

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
СХІДНОУКРАЇНСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
імені ВОЛОДИМИРА ДАЛЯ

МЕТОДИЧНІ ВКАЗІВКИ
до практичних занять з дисципліни
«ПРАКТИКА ОСНОВНОЇ ІНОЗЕМНОЇ МОВИ (ВСТУП)»
(для здобувачів вищої освіти спеціальності 035 «Філологія»)
(Електронне видання)

ЗАТВЕРДЖЕНО
на засіданні кафедри
іноземної філології та перекладу
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Методичні вказівки до практичних занять з дисципліни «Практика основної іноземної мови (Вступ)» (для здобувачів вищої освіти спеціальності 035 «Філологія») (Електронне видання) / Укладач: К. М. Ігошев. – Київ: Вид-во СНУ ім. В. Даля, 2025. – 38 с.

Приведені методичні матеріали можуть бути використані студентами для підготовки до практичних занять в рамках курсу «Практика основної іноземної мови (Вступ)». Дані методичні вказівки призначені для студентів 3 курсу денної та заочної форм навчання спеціальності 035 «Філологія» за спеціалізацією 035.041 «Германські мови та літератури (переклад включно), перша – англійська».

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Вступ

Наведені методичні матеріали розроблені відповідно до освітньої програми спеціальності 035 «Філологія» за спеціалізацією 035.041 «Германські мови та літератури (переклад включно), перша – англійська» та навчальної програми дисципліни «Практика основної іноземної мови (Вступ)» для III курсу спеціальності 035 «Філологія» за спеціалізацією 035.041 «Германські мови та літератури (переклад включно), перша – англійська».

В дані методичні матеріали входять лексичні, граматичні вправи та вправи на розвиток усного мовлення та читання, а також вправи на переклад текстів різних жанрів відповідно до тем дисципліни «Практика основної іноземної мови (Вступ)».

Дисципліна спрямована на формування знань і навичок здобувачів вищої освіти володіння чотирма видами усної та письмової мовленнєвої діяльності, вдосконалення практичних навичок прямого та зворотного перекладу текстів різних типів та стилів, постійний розвиток навичок ситуативного мовлення, аудіювання аутентичних текстів та написання творчих робіт та есе англійською мовою.

Метою практичних занять за дисципліною є закріплення та набуття знань про фонетичні норми вимови, граматичні правила та особливості англійської мови, закріплення навичок та вмінь використання чотирьох видів мовленнєвої діяльності на базі достатнього обсягу знань з фонетики, граматики, лексикології та лінгвокраїнознавства; вміння самостійно працювати з теоретичною та довідковою літературою зазначеної тематики для вирішення конкретних завдань; формулювання особистих висновків, формування самостійності мислення, розвиток дослідницьких та творчих вмінь.

Предметом дисципліни є: англійська мова (у практичному, синхронному, соціокультурному аспектах); жанрово-стильові різновиди текстів; міжособистісна, міжкультурна та масова комунікація в усній і письмовій формі.

Завдання дисципліни – оволодіння фонетичними нормами вимови, граматичними правилами та лексикою англійської мови в рамках тематики курсу

для успішної комунікації з носіями англійської мови та вільного використання даної іноземної мови у повсякденному житті та для виконання професійних завдань (переклад, дослідження, самоосвіта).

Даний курс дозволяє ознайомитися з лексичними, граматичними та стилістичними особливостями англійської мови в різних жанрово-стильових різновидах та регістрах спілкування..

При вивченні дисципліни студенти опановують вміння вільно спілкуватися з професійних і повсякденних питань англійською мовою в межах тематики даного курсу, сприймання на слух автентичних текстів, написання есе та творчих робіт англійською мовою, розвивають перекладацьку компетенцію та когнітивні здібності, здатність до самостійного пошуку і засвоєння нового матеріалу.

Програмні компетентності

В наслідок вивчення даного навчального курсу здобувач вищої освіти набуде наступних компетентностей:

1. Здатність використовувати в професійній діяльності знання про мову як особливу знакову систему, її природу, функції, рівні;
2. Здатність використовувати в професійній діяльності знання з теорії англійської мови;
3. Здатність вільно, гнучко й ефективно використовувати англійську мову в усній та письмовій формі, у різних жанрово-стильових різновидах і регістрах спілкування (офіційному, неофіційному, нейтральному), для розв'язання комунікативних завдань у різних сферах життя та в рамках професійної діяльності перекладача;
4. Усвідомлення засад і технологій створення усних і письмових текстів різних жанрів і стилів державною та іноземними мовами.

Програмні результати навчання

В результаті вивчення дисципліни здобувач вищої освіти отримає:

1. вміння вільно спілкуватися з професійних питань із фахівцями та нефахівцями державною та іноземними мовами усно та письмово, використовувати їх для організації ефективної міжкультурної комунікації;

2. вміння організувати процес свого навчання й самоосвіти;
3. вміння співпрацювати з колегами, представниками інших культур та релігій, прибічниками різних політичних поглядів тощо;
4. знання норм літературної мови та вміння застосовувати їх у практичній діяльності;
5. знання принципів, технологій та прийомів створення усних і письмових текстів різних жанрів і стилів державною та іноземними мовами;
6. вміння використовувати англійську мову в усній та письмовій формі, у різних жанрово-стильових різновидах і регістрах спілкування (офіційному, неофіційному, нейтральному), для розв'язання комунікативних завдань у побутовій, суспільній, навчальній, професійній, науковій сферах життя;
7. вміння дотримуватися правил академічної доброчесності.

Навчальна робота за дисципліною

Дисципліна «Практика основної іноземної мови (Вступ)» є обов'язковою для вивчення здобувачами вищої освіти за освітньою програмою 035 (Філологія) бакалаврського рівня зі спеціальності 035.041 – «Германські мови та літератури (переклад включно), перша – англійська».

Для ДФН: в кредитах ЄКТС – 5,0. Загальний об'єм 150 годин, практичні заняття – 52 годин, самостійна робота – 98 години.

Для ЗФН: в кредитах ЄКТС – 5,0. Загальний об'єм 150 годин, практичні заняття – 14 годин, самостійна робота – 136 години.

