

# **BASIC LANGUAGE SKILLS ACQUISITION THROUGH ENGLISH LITERATURE**



**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ДЕРЖАВНИЙ ВИЩИЙ НАВЧАЛЬНИЙ ЗАКЛАД  
"УЖГОРОДСЬКИЙ НАЦІОНАЛЬНИЙ  
УНІВЕРСИТЕТ"  
ФАКУЛЬТЕТ ІНОЗЕМНОЇ ФІЛОЛОГІЇ  
КАФЕДРА АНГЛІЙСЬКОЇ ФІЛОЛОГІЇ**

**ЗАСВОЄННЯ ОСНОВНИХ МОВНИХ  
НАВИЧОК КРІЗЬ ПРИЗМУ АНГЛІЙСЬКОЇ  
ЛІТЕРАТУРИ**

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Навчальний посібник «Basic Language Skills Acquisition through English Literature» призначений для здобувачів вищої освіти денної та заочної форм навчання першого (бакалаврського) рівня освітньо-професійних програм «014 Середня освіта (Мова та література (англійська), 035 Філологія» факультету іноземної філології Ужгородського національного університету має на меті розвиток та вдосконалення вмінь та навичок усної та писемної комунікації студентів. Ужгород: УжНУ, 2023. 80с. [електронне видання]

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*Рекомендовано до друку методичною радою факультету іноземної філології Ужгородського національного університету (протокол № 6 від 30.06.2022р.) кафедрою англійської філології Ужгородського національного університету (протокол № 10 від 31 травня 2022 р.)*

## ПЕРЕДМОВА

Одним із найважливіших стратегічних завдань модернізації сучасної освіти України є забезпечення якості підготовки фахівців відповідно до міжнародних вимог і стандартів. Приєднання України до європейського освітнього простору згідно з положеннями Болонської конвенції передбачає створення бази для майбутніх спеціалістів, які повинні ґрунтовно володіти фаховою іноземною мовою, що і спонукало видання цього посібника.

Навчальний посібник базується на комплексному підході до вивчення англійської мови з урахуванням останніх досягнень та вимог методики викладання англійської мови у вищих навчальних закладах України та за кордоном. Зміст і структура посібника зумовлюються професійною орієнтацією студентів-філологів іноземної мови та відповідають програмі з англійської мови. Посібник рекомендований для проведення занять з аспекту розмовної практики зі студентами ІV курсу факультетів іноземної філології.

Кожен тематичний розділ містить основний та додаткові тексти, чітко розроблену систему лексико-граматичних та комунікативних вправ для успішного розвитку та вдосконалення у студентів вмінь та навичок, що охоплюють всі види мовленнєвої діяльності. Тексти базуються на сучасних англомовних джерелах, відзначаються інформативністю, мають пізнавальне та культурологічне значення. Поетапне опрацювання кожного розділу під керівництвом і контролем досвідченого викладача забезпечує ефективний розвиток англомовної комунікативної діяльності студентів з урахуванням конкретної теми і сфери спілкування, творчого рольового виконання різноманітних завдань у конкретній мовленнєвій ситуації.

## ***CONTENTS***

- |  |                  |
|--|------------------|
| <b><i>1. Literature and Art</i></b>                        | <b><i>6</i></b>  |
| <b><i>2. TED-ED lessons on English literature</i></b>      | <b><i>49</i></b> |
| <b><i>3. The history of English literature (table)</i></b> | <b><i>77</i></b> |

## Literature and Art

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### WARM-UP

1. What is literature? Think of a definition using your own words or the ones below.

those written especially  
lasting with high  
works artistic value

2. What do all these people have in common? What do you know about them?

John Donne  
Virginia Woolf  
Charles Dickens  
Alfred Lord Tennyson  
J.K. Rowling  
Lewis Carroll  
C.S. Lewis  
Roald Dahl  
H.G. Wells  
Jane Austen  
Shakespeare  
D.H. Lawrence  
Agatha Christie  
Charlotte Bronte  
J.R.R. Tolkien  
Beowulf  
George Orwell

### Answer the following questions:

1. How is literature like life?
2. What is literature supposed to do?
3. How can we use literature to explain or clarify our own ideas about the world?
4. What influences a writer to create?
5. How does literature reveal the values of a given culture or time period?

