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ВВЕДЕНИЕ

Данное учебное пособие предназначено для студентов высших учебных заведений разного профиля и слушателей курсов английского языка и направлено на развитие иноязычной коммуникативной компетенции обучающихся.

Овладение коммуникативной компетенцией предполагает формирование целого комплекса умений: 1) отбор лексических, грамматических и фонетических средств в соответствии с целью высказывания, а также социокультурными особенностями ситуации общения; 2) грамотное построение фразы, избегая дословного перевода (калькирования) с родного языка на иностранный; 3) логически связанное изложение мыслей в сверхфразовых единствах.

Главенствующее значение в деятельности общения играет его *содержание* – то, что вы хотите донести до собеседника и что он в свою очередь адресует вам. В этой связи основной акцент в пособии делается именно на повышении содержательной осведомленности студентов в рамках тематики, составляющей, на взгляд авторов, основу учебной деятельности иноязычного общения с проекцией на последующее реальное общение.

Содержание данного пособия отобрано в соответствии с требованиями Государственного образовательного стандарта и включает следующие разделы: путешествия, культурные традиции и праздники англоговорящих стран, современные языки – их настоящее и будущее, мир средств массовой информации, литературное творчество и чтение книг, школа как система и современные подходы к обучению, личность и характер, работа и карьера и др. Авторы стремились охватить важные аспекты делового профессионального общения, а также культурологическую составляющую межличностного взаимодействия.

Структура отдельных модулей пособия варьируется в соответствии с особенностями изучаемой темы, а также формируемыми навыками и умениями. Однако неизменным остается наличие основного и дополнительного текстов, заданий на антиципацию, проверку усвоения полученной информации, а также критического анализа и оценки прочитанного материала, сопоставление сходных и различ-

ных точек зрения, доказательство своей точки зрения, в том числе основываясь на собственном опыте. Некоторые модули пособия содержат аутентичные фрагменты взаимодействия между людьми в различных контекстах, записанные на аудио и видеоносители. Пособие содержит также задания, направленные на развитие надпредметных умений, которые востребованы в профессиональной деятельности в самых разных сферах – написание дефиниций, составление классификаций, систематизация и реферирование материала.

В конце пособия приводится приложение, содержащее дополнительный лексический и культурологический материал по ключевым разделам, а также глоссарий – слова и выражения, необходимые для эффективного общения в рамках изученных тем.

Надеемся, что занятия по данному пособию окажутся полезными для вас не только с точки зрения развития языковых умений, но также для развития общей эрудиции, критического мышления и полноценного общения в современном поликультурном мире. Желаем вам успеха!

UNIT 1

PITFALLS OF BIOGRAPHY WRITING

INTRODUCTION TO TEXT 1

Discuss the following questions with the group:

1. What is the difference between a biography and autobiography?
2. What biographies or autobiographies do you know / have you read? What is your impression of them?
3. Why do you think people write biographies and autobiographies?
4. What is usually included in biographies and autobiographies? What could be the criteria for choosing these events?
5. Would you like to write your autobiography or memoirs?

TEXT 1

Autobiography

Why do people write biographies and autobiographies? Why do we enjoy reading them? The answers to these questions partly lie in human psychology.

We all have our past. There are people whose life is so full of interesting experiences which can serve a lesson, an example, a piece of advice or just intelligent reading for others that a special genre in literature -- autobiography -- has existed for centuries. It is true that some lives are much more **intricate** than any fiction can describe. A curious fact is that some well-known writers started by creating memoirs of their childhood, youth or hard years wishing to share this with their readers. Some autobiographies describe whole epochs and help understand historical events and people's

mentality in definite periods. Maybe that's the reason why memoirs will never go out of fashion and can often compete with world classics.

A biography is a description or account of someone's life. An autobiography (*auto* meaning "self", giving "self-biography") is a biography of a person's life written or told by that same person. A biography is more than a list of impersonal facts (education, work, relationships, and death), it also portrays the subject's experience of those events. Unlike a profile or curriculum vitae (résumé), a biography presents the subject's story, highlighting various aspects of his or her life, including intimate details of experiences, and may comprise an analysis of the subject's personality.