Мова викладання: англійська, українська

Вид семестрового контролю: залік

Тематичний план з даної дисципліни наступний:

№	Тема	Години (Л/ЛБ/П З)	Стислий зміст	Інструменти і завдання
1.	Character and Personality. Overcoming Stereotypes	Денна 0/0/16 Заочна 0/0/2	Appearances and Character. Feelings and Emotions. Understanding and Overcoming Stereotypes. Traditions. Festivals and Celebrations	Участь в обговоренні Вправи Тести

				Індивідуальні завдання
2.	Secondary Education in Great Britain. The Problems of Bringing Up Children	Денна 0/0/18 Заочна 0/0/2	British Secondary education. Types of Schools. The Problems of Bringing Up Children. Discipline at School. Grammar: Modal Verbs. Listening: text Up the Down Staircase by B. Kaufman. Speaking topics: My Favorite Subject, My Future Profession, dialogues. Reading: Testing Times, Education and the National Trust. Writing: Resume Writing (Guidelines). Rendering, translation, composition	Участь в обговоренні Вправи Тести Індивідуальні завдання
3.	Art. Literature	Денна 0/0/18 Заочна 0/0/4	Trends in Art. Art Museums. Literary genres. Writing: rendering, translation, composition	Участь в обговоренні Вправи Тести Індивідуальні завдання Залік

За повністю виконані завдання здобувач вищої освіти може отримати визначену кількість балів:

Інструменти і завдання	Кількість балів
Вправи	40
Тести	25
Індивідуальні завдання	15
Заліковий тест	20
Разом	100

BLOCK 1

Практичні заняття № 1-8

Character and Personality. Overcoming Stereotypes

Ex. 1. Read and translate the following text into Ukrainian

I've had the opportunity over the last couple of days of listening in on some of your conversations and watching you interact with each other. And I think it's fair to say, already, that there are 47 people in this audience, at this moment, displaying psychological symptoms I would like to discuss today.

And I thought you might like to know who you are.

But instead of pointing at you, which would be **gratuitous** and **intrusive**, I thought I would tell you a few facts and stories, in which you may catch a glimpse of yourself.

I'm in the field of research known as personality psychology, which is part of a larger personality science which spans the full spectrum, from neurons to narratives. And what we try to do, in our own way, is to make sense of how each of us – each of you – is, in certain respects, like all other people, like some other people and like no other person.

Now, already you may be saying of yourself, "I'm not intriguing. I am the 46th most boring person in the Western Hemisphere". Or you may say of yourself, "I am intriguing, even if I am regarded by most people as a great, thundering **twit**".

But it is your self-diagnosed boringness and your inherent "twitiness" that makes me, as a psychologist, really fascinated by you. So let me explain why this is so.

One of the most influential approaches in personality science is known as trait psychology, and it aligns you along five dimensions which are normally distributed, and that describe universally held aspects of difference between people. They spell out the acronym OCEAN. So, "O" stands for "open to experience", versus those who are more closed. "C" stands for "**conscientiousness**", in contrast to those with a more **lackadaisical** approach to life. "E" – "**extroversion**", in contrast to more introverted people. "A" – "agreeable individuals", in contrast to those decidedly not agreeable. And "N" – "neurotic individuals", in contrast to those who are more stable.

All of these dimensions have implications for our well-being, for how our life goes. And so we know that, for example, openness and conscientiousness are very good predictors of life success, but the open people achieve that success through being **audacious** and, occasionally, odd. The conscientious people achieve it through sticking to deadlines, to persevering, as well as having some passion. Extroversion and agreeableness are both conducive to working well with people. Extroverts, for example, I find intriguing. With my classes, I sometimes give them a basic fact that might be revealing with respect to their personality: I tell them that it is virtually impossible for adults to lick the outside of their own elbow.

Did you know that? Already, some of you have tried to lick the outside of your own elbow. But **extroverts** amongst you are probably those who have not only tried, but they have successfully licked the elbow of the person sitting next to them. Those are the extroverts.

Let me deal in a bit more detail with extroversion, because it's **consequential** and it's intriguing, and it helps us understand what I call our three natures. First, our **biogenic nature** – our neurophysiology. Second, our **sociogenic** or second nature, which has to do with the cultural and social aspects of our lives. And third, what makes you individually you – **idiosyncratic** – what I call your "idiogenic" nature.

Let me explain. One of the things that characterizes extroverts is they need stimulation. And that stimulation can be achieved by finding things that are exciting: loud noises, parties and social events here at TED – you see the extroverts forming a magnetic core. They all gather together. And I've seen you. The **introverts** are more likely to spend time in the quiet spaces up on the second floor, where they are able to reduce stimulation – and may be **misconstrued** as being antisocial, but you're not necessarily antisocial. It may be that you simply realize that you do better when you have a chance to lower that level of stimulation.

Sometimes it's an internal stimulant, from your body. Caffeine, for example, works much better with extroverts than it does introverts. When extroverts come into the office at nine o'clock in the morning and say, "I really need a cup of coffee", they're not kidding – they really do. Introverts do not do as well, particularly if the tasks they're

engaged in – and they've had some coffee – if those tasks are speeded, and if they're quantitative, introverts may give the appearance of not being particularly quantitative. But it's a misconstrual.

So here are the consequences that are really quite intriguing: we're not always what seem to be, and that takes me to my next point. I should say, before getting to this, something about sexual intercourse, although I may not have time. And so, if you would like me to – yes, you would? OK.

There are studies done on the frequency with which individuals engage in the conjugal act, as broken down by male, female; introvert, extrovert. So I ask you: How many times per minute – oh, I'm sorry, that was a rat study... How many times per month do introverted men engage in the act? 3.0. Extroverted men? More or less? Yes, more. 5.5 – almost twice as much. Introverted women: 3.1. Extroverted women? Frankly, speaking as an introverted male, which I will explain later – they are heroic. 7.5. They not only handle all the male extroverts, they pick up a few introverts as well.

We communicate differently, extroverts and introverts. Extroverts, when they interact, want to have lots of social encounter punctuated by closeness. They'd like to stand close for comfortable communication. They like to have a lot of eye contact, or mutual gaze. We found in some research that they use more diminutive terms when they meet somebody. So when an extrovert meets a Charles, it rapidly becomes "Charlie", and then "Chuck", and then "Chuckles Baby".

Whereas for introverts, it remains "Charles", until he's given a pass to be more intimate by the person he's talking to. We speak differently. Extroverts prefer black-and-white, concrete, simple language. Introverts prefer – and I must again tell you that I am as extreme an introvert as you could possibly imagine – we speak differently. We prefer contextually complex, contingent, weasel-word sentences – more or less. Not to put too fine a point upon it – like that.

When we talk, we sometimes talk past each other. I had a consulting contract I shared with a colleague who's as different from me as two people can possibly be. First, his name is Tom. Mine isn't. Secondly, he's six foot five. I have a tendency not to be. And thirdly, he's as extroverted a person as you could find. I am seriously introverted. I

overload so much, I can't even have a cup of coffee after three in the afternoon and expect to sleep in the evening.