# The inspiring truth in fiction

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TOMAS ELEMAN

## Previewing

1. Work in groups. Do you agree with the following quotations? What are your feelings about reading literature?

- 1) *Literature is the art of writing something that will be read twice.* Cyril Connolly (1903–1974)
- 2) *Literature is news that STAYS news.* Ezra Pound (1885–1972)
- 3) *The greatest thing to be gained from the reading of books is the desire to truly communicate with one's fellow man.* Henry Miller (1891–1980)

2. What books had an influence on you as a child? How did they influence you?

## Viewing 1

You are going to watch a TED talk by *Tomas Elemans* from the Small Thing, Big Idea series called, "*The inspiring truth in fiction*". Before you watch, read these questions, and try to predict the answers. Then watch and check your ideas.

- 1) *What do we lose by choosing non-fiction over fiction?*
- 2) *How does the study of fiction and non-fiction texts help individuals construct their understanding of reality?*
- 3) *What is empathy? How does storytelling create empathy?*
- 4) *What is narrative immersion? In what ways are all narratives influenced by bias and perspective?*

## Building Vocabulary

### 1.

a) *Match each word or word combination in bold to its definition.*

Day by day we **are exposed to** any streams of news, updates, information. Our brains are busier than ever. The personality in the media can make us feel **immune**. Non-fiction can offer something new, more knowledge on a certain subject, a **life hack**. I also get excited by titles like ‘the innovated **dilemma**’, ‘start with why’ and ‘**increase your focus**’.

*Empathy is a friendly enemy to our feeling of self-importance.* Storytelling can help us not only understand but feel the complexity, the emotions, the situations of distant others. It can be a vital **antidote** to distress and all the noise around us.

*Empathy is a human form of **mind reading**.*

- 1) *not affected by something that happens or is done*
- 2) *something that makes an unpleasant situation better*
- 3) *make it possible for someone to experience new ideas*
- 4) *a situation in which it is very difficult to decide what to do, because all the choices seem equally good or equally bad*
- 5) *refocus one’s attention*
- 6) *the practice of knowing what someone else is thinking without being told*
- 7) *the ability to understand other people’s feelings and problems*
- 8) *a strategy or technique adopted in order to manage one's time and daily activities in a more efficient way*

b) *Do you agree with the statements in italics? Say why/why not.*

2. *Which verbs from the box complete these phrases?*

*increase be usher make trigger get  
simulate*

- ✚ ... in control of your life
- ✚ ... your focus
- ✚ ... a step into other realities
- ✚ ... somebody into other worlds
- ✚ ... into the book
- ✚ ... artfully ... imagination
- ✚ ... the mental state

### 3. Answer the questions using the word combinations in task 2.

- 1) *How is literature like life?*
- 2) *What is literature supposed to do? How can we use literature to explain or clarify our own ideas about the world?*
- 3) *How does what we know about the world shape the stories we tell? How do the stories we tell about the world shape the way we view ourselves? How do our personal experiences shape our view of others?*

## Viewing 2

### 1. Watch Tomas Elemans' TED talk

([https://www.ted.com/talks/tomas\\_elemans\\_the\\_inspiring\\_truth\\_in\\_fiction](https://www.ted.com/talks/tomas_elemans_the_inspiring_truth_in_fiction)). Complete the chart showing the pros and cons of fiction and non-fiction.

	Pros	Cons
<b>Fiction</b>		
<b>Non-fiction</b>		

**Comment on the following statements. Pay special attention to sentence fragments in bold.**

- 1) "... reading books is **taught in action**".
- 2) "... when we **mirror how we would feel** in the situation the main characters are in, we also **simulate their mental state and imagine being them**".
- 3) "... good writers can create a storyline that **takes us by the hand and lets our imagination do the rest**".
- 4) "... literature **searches and poses questions** ... it doesn't **provide any ready-made answers**".

**3. Tomas Elemans makes extensive use of metaphors, detached constructions, nominative sentences, and rhetoric questions in his talk. What is their function?**

### **Speaking**

Elemans' reading a fiction book borrowed from his mother opened his eyes to new feelings, ideas, and experiences.

- 1) *What other forms of art could produce the same effect?*
- 2) *How could someone achieve the same goal with their help?*
- 3) *Are there universal themes in literature that are of interest or concern to all cultures and societies?*
- 4) *Why are there such universal themes in literature?*
- 5) *What are the characteristics or elements that cause a piece of literature to endure?*
- 6) *How do novels, short stories, poetry, etc. relate to the larger questions of philosophy and humanity?*
- 7) *What is creativity and what is its importance for the individual / the culture?*