A work is biographical if it covers all of a person's life. As such, biographical works are usually non-fiction, but fiction can also be used to portray a person's life.

The word *autobiography* was first used by the poet Robert Southey in 1809 in the English periodical, the *Quarterly Review*, but the form goes back to antiquity. Biographers generally rely on a wide variety of documents and viewpoints; an autobiography however may be based entirely on the writer's memory. Closely associated with autobiography (and sometimes difficult to precisely distinguish from it) is the form of memoir.

A memoir is slightly different in character from an autobiography. While an autobiography typically focuses on the "life and time" of the writer, a memoir has a narrower, more intimate focus on his or her own memories, feelings and emotions. Memoirs have often been written by politicians or military leaders as a way to record and publish an account of their public **exploits**.

Autobiographical works are by nature subjective. The inability -- or unwillingness -- of the author to accurately recall memories has in certain cases resulted in misleading or incorrect information. Some sociologists and psychologists have noted that autobiography offers the author an ability to recreate history.

One of the first great autobiographies of the Renaissance is that of the sculptor and goldsmith Benvenuto Cellini (1500--1571), written between 1556 and 1558, and entitled simply *Vita* (Italian:

Life). He declares at the start: “No matter what sort he is, everyone who has to his **credit** what seem or really are great achievements, if he cares for truth and goodness, ought to write the story of his own life in his own hand; but no one should **venture** on such a splendid undertaking before he is over forty.” These criteria for autobiography generally **persisted** until recent times, and most serious autobiographies of the next three hundred years **conformed** to them.

The earliest known autobiography in English is the early 15th-century *Booke of Margery Kempe*, describing among other things her pilgrimage to the Holy Land and visit to Rome. The book remained in manuscript and was not published until 1936.

VOCABULARY NOTES

- intricate – запутанный, замысловатый
- exploit – деяние, подвиг, похождение
- credit – честь, репутация
- venture – отважиться, решиться
- persist – упорствовать, сохраняться, продолжать существовать
- conform to smth. – следовать, подчиняться правилам, соответствовать, приспосабливаться

EXERCISES

I. Give the definition of a biography, autobiography and memoir. Which is more personal? Which is more detailed?

II. Answer the questions about the text:

1. What information do we get from a biography?
2. What is the difference between a biography and a CV?
3. When can we call a work “biographical”? How is it different from fiction?
4. When and by whom was the word “autobiography” first used?

5. Who usually writes memoirs and why?
6. Why are autobiographies usually subjective?
7. How did Benvenuto Cellini describe the purpose of writing an autobiography? What criteria did he state for it?
8. What was the first autobiography in English?

III. Explain the difference between the following words and use them in the sentences of your own:

Memory, memoir, reminder, reminiscence, recollection, resemblance; memorize, remind, recall, recollect, remember, resemble.

IV. LISTENING. Listen to the conversation between three friends and match the opinions with the names of the people who expressed them. Be careful: there is one statement which wasn't mentioned. Share your own view on the question.

The first speaker is Susan.

Susan

Arthur

Margaret

1. Autobiographies are rather useless.
2. Any person can write an autobiography if he has something to share.
3. Writing an autobiography takes a lot of time.
4. There's no place for imagination when writing an autobiography.
5. It's hardly possible to risk to entrust every event of your life to a biographer.
6. A biographer can misrepresent things.
7. Writing an autobiography is better than having a biography written by someone.
8. It's dull just to enumerate all the facts of your life.
9. What you include into your autobiography should be really important to you emotionally.
10. Both positive and negative experiences deserve to be recorded.

INTRODUCTION TO TEXT 2

What would you write in your autobiography? Why?