We had seconded to this project a fellow called Michael. And Michael almost brought the project to a crashing halt. So the person who seconded him asked Tom and me, "What do you make of Michael?" Well, I'll tell you what Tom said in a minute. He spoke in classic "extrovert-ese". And here is how extroverted ears heard what I said, which is actually pretty accurate. I said, "Well Michael does have a tendency at times of behaving in a way that some of us might see as perhaps more **assertive** than is normally called for". Tom rolled his eyes and he said, "Brian, that's what I said: he's an asshole!"

Now, as an introvert, I might gently allude to certain "assholic" qualities in this man's behavior, but I'm not going to lunge for the a-word.

But the extrovert says, "If he walks like one, if he talks like one, I call him one". And we go past each other.

Now is this something that we should be heedful of? Of course. It's important that we know this. Is that all we are? Are we just a bunch of traits? No, we're not. Remember, you're like some other people and like no other person. How about that idiosyncratic you? As Elizabeth or as George, you may share your extroversion or your neuroticism. But are there some distinctively Elizabethan features of your behavior, or Georgian of yours, that make us understand you better than just a bunch of traits? That make us love you? Not just because you're a certain type of person.

I'm uncomfortable putting people in **pigeonholes**. I don't even think pigeons belong in pigeonholes. So what is it that makes us different? It's the doings that we have in our life – the personal projects. You have a personal project right now, but nobody may know it here. It relates to your kid – you've been back three times to the hospital, and they still don't know what's wrong. Or it could be your mom. And you'd been acting out of character. These are **free traits**. You're very agreeable, but you act disagreeably in order to break down those barriers of administrative **torpor** in the hospital, to get something for your mom or your child.

What are these free traits? They're where we enact a script in order to advance a core project in our lives. And they are what matters. Don't ask people what type you are;

ask them, "What are your core projects in your life?" And we enact those free traits. I'm an introvert, but I have a core project, which is to profess. I'm a professor. And I adore my students, and I adore my field. And I can't wait to tell them about what's new, what's exciting, what I can't wait to tell them about. And so I act in an extroverted way, because at eight in the morning, the students need a little bit of humor, a little bit of engagement to keep them going in arduous days of study.

But we need to be very careful when we act **protractedly** out of character. Sometimes we may find that we don't take care of ourselves. I find, for example, after a period of pseudo-extroverted behavior, I need to repair somewhere on my own. As Susan Cain said in her "Quiet" book, in a chapter that featured the strange Canadian professor who was teaching at the time at Harvard, I sometimes go to the men's room to escape the slings and arrows of outrageous extroverts.

I remember one particular day when I was retired to a **cubicle**, trying to avoid overstimulation. And a real extrovert came in beside me – not right in my cubicle, but in the next cubicle over – and I could hear various evacuatory noises, which we hate – even our own, that's why we flush during as well as after.

Active Vocabulary

1. **gratuitous** – непрошений
2. **intrusive** – докучливий
3. **twit** – зануда
4. **conscientiousness** – доброчесний
5. **lackadaisical** – в'ялий, апатичний
6. **extroversion/introversion** – екстрроверсія/інтроверсія
7. **audacious** – зухвало
8. **extrovert/introvert** – екстроверт/інтроверт
9. **consequential** – важливий
10. **biogenic nature** – біогенна природа; **sociogenic nature** – соціогенна природа; **idiosyncratic (idiogenic) nature** – ідіосинкратична (ідіогенна) природа
11. **misconstrued** – перекручений
12. **assertive** – асертивна (напр., поведінка, вчинок), тобто така поведінка,

що не бере до уваги інтереси інших

13. to put people in pigeonholes – навішувати ярлики на людей

14. free traits – індивідуальні особливості (риси) характеру

15. torpor – ступор

16. protractedly – довго (довгочасно)

17. cubicle – кубікл (офіс)

Questions for Discussion

1. Who are extroverts? How are they different from introverts?
2. What is your type of character? Bring up some examples of your behaviour that prove your point
3. What is a «personal project»?
4. What are free traits?
5. Why are they so important?

Ex. 1. Which adjectives would you use to describe the British, the Americans, the French etc.? Which adjectives do other nationalities use to describe people from your country? Use the adjectives below to help you but try to think of some more too.

<i>arrogant</i>	<i>shy</i>	<i>friendly</i>	<i>passionate</i>	<i>tall</i>
<i>short</i>	<i>lazy</i>	<i>hardworking</i>	<i>emotional</i>	<i>unemotional</i>
<i>funny</i>	<i>efficient</i>	<i>romantic</i>	<i>competitive</i>	<i>reserved</i>

Ex. 2. Read the following statements and decide if they are true or false, generally speaking.

1. The Germans are very efficient.
2. The Italians have very close-knit families.
3. The French are arrogant.
4. The Japanese work extremely hard.
5. The British expect foreigners to speak English.
6. The British don't like showing their emotions in public.
7. The Swiss are good at skiing.
8. The Italians have dark hair and dark eyes.
9. The Italians are passionate lovers.

10. National generalizations can be useful.

Ex. 3. Positive or negative comments Mark the following P (positive) or N (negative).

1. She's got so much personality.
2. She's a bit difficult at times.
3. She isn't easy to get on with.
4. She's got a great sense of humour.
5. She's a bit of a pain sometimes.
6. She's great fun.
7. She can be a pain in the neck.
8. She's my kind of person.

Can you think of people you know who fit these descriptions?

Ex. 4. Match the adjectives in sentences 1–5 with the opposites in sentences a–e:

1. Tom's really <i>generous</i> . He bought everyone in the pub a drink last night.	a. Bruno's so <i>shy</i> . I don't think he's spoken to any of the other students.
2. Claire's very <i>hard-working</i> . She never leaves the office until after six o'clock.	b. I don't understand why he's so <i>miserable</i> . He never stops complaining.
3. Tina's very <i>outgoing</i> . She's made friends with everybody else in the class already.	c. Lucy's very <i>tense</i> . She's always worrying about something or other.
4. Brian's a very <i>outgoing</i> sort of guy. Nothing seems to worry him	d. Don't expect Tom to put any money in the collection. He's much too <i>mean</i> .
5. Jack's such a <i>cheerful</i> little boy. I've never seen him in a bad mood.	e. I can't believe Emma's husband so <i>lazy</i> . He just sits and watches TV all evening.

In British English informal words for men are: guy, bloke and lad; lad is only used for young men.

Ex. 5. Complete the following dialogues with the words and phrases below. Pay special attention to the use of adjective phrases. "A bit" is similar to "a little", "kind

of” or “somewhat”, but it is slightly formal. It's used when you want to lessen the degree of a description.

We use words like “very”, “really” and “extremely” to make adjectives stronger.

moody amusing stubborn

arrogant selfish silly

1. – Lucy never thinks about anyone else but herself.

– Yes, she can be a bit ____ sometimes.