It is widely acknowledged that a literary text with its richness and variety can be stimulating for language learners and can be used to elicit a wide range of responses from the learners which are facilitating for language teaching and learning. It can stimulate imagination of the learners, offer specimens of authentic use of language and provide ample opportunities for discussions. It ensures students' personal involvement in the learning process and bridges the gaps between the cultures and makes them familiar with the norms and behaviors of the people of the target language. Thus the use of literary text in language class can act as a means of cultural enrichment. It helps the learners to get familiar with the socio-political backgrounds of target language society and also makes them understand how communication takes place in a particular community. This broadens their horizon of understanding the common human nature. Moreover, the learners learn to be more tolerable and sensible when they confront the differences in other culture and their

***The benefits of Using Poetry in Language Teaching***

- A. *helps to appreciate the writer's composition process, which students gain by studying poems by components;*
- B. *develops sensitivity for words that may later grow into a deeper interest and greater analytical ability;*
- C. *evokes feelings and thoughts in heart and mind,*
- D. *makes students familiar with figures of speech (i.e. simile, metaphor, irony, personification, etc.) due to their being a part of daily language use.*

***The benefits of Using prose in Language Teaching:***

- A. *promotes language development,*
- B. *gives students the chance to use their creativity,*
- C. *promotes critical thinking skills,*
- D. *facilitates teaching a foreign culture,*
- E. *helps students to go beyond the surface meaning and dive into underlying meanings.*

## LITERATURE

### Active Vocabulary

- ❖ art, art of literature, work of art, a person susceptible to art, method of art, to produce a work of art, the art of making friends
- ❖ to make no distinction (between), to make/draw a distinction, a writer of true distinction, to lack distinction
- ❖ inspired revelation/speaker/writer/composer/painter
- ❖ to reveal oneself to the people,
- ❖ to preach a sermon
- ❖ message, the message of the book, to get the message, to deliver the message, a ringing/penetrating message that goes home
- ❖ to write a book/an opera, to compose a symphony, to paint a picture
- ❖ a request for accurate information/revelation, a person possessed of accurate information, to contain information
- ❖ to reveal one's essential and spiritual relations
- ❖ to require a tremendous/heartbreaking effort
- ❖ spiritual/political/social/religious consciousness
- ❖ to create one's soul
- ❖ to place before somebody the picture of the world
- ❖ to come into the world,
- ❖ to make a new epoch
- ❖ to master with great effort and toil
- ❖ to get a hearing, to fascinate the hearers
- ❖ to be moved to the most furious and violent indignation
- ❖ to provide a garment of almost supernatural beauty
- ❖ to master words until one can turn them into music
- ❖ to act on one's senses/imagination
- ❖ to take an extraordinary delight in something

## LITERATURE AND ART

*from the essay "Literature and art" by G.B. Shaw*

I make no distinction between literature and art. Literature is one of the forms of art and all art is one.

Art, and particularly the art of literature, does pretend in Great Britain especially and more or less throughout Christendom, to be the method of inspired revelation. It is believed by the great mass of Christian people that when God wished to reveal Himself to the people He did not write an opera or compose a symphony or paint a picture. He wrote a book - in fact, a number of books - which are connected together in the volume called the Bible. From that point of view, the Bible is a work of art, of a very remarkable character, of very fine art. Now, how far can that claim be substantiated? - how far is the art of literature in particular the method of inspired revelation?

Suppose when you are leaving the City Temple one evening a man asks you, "*What is the shortest way to Aldersgate Street Station?*" and before you have had time to answer, another man says, "*What shall I do to be saved?*" Both men are asking "the way", and yet the answers must be very different. The first question is simply a request for accurate information; the second is really a request for revelation. You can get accurate information from almost anybody, but for revelation you have to go to the inspired speaker, writer, composer, and painter.

When a man writes a drama or a book or preaches a sermon or employs any other method of art, what he really does is to take the events of life out of the accidental, irrelevant, chaotic way in which they happen, and to rearrange them in such a way as to reveal their essential and spiritual relations to one another. Leaving out all that is irrelevant, he has to connect the significant facts by chains of reasoning, and also to make, as it were, bridges

of feeling between them by a sort of ladder, get the whole thing in a connected form in to your head, and give you a spiritual, political, social, or religious consciousness. Literally, then the work of the artist is to create mind. Literature has not merely to save your soul; that would be a very simple thing if you have soul; writer's real difficulty is to create your soul; and he can only do that by placing before you the picture of the world and the significance of it, so that you become, not merely a person possessed of accurate information, but in the largest sense a human being, which means to a certain extent a poet, a person susceptible to art.