Read the pieces of autobiography written by three different people:

TEXT 2

A. If I were to write an autobiography, I'd try and avoid the trap of reinventing the actual history and detail of my own lived experience. There could be a tendency to want to present the facts in a slightly different manner; **embellishing** the narrative to make it seem more glamorous, exciting or readable. A good autobiography is characterised by **rigorous**, perhaps even a **ruthless** honesty. And a willingness to uncover all the facets of one's character, even those which could happily remain in the **recesses** of the mind far from the page and public **scrutiny**. For if the fear of revealing all is too overwhelming, then why undertake the task in the first place. Therefore, the decision to write an autobiography is not one that should be taken lightly. The objective must be to write what you know about yourself with an air of detachment, almost as though you had been observing an interesting stranger for many years. With this capacity you are in an ideal position to share something intimate and of value that will render the exercise worthwhile for the author and reader alike.

-- Paul Flitcroft (England)
SANE Director of Fundraising & Marketing

B. The “**boulders**” on the hill above Mycenae on which I hopped from one to another, trying to avoid the dry, sharp branches of the bushes in between, were, as I later believed, old coral heads, which had rather sharp grooves to them. I had, as was usual for me, decided to get an overview of the site from atop the hill beside it, and so I walked through a small shepherd's gate and then upwards from out of the ruins. As I reached the top I -- while watching

some scattered goats winding their ways **foraging** on some small paths between the boulders -- decided to walk to the other side of the hill so that I could see the open plains below, though the day was rather overcast. I remember thinking how now no one in the world knew where I was at that time, not family or friends, not even the personnel at the site behind me that Schliemann had found; most did not even know I was traveling in the Peloponnesus from Tübingen to view the historic sites I had for months been studying for my MA with Antioch College.

I sat, and looked and thought...about what I had seen, about my trip, about myself.

After deciding it was getting late, and time to return to the archaeological site, I was somewhat **stunned** when -- hurrying back across the hill -- I suddenly found myself laying in a bush with my arms scratched and bleeding, having slipped in my "tennis shoes" on a long-worn coral head. (One scratch to my surprise left a scar I could clearly see for more than two decades, though it was not really deep.) I recognized that if I was seriously injured here, no one would even miss me to come and help.

When I finally -- now in a more **cautious** hurry -- came over to the other side of the hill, I saw that all the tourist buses were gone, and -- as I learned after another maybe 15 minutes walking -- the isolated historical site was closed, and everyone had left.

-- Stephen Lapeyrouse (USA) about a time in spring of 1979
Author, essayist, English language private tutor, host and founder of *English Language Evenings Moscow*, and editor for the newspaper *English*

C. I remember the boat that took us out into the **swells** of the Pacific Ocean, beyond the last **headland** of the Queen Charlotte Islands. There at the end of the world, abandoned, alone, majestic, is the ancient Haida village of Chaatl. The pebble beach remains untouched, empty; and for a moment it seems there are ghostly

figures lying together on the stones: Ted Bellis -- a Haida elder, his lovely daughter, and a young traveler who seems somehow familiar. Thirty years on, and the memories remain **pristine** as a summer morning. Beneath the noon day sun we lay, searching for storm-shattered pebbles and glass on the beach. There are hidden eyes in the shadowed forest above us, immense trees which are really sentinels guarding an ancient secret, **rivulets** of water cutting channels of memory through the moss, **lichen** like a witch's hands gesturing just a little further up the hill. And there in a silent clearing a tree which suddenly is not a tree, but really a totem hidden in the womb of the forest, its tiny watchmen at the crown miraculously preserved as if thirty years had scarcely passed, and the mosquito which gives the pole its proper name is still in place, still climbs down the pole toward the yielding earth.



Chaatl Village (photo by Dr. M. Wilkinson)

The light is fading now; soon we must return to the boat; it will be time to go again out upon the sea, the roar of the surf blinding our eyes; and we will look back one last time from where we have come. Soon there will be only the memory of Chaatl -- village of loneliness, shadows, and ghosts.