2. – Oh, Laura’s impossible. One minute life is wonderful and the next minute she’s in her room crying.

–Yes, she can be a bit ____, can’t she?

3. – I really don’t like Bob. He seems to think that he’s more important than anybody else.

–He certainly can be very ____.

4. Martin’s such good fun. He’s got a great sense of humour.

–Yes, he can be really ____ at times.

5. I wish Joe would stop playing practical jokes all the time. It gets very tiring.

–Yes, he can be really ____ at times. I wish he’d grow up and behave like an adult.

6. – I told Emma that she shouldn’t leave university but she never listens to me.

– No, she really can be very ____ when she wants, can’t she?

Ex. 6. Here are 8 different kinds of people. Use them in the sentences below:

a gossip a couch potato a big-head a snob an extrovert

a coward a laugh a liar

1. You shouldn’t believe a word Justin says. He’s a terrible ____.

2. Maria’s a terrible _____. She’s always talking about everybody else in the office.

3. Roberto’s quite an ____, isn’t he? He’s got hundreds of friends!

4. Martin’s such a _____. He never stops telling people how wonderful he is.

5. You can’t keep running away from your responsibilities. You’re such a ____.

6. Just because Dave didn't go to university doesn't mean he's any less intelligent than you. Don't be such a_____.

7. Emma's husband's such a___. He just sits around all day watching TV.

8. Billy knows hundreds of jokes. He's such a_____!

BLOCK 2

Практичні заняття № 9-17

Secondary Education in Great Britain. The Problems of Bringing Up Children

Ex. 1. Read and translate the text into Ukrainian and answer the following questions:

Good morning. How are you? It's been great, hasn't it? I've been blown away by the whole thing. In fact, I'm leaving. There have been three themes running through the conference, which are relevant to what I want to talk about. One is the extraordinary evidence of human creativity in all of the presentations that we've had and in all of the people here; just the variety of it and the range of it. The second is that it's put us in a place where we have no idea what's going to happen in terms of the future. No idea how this may play out.

I have an interest in education. Actually, what I find is, everybody has an interest in education. Don't you? I find this very interesting. If you're at a dinner party, and you say you work in education – actually, you're not often at dinner parties, frankly.

If you work in education, you're not asked.

And you're never asked back, curiously. That's strange to me. But if you are, and you say to somebody, you know, they say, «What do you do?» and you say you work in education, you can see the blood run from their face. They're like, «Oh my God. Why me?» «My one night out all week».

But if you ask about their education, they pin you to the wall, because it's one of those things that **goes deep with people**, am I right? Like religion and money and other things. So I have a big interest in education, and I think we all do. We have a huge **vested interest** in it, partly because it's education that's meant to take us into this future that we can't grasp. If you think of it, children starting school this year will be retiring in 2065. Nobody has a clue, despite all the expertise that's been on parade for the past four days, what the world will look like in five years' time. And yet, we're meant to be educating them for it. So the unpredictability, I think, is extraordinary.

And the third part of this is that we've all agreed, nonetheless, on the really extraordinary capacities that children have – their **capacities** for innovation. I mean, Sirena last night was a marvel, wasn't she? Just seeing what she could do. And she's exceptional, but I think she's not, so to speak, exceptional in the whole of childhood. What you have there is a

person of extraordinary dedication who found a talent. And my contention is, all kids have tremendous talents, and we squander them, pretty ruthlessly.

So I want to talk about education, and I want to talk about **creativity**. My **contention** is that creativity now is as important in education as literacy, and we should treat it with the same status.

That was it, by the way. Thank you very much. «Well, I was born...»

I heard a great story recently – I love telling it – of a little girl who was in a drawing lesson. She was six, and she was at the back, drawing, and the teacher said this girl hardly ever paid attention, and in this drawing lesson, she did. The teacher was fascinated. She went over to her, and she said, «What are you drawing?» And the girl said, «I'm drawing a picture of God». And the teacher said, «But nobody knows what God looks like». And the girl said, «They will, in a minute».

When my son was four in England – actually, he was four everywhere, to be honest.

If we're being strict about it, wherever he went, he was four that year. He was in the Nativity play. Do you remember the story?

No, it was big, it was a big story. Mel Gibson did the sequel, you may have seen it. «Nativity II». But James got the part of Joseph, which we were thrilled about. We considered this to be one of the lead parts. We had the place crammed full of agents in T-shirts: «James Robinson IS Joseph!» He didn't have to speak, but you know the bit where the three kings come in? They come in bearing gifts, gold, frankincense and myrrh. This really happened. We were sitting there, and I think they just went out of sequence, because we talked to the little boy afterward and said, «You OK with that?» They said, «Yeah, why? Was that wrong?» They just switched. The three boys came in, four-year-olds with tea towels on their heads. They put these boxes down, and the first boy said, «I bring you gold». And the second boy said, «I bring you myrrh». And the third boy said, «Frank sent this».

What these things have in common is that kids will take a chance. If they don't know, they'll **have a go**. Am I right? They're not frightened of being wrong. I don't mean to say that being wrong is the same thing as being creative. What we do know is, if you're not prepared to be wrong, you'll never come up with anything original – if you're not prepared to be

wrong. And by the time they get to be adults, most kids have lost that capacity. They have become frightened of being wrong. And we run our companies like this. We **stigmatize** mistakes. And we're now running national education systems where mistakes are the worst thing you can make. And the result is that we are educating people out of their creative capacities.

Picasso once said this, he said that all children are born artists. The problem is to remain an artist as we grow up. I believe this passionately, that we don't grow into creativity, we grow out of it. Or rather, we get educated out of it. So why is this?

I lived in Stratford-on-Avon until about five years ago. In fact, we moved from Stratford to Los Angeles. So you can imagine what a seamless transition this was.

Actually, we lived in a place called Snitterfield, just outside Stratford, which is where Shakespeare's father was born. Are you struck by a new thought? I was. You don't think of Shakespeare having a father, do you? Do you? Because you don't think of Shakespeare being a child, do you? Shakespeare being seven? I never thought of it. I mean, he was seven at some point. He was in somebody's English class, wasn't he? How annoying would that be? «Must try harder». Being sent to bed by his dad, to Shakespeare, «Go to bed, now!» To William Shakespeare. «And put the pencil down!» «And stop speaking like that». «It's confusing everybody».

Anyway, we moved from Stratford to Los Angeles, and I just want to say a word about the transition. Actually, my son didn't want to come. I've got two kids; he's 21 now, my daughter's 16. He didn't want to come to Los Angeles. He loved it, but he had a girlfriend in England. This was the love of his life, Sarah. He'd known her for a month. Mind you, they'd had their fourth anniversary, because it's a long time when you're 16. He was really upset on the plane. He said, «I'll never find another girl like Sarah». And we were rather pleased about that, frankly – because she was the main reason we were leaving the country.