It requires a tremendous, and even heartbreaking, effort to produce a work of art, and no consideration of mere money-making will induce a man to make it. As a matter of fact, the inducement does not exist, because the man who produces a really new and original work of art always gets far more kicks than hapence. The odd thing is that when, for the first time, a new work of art comes into the world people do not look at it with indifference, but they are moved to the most furious and violent indignation. That has been the history of nearly all the great works of art that have made a new epoch. They have cost a tremendous effort.

And great artists, in order to get a hearing, have to fascinate their hearers; they have to provide a garment of almost supernatural beauty for the message they have to deliver. Therefore, when a man has a message to deliver in literature, with great effort and toil he masters words until he can turn them into music. He becomes a master of rhetoric that affects you like music. You cannot read it as you do the paragraphs in the newspaper that contain mere accurate information it acts on your senses and imagination in some strange way that, although you do not altogether understand the content of it, yet you feel that it is a great ringing message to you, a penetrating message that goes

home. It startles you, and you take an extraordinary delight in it.

### *GLOSSARY*

- ❖ **Christendom** - (old use) all Christian people in general
- ❖ **message** –a spoken or written piece of information; the important or central idea
- ❖ **consciousness** - all ideas, opinions held by a person or a group of people
- ❖ **to induce** - to lead someone into an act often by persuading
- ❖ **to affect** - to act on one's senses, to produce an effect

## **Teaching English through Literature**

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### **Poetry**

#### **I. Understanding poetry.**

Understanding poetry in a foreign language often seems hard at first, even discouraging, because the words and the forms used appear so different from those in everyday life. But poetry, which comes from the heart, was never meant to be a boring and difficult exercise. To enjoy it, you need to learn how to understand it and in doing so, I would suggest the following.

1. Listen to the words, without troubling too much about what they mean, in the same way as you would listen to a new piece of music. If it's not possible to listen, and then read them aloud to you, just enjoying the sound and rhythm they make.

[https://youtu.be/4MWBW\\_c7Fsw](https://youtu.be/4MWBW_c7Fsw)

**Sonnet 66**

*Tired with all these, for restful death I cry,  
 As to behold desert a beggar born,  
 And needy nothing trimm'd in jollity,  
 And purest faith unhappily forsworn,  
 And gilded honour shamefully misplac'd,  
 And maiden virtue rudely strumpeted,  
 And right perfection wrongfully disgrac'd,  
 And strength by limping sway disabled  
 And art made tongue-tied by authority,  
 And folly, doctor-like, controlling skill,  
 And simple truth miscall'd simplicity,  
 And captive good attending captain ill:  
 Tir'd with all these, from these would I be gone,  
 Save that, to die, I leave my love alone.*

*W. Shakespeare*

**GLOSSARY*****Tired with all these, for restful death I cry:***

- The author is weary of life. He's tired of the injustices he sees, the slings and arrows, of all these.
- And he cannot fix these things, which increase his despair. He's helpless. He has no personal control over them. They're things he is powerless to improve.

***As, to behold desert a beggar born,***

- Desert here means "virtue", something that is "deserved". But it's portrayed as a beggar born. There's no social justice because honest virtue, that which is deserved, is born a beggar. It is deprived; something looked down upon, something that isn't honoured for what it is. Good, honest virtuous desert has a hard life from the start.

- Behold demonstrates that the following list of things are those that he sees/beholds.
- The alliteration of behold and beggar born binds the victim to the injustice.

***And needy nothing trimmed in jollity,***

- The first of the Injustices: Social injustice.
- Someone who is a needy nothing has fine clothes, looking and feeling very pleased with himself. The alliteration of needy nothing emphasizes the focus on the injustice.

***And purest faith unhappily forsworn,***

- The second of the Injustices: Religious injustice.
- Faith is renounced and disavowed.
- The alliteration of faith with forsworn again binds the victim to the injustice.

***And gilded honour shamefully misplaced,***

- Social injustice again: gilded honour like the trimmings of the needy nothing has-it-all.
- This is shamefully misplaced by those who claim to have honour. The undeserving have and the honest have not.

***And maiden virtue rudely strumpeted,***

- And again injustice. The virtuous maiden has been prostituted. Ugliness perverts beauty.
- This is another despairing characteristic of moral injustice that the great observer, Shakespeare, sees in the world that he lives and he is tired of.

***And right perfection wrongfully disgraced,***

- More moral injustice. Good, true, righteous people (like the maiden) are wrongly disgraced.

***And strength by limping sway disabled,***

- The important word here is sway. Sway, as used extensively in poetry, means "power", "governing authority", "state power". Here, it is limping sway: corrupt government, or at least corrupt authority. Strength is disabled by this corrupt authority. Something that should be able is instead disabled.
- Political injustice that the author looks upon with despair and without the position, authority or means to set it right.