-- Dr. Myler Wilkinson (Canada)
Co-founder of Mir Centre for Peace
Director of Centre for Russian and North American Studies, Selkirk College
Consultant in Canadian Studies, Moscow State University
Formerly Adjunct Professor in Humanities, Simon Fraser University

VOCABULARY NOTES

- embellish – украшать, приукрашивать
- rigorous – строгий, безжалостный, суровый
- ruthless – безжалостный, беспощадный, жестокий
- recess – укромный уголок, тайник (души, сердца)
- scrutiny – исследование, внимательный осмотр
- boulder – валун, большой камень
- forage – кормиться
- stunned – ошеломлённый, потрясённый
- cautious – осторожный, осмотрительный
- swell – возвышение; нарастание
- headland – мыс
- pristine – чистый, нетронутый
- rivulet – ручеёк, речушка
- lichen – лишайник

EXERCISES

V. Discuss the following questions in the group:

1. Which of the three texts seems more personal? Why?
2. What places are described in passages B and C?

3. What is the author's opinion on how an autobiography should be written in passage A?

4. What thoughts came to the author's mind in passage B and why?

5. What comparisons did the place bring to the author's mind in passage C? After his description, what impression of the place do you have?

6. Compare the emotional state of the authors when they wrote.

7. Why do you think the moments described in passages B and C remained in the authors' memory so brightly?

VI. Match the ideas with the texts where they were mentioned:

Text A

Text B

Text C

1. The author likes to get an overview of the site from atop the hill.

2. The author was travelling with his companion.

3. A person who has decided to write an autobiography must be extremely honest.

4. The author got to the site by sea.

5. You should be detached when writing about yourself.

6. The text has a description of a Haida Indian Totem pole.

7. The author had a small accident.

8. The purpose of an autobiography is to share something intimate and of value.

9. The author was hiking in a deserted place.

10. The author feels that nature around him is animated.

VII. Translate the sentences using the words from Texts 1 and 2:

1. Не будь таким **жестоким**! Расскажи, что с тобой произошло во время поездки?

2. Все граждане обязаны **подчиняться** закону.

3. Он всегда такой **осторожный**, как он мог **не принять** их слова **всерьёз**?

4. Я был **ошеломлён**, когда увидел их в этом месте, о котором, как я думал, никто не знал.

5. Нам необходимо **полагаться на факты и различные точки зрения**, чтобы не совершить ошибки.

6. **Древние** статуи прекрасно **сохранились**, охраняя вход в храм как **часовые**.

7. Книга долгие годы **оставалась только в рукописном варианте**, пока её не обнаружили учёные.

8. Некоторые исторические романы легко **соперничают** в популярности с фантастикой.

9. Я не могу **решиться** на такое опасное **дело**!

10. Боюсь, в своих воспоминаниях он **изображает** события слишком субъективно.

VIII. WRITING. Choose some event or period of your life which for some reason is memorable / dear to you. Try to describe it as if you were writing an autobiography (300--500 words).

UNIT 2

IDENTITY: OUR INNER SELF

INTRODUCTION TO TEXT 1

1. How would you define the notion of identity? What is it made of and how is it formed?
2. What makes people all so different? Consider the role of genes, social experience, gender, as well as other factors.
3. What meaningful stages does an individual go through in the course of life? How do they contribute to the evolution of identity?

TEXT 1

Originality Is Not Everything

There were once three sons of a wealthy businessman. Whenever they met, the two eldest, who were twins, used to quarrel about which of them should be their father's heir. The youngest, who was not in the least ambitious, took no part in their arguments. As soon as they left home, the father arranged for an adequate income to be provided for each of them, but insisted that apart from this they were to be financially self-supporting.

The elder twin, who had the advantage of good looks and a striking personality, decided that he would take up the stage as a career. He joined a small repertory company, acted in minor parts, was invariably unpunctual at rehearsals and was accordingly unpopular with his fellow-actors. He earned little and so had to live mainly on his allowance. He occasionally thought of changing his profession, but always put off making a decision, and he became increasingly bored and disillusioned.

His twin brother considered himself unconventional and original, so he set up as an artist. He rented a large dirty attic, which he converted into a studio, grew a beard and haunted the cafes

Конец ознакомительного фрагмента.

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