But something strikes you when you move to America and travel around the world: every education system on earth has the same **hierarchy of subjects**. Every one. Doesn't matter where you go. You'd think it would be otherwise, but it isn't. At the top are mathematics and languages, then the humanities. At the bottom are the arts. Everywhere on earth. And in pretty much every system, too, there's a hierarchy within the arts. Art and

music are normally given a higher status in schools than drama and dance. There isn't an education system on the planet that teaches dance every day to children the way we teach them mathematics. Why? Why not? I think this is rather important. I think math is very important, but so is dance. Children dance all the time if they're allowed to, we all do. We all have bodies, don't we? Did I miss a meeting?

Truthfully, what happens is, as children grow up, we start to educate them progressively from the waist up. And then we focus on their heads. And slightly to one side.

If you were to visit education as an alien and say «What's it for, **public education**?» I think you'd have to conclude, if you look at the output, who really succeeds by this, who does everything they should, who gets all the brownie points, who are the winners – I think you'd have to conclude the whole purpose of public education throughout the world is to produce university professors. Isn't it? They're the people who come out the top. And I used to be one, so there.

And I like university professors, but, you know, we shouldn't hold them up as the **high-water mark** of all human achievement. They're just a form of life. Another form of life. But they're rather curious. And I say this out of affection for them: there's something curious about professors. In my experience – not all of them, but typically – they live in their heads. They live up there and slightly to one side. They're **disembodied**, you know, in a kind of literal way. They look upon their body as a form of transport for their heads.

Don't they? It's a way of getting their head to meetings.

If you want real evidence of out-of-body experiences, by the way, get yourself along to a residential conference of senior academics and pop into the discotheque on the final night.

And there, you will see it. Grown men and women writhing uncontrollably, off the beat. Waiting until it ends, so they can go home and write a paper about it.

Our education system is predicated on the idea of academic ability. And there's a reason. Around the world, there were no public systems of education, really, before the 19th century. They all came into being to meet the needs of industrialism. So the hierarchy is rooted on two ideas.

Number one, that the most useful subjects for work are at the top. So you were probably steered benignly away from things at school when you were a kid, things you liked, on the grounds you would never get a job doing that. Is that right? «Don't do music, you're not going to be a musician; don't do art, you won't be an artist». Benign advice – now, profoundly mistaken. The whole world is engulfed in a revolution.

And the second is academic ability, which has really come to dominate our view of intelligence, because the universities design the system in their image. If you think of it, the whole system of public education around the world is a protracted process of university entrance. And the consequence is that many highly talented, brilliant, creative people think they're not, because the thing they were good at at school wasn't valued, or was actually stigmatized. And I think we can't afford to go on that way.

In the next 30 years, according to UNESCO, more people worldwide will be graduating through education than since the beginning of history. More people. And it's the combination of all the things we've talked about: technology and its transformational effect on work, and demography and the huge explosion in population.

Suddenly, degrees aren't worth anything. Isn't that true? When I was a student, if you had a degree, you had a job. If you didn't have a job, it's because you didn't want one. And I didn't want one, frankly.

But now kids with degrees are often heading home to carry on playing video games, because you need an **MA** where the previous job required a **BA**, and now you need a **PhD** for the other. It's a process of academic inflation. And it indicates the whole structure of education is shifting beneath our feet. We need to radically rethink our view of intelligence.

We know three things about intelligence. One, it's diverse. We think about the world in all the ways that we experience it. We think visually, we think in sound, we think kinesthetically. We think in abstract terms, we think in movement. Secondly, intelligence is dynamic. If you look at the interactions of a human brain, as we heard yesterday from a number of presentations, intelligence is wonderfully interactive. The brain isn't divided into compartments. In fact, creativity – which I define as the process of having original ideas that have value – more often than not comes about through the interaction of different disciplinary ways of seeing things.

By the way, there's a shaft of nerves that joins the two halves of the brain, called the corpus callosum. It's thicker in women. Following off from Helen yesterday, this is probably why women are better at multitasking. Because you are, aren't you? There's a raft of research, but I know it from my personal life. If my wife is cooking a meal at home, which is not often ... thankfully.

No, she's good at some things. But if she's cooking, she's dealing with people on the phone, she's talking to the kids, she's painting the ceiling – she's doing open-heart surgery over here. If I'm cooking, the door is shut, the kids are out, the phone's on the hook, if she comes in, I get annoyed. I say, «Terry, please, I'm trying to fry an egg in here.» «Give me a break».

Actually, do you know that old philosophical thing, «If a tree falls in a forest, and nobody hears it, did it happen?» Remember that old chestnut? I saw a great T-shirt recently, which said, «If a man speaks his mind in a forest, and no woman hears him, is he still wrong?»

And the third thing about intelligence is, it's distinct. I'm doing a new book at the moment called «Epiphany», which is based on a series of interviews with people about how they discovered their talent. I'm fascinated by how people got to be there. It's really prompted by a conversation I had with a wonderful woman who maybe most people have never heard of, Gillian Lynne. Have you heard of her? Some have. She's a choreographer, and everybody knows her work. She did «Cats» and «Phantom of the Opera». She's wonderful. I used to be on the board of The Royal Ballet, as you can see.

Gillian and I had lunch one day. I said, «How did you get to be a dancer?» It was interesting. When she was at school, she was really hopeless. And the school, in the '30s, wrote to her parents and said, «We think Gillian has a learning disorder.» She couldn't concentrate; she was fidgeting. I think now they'd say she had **ADHD**. Wouldn't you? But this was the 1930s, and ADHD hadn't been invented at this point. It wasn't an available condition. People weren't aware they could have that.

Anyway, she went to see this specialist. So, this oak-paneled room, and she was there with her mother, and she was led and sat on this chair at the end, and she sat on her hands for 20 minutes, while this man talked to her mother about all the problems Gillian was having at

school, because she was disturbing people, her homework was always late, and so on. Little kid of eight. In the end, the doctor went and sat next to Gillian and said, «I've listened to all these things your mother's told me. I need to speak to her privately. Wait here. We'll be back. We won't be very long», and they went and left her.

But as they went out of the room, he turned on the radio that was sitting on his desk. And when they got out of the room, he said to her mother, «Just stand and watch her». And the minute they left the room, she was on her feet, moving to the music. And they watched for a few minutes, and he turned to her mother and said, «Mrs. Lynne, Gillian isn't sick. She's a dancer. Take her to a dance school».

