatical forms. If your speech is educated, you will be accepted as a member

of cultured society, and any provincial accent will simply be a clue to one's origin.

Main differences between the two varieties are: 1) “T” pronunciation: sounds like hard “G” in the north, more like “H” in the south 2) “B” (Cyrillic) pronunciation: sounds like “V” in the north (“F” at the end of words), more like W in the south 3) Word for “WHAT” (“ЧТО”) is pronounced as “SHTO” in the north, often as “SHO” in the south 4) Unaccented O phoneme is open and trends toward A in the north, closed and reduced to schwa in the south. As we have already mentioned, there are plenty of people from the south who grow up speaking nothing but Standard Russian. Most of the population practice diglossia, and will switch easily from local accent to Standard, depending on who they are talking to. Standard Russian is based on the Moscow – St. Petersburg pronunciation with a little difference between the two. Southern accent, much like British southern one, is associated with being a country variant.

As for the UK, a famous British writer George Bernard Shaw in his world-known play “Pygmalion” wrote: “An Englishman's way of speaking absolutely classifies him. [...] One common language I'm afraid we'll never get. [...] If you use proper English you're regarded as a freak. Oh, why can't the English learn to speak?”

Is the issue of this hundred year old play still of current interest? We have found out that, unfortunately, yes.

It has long been believed that Received Pronunciation (RP) is a typical aristocratic accent of British high society and a social marker. In the nineteenth century “received” meant “accepted in the best society”. It was also the accent taught at public schools. With the spread of education cultured people had to change their accent so as to follow the social standards.

Even though one may suppose, as many do, that R.P. is the only “proper” English, only people of an older generation in England could sound credible and genuine using it. A recent step taken away from R.P. right into the Standard English in the media, also called BBC English, allows more regional pronunciation that follows the basic grammar rules.

This very move, named after the British Broadcasting Company, reflects the audience's diversity both in location and accent. Moreover, nowadays, only 3 to 5 per cent of the population speaks RP.

As for non-RP accents, they may be grouped like this: Southern accents (London as a reference) and Northern and Midland accents.

We may definitely state now that RP is a genuinely regionless accent within Britain; i.e. if speakers have it you cannot tell which area of Britain they come from, which is not the case for any other type of British accents.

There is considerable variation within the accents of English across England.



AL AND SOCIAL INDICATOR: the English and Russian Languages

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For a start, the linguistic codes which Kate Fox, a social anthropologist, in her book *“Watching the English: The Hidden Rules of English Behavior”* mentions that “class in England has nothing to do with money, and very little to do with occupation. Speech is all-important. A person with an upper-class accent, using upper-class terminology, will be recognized as upper class even if he or she is unemployed and homeless.”

On the contrary, a person with working-class pronunciation will be considered as working class even if he is incredibly rich. There are other class indicators, but speech is the most immediate and obvious.

“I can’t but agree,” says Sasha, one of the members of our team. While living in Birmingham several years ago, he experienced first discrimination for his French accent, but afterwards, when he acquired that particular “brummy” accent, he was no longer treated as an alien but as a low class “truck son” (Birmingham being famous for having a lot of truckers, they usually call them like that). Sasha learned that English was first about achieving the right grammar, and then the proper pronunciation: having a working class accent is hard to live with, because it blocks certain opportunities like getting a decent job or even getting a proper education.

One cannot talk about English accents without talking about class.

Kate Fox also writes that “those at the top of the social scale like to think that their way of speaking is ‘correct’, as it is clear and intelligible and accurate, while lower-class speech is ‘incorrect’, a ‘lazy’ way of talking – unclear, often unintelligible, and just plain wrong.” She explains to the readers that the upper classes do at least pronounce their consonants correctly, whereas the lower classes often pronounce ‘th’ as ‘f’ (‘teeth’ becomes ‘teef’, ‘thing’ becomes ‘fing’) or sometimes as ‘v’ (‘that’ becomes ‘vat’, ‘Worthing’ is ‘Worving’). Final g’s can become k’s, as in ‘somefink’ and ‘nuffink’.”

There is, however, a distinction between upper-class speech and ‘educated’ one – they are not necessarily the same thing. What you may hear referred to as ‘BBC English’ or ‘Oxford English’ is a kind of ‘educated’ speech.

There is a tendency in the last few years that concerns generation divide. Dr. Jon Herring, from British Library, writes: “Language change happens through innovation – each generation talks slightly differently from the one before. So we hear a “pronunciation divide” between the young and the old with forms like “aitch” and “haitch”. We also gradually change borrowed words, like *village* and *garage* from French, to fit a more English pronunciation – with an *-idge* sound in the last syllable. Languages have always been alive and evolving to suit the users’ communication needs, and it’s not a bad thing to have change like this.”

So, why accent matters?

Like it or not, you probably instinctively judge someone’s ability in a language by their accent within the first seconds of them opening their mouth. It’s also natural to feel self-conscious about your own accent and what it might say about you. Functionally, a good accent is a reflection of the ability to communicate clearly.

Accent matters because the more natural it is, the more authentically people will respond to you, and treat you like a friend, rather than a foreigner who needs a different kind of attention. It is true both for Russia and Britain, but even nowadays good pronunciation plays more important role in this English-speaking country than in Russia.

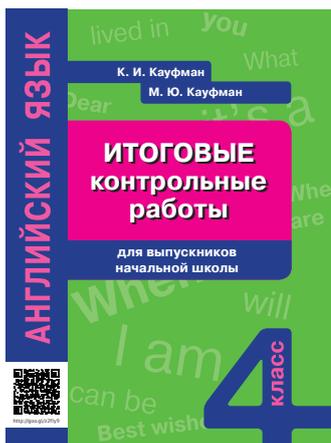
There is a growing tendency of using more standard accent in both countries as there are more educated people in the 21st century. Professor Paul Kerswill, Department of Language and Linguistic Science, together with his colleagues investigated recent accent development in Britain and proposed a map of accents in 2050.

In conclusion, we can compare the process of speaking to the one of cooking. As a great chef knows perfectly well what ingredients to put in the dish they are going to prepare, a person with good pronunciation should know how to use all the phonemes in the language, adding right “spices” in the form of proper intonation and grammar structures. To be a great chef you need to foresee what dish you are going to cook. And if you want to develop an authentic accent in any language, you should care about accurate pronunciation, also taking into consideration the additional components in your speech.

By Irina Adrianova,
Katya Stepanova, Angela Delle Noci

Teachers:
Irina Sarapulova, the teacher of English
Svetlana Cherepanova, the teacher of Russian

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Р. П. Мильруд

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Пособие может использоваться как для занятий в группе, так и для индивидуальных занятий и самоподготовки.

Аудиоприложение к пособию выполнено носителями языка и содержит записи текстов для чтения и для самопроверки (задание 1) и вопросы телефонного опроса (задание 2).

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Р. П. Мильруд

ЕГЭ. АНГЛИЙСКИЙ ЯЗЫК.

УСТНАЯ ЧАСТЬ. ТРЕНИРОВОЧНЫЕ ТЕСТЫ

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