I said, «What happened?» She said, «She did. I can't tell you how wonderful it was. We walked in this room, and it was full of people like me – people who couldn't sit still, people who had to move to think». Who had to move to think. They did ballet, they did tap, jazz; they did modern; they did contemporary. She was eventually auditioned for the Royal Ballet School. She became a soloist; she had a wonderful career at the Royal Ballet. She eventually graduated from the Royal Ballet School, founded the Gillian Lynne Dance Company, met Andrew Lloyd Webber. She's been responsible for some of the most successful musical theater productions in history, she's given pleasure to millions, and she's a multimillionaire. Somebody else might have put her on medication and told her to calm down.

What I think it comes to is this: Al Gore spoke the other night about ecology and the revolution that was triggered by Rachel Carson. I believe our only hope for the future is to adopt a new conception of human ecology, one in which we start to reconstitute our conception of the richness of human capacity. Our education system has mined our minds in the way that we strip-mine the earth for a particular **commodity**. And for the future, it won't serve us. We have to rethink the fundamental principles on which we're educating our children.

There was a wonderful quote by Jonas Salk, who said, «If all the insects were to disappear from the Earth, within 50 years, all life on Earth would end. If all human beings disappeared from the Earth, within 50 years, all forms of life would flourish». And he's right.

What TED celebrates is the gift of the human imagination. We have to be careful now that we use this gift wisely, and that we avert some of the scenarios that we've talked about. And the only way we'll do it is by seeing our creative capacities for the richness they are and seeing our children for the hope that they are. And our task is to educate their whole being, so they can face this future. By the way – we may not see this future, but they will. And our job is to help them make something of it.

From *www.ted.com*

Active Vocabulary

1. **goes deep with people** – (тема, яка) цікавить людей
2. **vested interest** – особиста зацікавленість
3. **capacity** – здатність, спроможність
4. **creativity** – творчість (креативність)
5. **contention** – твердження (теза)
6. **to have a go (at smth)** – спробувати (щось)
7. **stigmatize** – засуджувати
8. **hierarchy of subjects** – ієрархія дисциплін
9. **public education** – державна освіта
10. **high-water mark** – найвищий ступінь
11. **disembodied** – безтілесний
12. **BA** (Bachelor of Arts) – Бакалавр гуманітарних наук
13. **MA** (Master of Arts) – Магістр гуманітарних наук
14. **PhD** (Philosophy Doctor) – Доктор філософії
15. **ADHD** (Attention deficit hyperactivity disorder) – синдром дефіциту уваги при гіперактивності
16. **commodity** – ресурс

Questions for discussion

1. What is the connection between not being afraid of making a mistake and creativity?
2. What every education system in the world is like, according to the speaker? What is at the top of it? What is at the bottom?

3. Who succeeds in this system, who is the winner?
4. What are the two main ideas behind the hierarchy of today's system of education?

Explain

5. What are the three things we know about the intelligence?
6. What we have to do in order to make our education system confirm to the changing reality of the future? Give a short answer
7. What is creativity (according to the speaker)?
8. How are we «educated out» of our creativity?
9. Do you agree that creativity is as important as literacy?
10. Picasso once said that «every child is an artist. The problem is how to remain an artist once he grows up». What did he mean by that? Do you agree with his opinion?

BLOCK 3

Практичні заняття № 18-26

Art. Literature

*Ex. 1. Read the following text about **Public Art***

In Manhattan's Eighth Avenue/Fourteenth Street subway station, a grinning bronze alligator with human hands pops out of a manhole cover to grab a bronze "baby" whose head is the shape of a moneybag. In the Bronx General Post Office, a giant 13-panel painting called Resources of America **celebrates** the hard work and industrialism of America in the first half of the twentieth century. And in Brooklyn's MetroTech Center just over the Brooklyn Bridge, several **installations** of art are **on view** at any given time – from an iron lasso resembling a giant charm bracelet to a series of wagons that play recordings of great American poems to a **life-sized** seeing eye dog that looks so real people are constantly stopping to pet it.

There exists in every city a **sympiotic** relationship between the city and its art. When we hear the term art, we tend to think of private art – the kind displayed in private spaces such as museums, concert halls, and galleries. But there is a growing interest in, and respect for, public art: the kind of art created for and displayed in public spaces such as parks, building lobbies, and sidewalks.

Although all art is **inherently** public – created in order to **convey** an idea or emotion to others "public art," as opposed to art that is **sequestered** in museums and galleries, is art specifically designed for a public arena where the art will be **encountered** by people in their normal **day-to-day activities**. Public art can be purely ornamental or highly functional; it can be as subtle as a decorative door knob or as **conspicuous** as the Chicago Picasso. It is also an essential element of effective **urban design**.

The more obvious forms of public art include monuments, sculptures, fountains, **murals**, and gardens. But public art also takes the form of ornamental benches or street lights, decorative manhole covers, and mosaics on trash bins. Many city dwellers would be surprised to discover how much public art is around them and how much art they have passed by without noticing, and how much impact public art has on their day-to-

day lives.

Public art fulfills several functions essential to the health of a city and its citizens. It educates about history and culture – of the artist, the neighborhood, the city, the nation. Public art is also a “place-making device” that instantly creates memorable, experiential **landmarks**, fashioning a unique identity for a public place, personalizing it and giving it a specific character. It stimulates the public, challenging viewers to interpret the art and **arousing** their emotions, and it **promotes** community by stimulating **interaction** among viewers. In serving these multiple and important functions, public art beautifies the area and regenerates both the place and the viewer.

One question often debated in public art forums is whether public art should be created with or by the public rather than for the public. Increasingly, cities and artists are recognizing the importance of creating works with meaning for **the intended audience**, and this generally requires direct **input** from the community or from an artist entrenched in that community. At the same time, art created for the community by an “outsider” often adds fresh perspective. Thus, cities and their citizens are best served by a combination of public art created by members of the community, art created with input from members of the community, and art created by others for the community.

From *englisharticles.info*

Active Vocabulary

1. **Panel painting** – настінний живопис.
2. **Celebrate, v.** – 1) святкувати, радіти, *to celebrate solemnly* – урочисто святкувати, 2) прославляти, вихваляти, 3) бути відомим, прославитися (for – завдяки).
3. **Installation, n.** – 1) встановлення, впровадження, 2) розміщення, 3) споруда.
4. **On view** – виставлений для огляду.
5. **Life-seized, a.** – справжнього росту/розміру
6. **Symbiotic, a.** – симбіотичний, взаємовигідний.
7. **Inherently, adv.** – насправді, по суті, дійсно.
8. **Convey, v.** – 1) перевозити, переправляти, 2) проводити, сприймати,

викликати (про почуття), 3) пояснювати, виражати, передавати (ідею, сенс)

9. **Sequester, v.** – 1) усамітнювати, ізолювати, обособлювати.

10. **Encounter, n.** – 1) неочікувана зустріч, зіткнення, 2) дуель, сутичка, 3) турнір, змагання; **v.** – 1) випадково зустріти, наштовхнутися, 2) провести змагання.

11. **Day-to-day activity** – трудові будні.

12. **Conspicuous, a.** – 1) видний, помітний, *to make oneself conspicuous by smth* – звертати на себе увагу чимось, 2) очевидний.

13. **Urban design** – міський дизайн/стиль

14. **Mural, a.** – 1) стінний; **n.** – фреска, стінний живопис.

15. **Landmark, n.** – 1) межева позначка, віха, 2) об'єкт, що кидається в очі, орієнтир, пам'ятка.

16. **Arouse, v.** – 1) будити, пробуджувати, 2) прокидатися, пробуджуватися (також про почуття), 3) викликати, збуджувати (почуття, пристрасті, енергію), *to arouse one's interest* – викликати чийсь інтерес.

17. **Promote, v.** – 1) підвищувати (у званні), 2) сприяти, допомагати, сприяти, підтримувати, 3) спонукати, активізувати, стимулювати, 4) засновувати.

18. **Interaction, n.** – взаємодія, взаємозв'язок.

19. **The intended audience** – цільова аудиторія.

20. **Input, n.** – вклад, внесок, пожертвування.

Exercises on the Text

Ex. 1. Answer the following questions.

1. What is special about Manhattan's Eighth Avenue/Fourteenth Street subway station? 2. What is the main idea of a giant 13-panel painting in the Bronx General Post Office? 3. What other examples of public art in America can you give? 4. What are the relations between the city and its art? 5. Where is art displayed as the rule? 6. What is public art? 6. What is the main idea of public art? 7. Where are pieces of public art situated? 8. What kinds of public art do you know? 9. What are the forms of public art? 10. What unexpected forms may public art take? 11. What is surprising about public art for the city dwellers? 12. What is meant by the educational function of public art?

13. What does a “place-making device” mean? 14. What are other functions of public art? 15. What is the disputable question concerning public art? 16. Who should create public art? 17. What is your own attitude towards public art? 18. What examples of public art can you name in your native town/city?

Ex. 2. Find the equivalents for the following word-combinations in the text and make up sentences with them.

Станція метро; важка праця; видатні американські поети; зростаючий інтерес; створений для чогось; протистояти мистецтву; ледь помітний, неначе; необхідний елемент; мешканці міста; проходити повз, не помічаючи; впливати на щось; виконувати декілька функцій; унікальна неповторність; пробуджувати емоції; прикрашати місцевість; визнавати важливість; свіжий погляд; у той же час.

Ex. 3. Translate the following word-combinations into Ukrainian and learn them by heart.

A manhole cover; at any given time; play recordings; displayed in private spaces; to convey an idea or emotion; public arena; obvious forms; day-to-day lives; the health of a city and its citizens; specific character; stimulate the public; challenge viewers to interpret the art; promote community; stimulate interaction among viewers; regenerate both the place and the viewer; direct input; members of the community.

Ex. 4. Translate Text 1 into Ukrainian.

Ex. 5. Give a short summary of Text 1.

Exercises on the Active Vocabulary

Ex. 6. Translate the following sentences into English.

1. Настінний живопис – це оригінальний засіб прикрашення будь-якої кімнати чи приміщення. 2. Талановиті майстри епохи Відродження прославляли природну красу людського тіла. 3. Багато людей так заклопотані під час трудових буднів, що навіть не помічають краси мистецтва, яке їх оточує. 4. Колись фрески були дуже популярними для розпису стін та стель храмів. 5. Під час відвідування картинної галереї я випадково зустрів свого давнього приятеля. Виявилося, що він став видатним художником. 6. Витвір мистецтва найчастіше передає емоції та

почуття митця, який його створив важкою працею. 7. Виставлені для огляду картини викликали бурхливі почуття відвідувачів, бо уособлювали собою найстрашніші вади людства. 8. Меценати щорічно роблять значний вклад у розвиток науки та мистецтва. 9. Цей митець надзвичайно любить звертати на себе увагу, тож він екстравагантно вдягається та створює фантастичні фігури людей у повний ріст. 10. Взаємовигідний союз людей та мистецтва може дати багато видатних витворів для нащадків. 11. Інтерес з боку широких мас до сучасного мистецтва сприяє його розвитку та популяризації серед представників різних класів. 12. Розміщення незвичних об'єктів публічного мистецтва у парках, холах великих будівель, на вулицях та площах додає цим місцям особливої краси.

Ex. 7. Fill the gaps with the active vocabulary.

1. Public art is partially presented by unique paintings.
2. While creating some pieces of art, an artist should take into consideration the audience.
3. Paintings, in art galleries, often lose their charm.
4. design impressed us by its originality and luxury.
5. The monument the great Irish playwright, Bernard Shaw.
6. Public art interaction between the society and art.
7. This picture the idea of internal beauty of the nature.
8., situated in different places of our city, make it amazingly original.
9. They have made great into the development of public art in our country.

Grammar Rules. Verbs + Gerund and Verbs + Infinitive

English verbs can be followed either by Gerund or by Infinitive. These verbs should be learned by heart, as they mainly do not have special features for their distinction.

Gerund follows such verbs as: enjoy, mind, suggest, stop, finish, give up, go on, carry on, keep on, postpone, put off, consider, admit, deny, avoid, risk, imagine, fancy. The negative sentence is formed by placing *not* before Gerund. The passive form is *being done*. When you are talking about finished actions, you can use *having done*.

Infinitive follows such verbs as: offer, agree, refuse, decide, plan, arrange, hope,

manage, fail, deserve, afford, promise, forget, threaten, learn, seem, appear, tend, pretend, claim. The negative sentence is formed by placing *not* before Infinitive. There is also a continuous infinitive (*to be doing*) and a perfect infinitive (*to have done*).

Ex. 8. Translate the following sentences into English

1. Вони визнали, що вкрали цю безцінну картину прямісінько з галереї під час презентації нового полотна. 2. Я не можу дозволити собі придбати таку коштовну річ, але один мій приятель не відмовиться стати її власником. 3. Цей скульптор заслуговує того, щоб його шанували, бо його витвори справді вражають. 4. Я насолоджуюсь прогулянками вулицями цього міста, бо тут величезна кількість незвичайних витворів публічного мистецтва. 5. Митець відмовився давати які-небудь коментарі стосовно його нового стінного розпису. 6. Я закінчила малювати картину, але не думаю, що вона заслуговує на особливу уваги преси чи публіки. 7. Він пообіцяв прикрасити стіни приміщення фресками за місяць, але, на жаль, не впорався з завданням. 8. Мій приятель вирішив поставити одну зі своїх скульптур на площі у центрі міста, щоб люди, проходячи повз неї, насолоджувалися витонченими формами. 8. Ми сподіваємось зробити значний вклад у розвиток публічного мистецтва, що допоможе відновити красу цього міста. 9. Важко уявити собі цю площу без химерних малюнків та скульптур, що прикрашають її тепер.

Ex. 9. Put the verb into the correct form: Gerund or Infinitive.

1. When I'm tired, I enjoy ... television. It's relaxing. (watch). 2. I've decided ... for another job. I need a change. (look). 3. Let's get a taxi. I don't fancy ... home. (walk). 4. I'm not in a hurry, I don't mind ... (wait). 5. Tina ran in a marathon last week, but she failed ... (finish). 6. I wish that dog would stop It's driving me crazy. (bark). 7. Our neighbour threatened ... the police if we didn't stop the noise. (call). 8. We were hungry, so I suggested ... dinner early. (have). 9. Hurry up! I don't want to risk ... the train. (miss). 10. They didn't know I was listening to them, I pretended ... asleep. (be).

Ex. 10. Read the following dialogue and act it in pairs. Pay your attention to the phrases with Gerunds.

A: At last! I thought you wouldn't come at all! Where have you been?

B: I'm very sorry for being late! But I couldn't help noticing all those marvelous monuments and paintings in this city. I really enjoyed walking through the streets with panel paintings on houses and watching surrealistic sculptures on the squares.

A: Oh, I see. Our city is really proud of its public art masterpieces. I also offer you to visit the city park. There you can find such magnificent pictures that you won't be able to stop admiring. However, they need careful studying and understanding.

B: Well, I hope to visit it in a few days. Currently I'd like to go to Avenue 7. I've heard there is a monument, celebrating one of the most influential women in history – Margaret Thatcher. I believe it really worth seeing.

A: It's wonderful. But I admit it being made in some unusual way. You know, public art mostly conveys original, fresh point of view of an author. Nevertheless, it deserves to be seen.

B: Have you been to the city art gallery? I refused to visit it last time, but now I'd like to get acquainted with the masterpieces of classical art too. I say, let's go together!

A: Actually, I don't mind, but to tell the truth, I don't really like watching pieces of art, sequestered in galleries. Let's better go to the museum of modern art in the open air!

B: Wow! It sounds fantastic! I agree.

Ex. 11. Make up a dialogue on one of the given situations and act it in pairs.

a) You've just visited the museum of modern art in the open air. Share you impressions; describe what did you like or didn't like.

b) Your friend from the other city wants to visit you. Tell him about public art items in your native city.

c) Discuss what are pros and cons of modern public art.

d) You've decided to make a panel painting. Tell your friend about your plans.

e) Your friend has just created an original monument. What does it celebrates? What is its look? Discuss you impressions.

Ex. 12. Discuss one of the following topics.

a) Follow the link and watch the video "Why do we need public art?" <https://www.youtube.com/watch?v=yBPm7DWrTbI>. Do you agree with the speaker?

What have impressed you the most? What is your opinion on this point?

- b) Discuss the functions of public art in the society.
- c) Discuss, what influence public art have on people.
- d) Comment on the statement “Without art, the crudeness of reality would make the world unbearable”.
- e) What do you like the best: public art or classical art? Explain your point of view.

Ex. 13. Write an essay on one of the following topics.

- a) Do you believe that the relations between the society and public art are symbiotic? Prove your point of view.
- b) Do you agree with the statement by Pablo Picasso “The purpose of art is washing the dust of daily life off our souls”? Explain your point of view.
- c) Describe your favourite example of modern art in the world.
- d) What do you like/don't like about the public art the best?
- e) Is public art really worth existing and promoting?

SPEECH PRACTICE

1. Speak on about your three favorite films of different genres. Why do you like them?
2. What are the advantages and disadvantages of going to the cinema as opposed to watching the same film at home?
3. Try to speak about of British films, directors, producers, actors, actresses that you know.
4. Try to speak about of Ukrainian films, directors, producers, actors, actresses that you know.
5. Explain the following: «A picture is a poem without words». (Horatio) Describe different pictures by British and Ukrainian painters. Speak about Ukrainian and British painters.
6. Develop the idea: It goes without saying that before looking at canvases you are supposed to know something about the artist who created them, about the time in which he worked, about the artist's style and technique. You see...

7. Give your view on the following topic. Appreciating of painting can be cultivated in two ways: 1. acquiring knowledge of different trends, schools and painters through books and literature; 2. visiting galleries and museums, looking at pictures; returning to the same painting again and again. Of course both those ways are important, but which of them is the major one?

8. Discuss the problems:

I. Is the appreciation of pictures a special faculty which only a few can possess?

TALKING POINTS: 1. The Excellency of style is not on the surface, but lies deep. It is the florid style which strikes at once. There is no need to be ashamed of one's apparent dullness. 2. The habit of looking at good pictures is in itself a means by which taste can be formed and the scope of one's enjoyment widened and developed. 3. The acquisition of good taste is a matter of time. Painting in this respect doesn't differ from other arts.

II. A great painting enriches our experience of life, just as a great poem does or a great musical composition.

TALKING POINTS: 1. Great painters make us see and think a great deal more than the objects before us, they teach us to look at a scene through their eyes. 2. The masterpieces of painting, like the masterpieces of music and poetry transform experience; they are a source of beauty.

9. Discuss the problem: Are you for modern or for old art? We know that many people today reject old art and protect new trends in art. But what shall we do about the great works of Raphael and Leonardo da Vinchi, or Rembrandt and Rublev. Shall we reject them?

10. Speak about your literary taste, your favorite British and Ukrainian or Russian writers.

11. Comment on the sayings: 1. The person who doesn't read has no advantage over the person who cannot. 2. Reading is to the mind what exercise is to body.

12. Comment on the following: 1. «Memory is the diary that we all carry about with us» (O.Wilde)

2. «Old wood best to burn, old wine to drink, old friends to trust and old authors to read» (F. Bacon)

3. «Tell me what you read and I will tell you what you are». (W. Goethe)

4. «What's the use of a book», thought Alice, «without pictures or conversations?» (L. Carroll)

13. Points for discussion: 1. What is your idea of a private collection of books?

2. You are a well-known writer. What would you tell your readers at the reader's conference?

3. Radio and television have made newspapers unnecessary. Do you agree?

14. Comment on the following: 1. «No furniture is so charming as books, even if you never open them and read a single word». (S. Smith)

2. «I would sooner read a time-table or a catalogue than nothing at all». (W. S. Maugham)

3. «Never read any book that is not a year old». (R. Emerson).

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