***And art made tongue-tied by authority,***

- Now it's getting personal. Art, something of profound interest to our hero is tongue-tied.
- He is frustrated by his own art being tongue-tied by authority. Possibly a protest to the changes required by the Master of the Revels for any controversial matters in his works such as supporting Essex and the changes required to the play *Sir Thomas More*.
- A personal example of corrupt authority disabling strength and interfering with his own work: artistic injustice.

***And folly, doctor-like, controlling skill,***

- Foolishness, with artificial clinical precision, controlling skill. The lunatics have taken over the asylum. The fools are in control. The skilled are being weakened. More social injustice.

***And simple truth miscalled simplicity,***

- Simple, plain, honest truth is disparagingly called simplicity.

***And captive good attending captain ill.***

- Utterly brilliant line this. Extraordinary how he can convey so much lyric beauty with just 6 words.

- Goodness is trapped, made captive by ill (evil/vile/etc.) that is not only disgraceful in its own right but is a captain, a person of authority. Not a King or Queen, just a captain, someone who can get high enough to exercise authority and abuse it before he's found out.
- Captive good could well be perceived to be the decent author and Captain ill a person of higher social position yet of little or no worth. More social injustice.

***Tired with all these, from these would I be gone,***

- The Injustice Sandwich. Line 1 starts with Tired with all these and the couplet starts with Tired with all these and there's been plenty of beef provided in the middle.

***Save that to die I leave my love alone.***

- Good old Shakespeare. Back to what is his measure? What matters most to him? Not gilded honour with trimmings. Not some needy nothing. But a man of simple truth. A man who doesn't put up with fools gladly whatever gilded honour they pounce (to waste time doing silly things) about with. A captive good. A man who values honesty, beauty and most of all his love who keeps him going despite all the corruption and injustices he observes in the world. And a love who he couldn't possibly contemplate leaving alone at the mercy of all this ugliness.

**Speaking**

- 1) *A magnificent sonnet is reflecting on the injustices in the world that the author has grown weary of. **Name the types injustices mentioned in the sonnet.***
- 2) *Sonnet 66 is a meditation upon the speaker's despair and a desire to end his life that is only deterred by his love for his*

*friend who would be alone without him. Do you agree with this statement?*

***Reconstruct the original text***

---

*Because I'm tired of all of these things, I cry out for restful death:*

*Deserving people destined to be beggars,*

*And worthless people dressed up in fancy clothes,*

*And sacred vows broken,*

*And rewards and honours shamefully bestowed on the wrong people,*

*And chaste women turned into whores,*

*And people perfectly in the right disgraced with slander,*

*And the strong disabled by authorities who are weak,*

*And artists silenced by authority,*

*And fools controlling the wise like a doctor does the sick,*

*And simple truth mistaken for simple-mindedness,*

*And good enslaved by evil.*

*I'm tired of all these things and would like to escape them,*

*Except that if I die I leave the person I love all alone.*

---

*Find in the sonnet the following stylistic devices:*

<i>Repetition and parallelism</i>
<i>Alliteration</i>
<i>Framing/parallelism</i>
<i>Personification</i>
<i>Antithesis</i>
<i>Rhyming couplet</i>

### **Speaking**

*Do you agree with the statement that while there is the apparent observation of the fourteen-line structure and rhyme scheme of the Elizabethan sonnet, the most salient literary techniques of Shakespeare's **Sonnet 66** are repetition and parallelism?*

2. Now again listen to the words, without troubling too much about what they mean, in the same way as you would listen to a new piece of music. If it's not possible to listen, and then read them aloud to you, just enjoying the sound and rhythm they make.  
[https://youtu.be/q\\_F51DUMDOM](https://youtu.be/q_F51DUMDOM)

### ***The Love Song of J Alfred Prufrock***

*Let us go then, you and I,  
 When the evening is spread out against the sky  
 Like a patient etherised upon a table;  
 Let us go, through certain half-deserted streets,  
 The muttering retreats  
 Of restless nights in one-night cheap hotels  
 And sawdust restaurants with oyster-shells:  
 Streets that follow like a tedious argument*

*Of insidious intent  
 To lead you to an overwhelming question...  
 Oh, do not ask, "What is it?"  
 Let us go and make our visit.*

*T.S. Eliot*

## Speaking

The Love Song of J. Alfred Prufrock is a poem written by American-British poet T.S. Eliot.

The title of the poem is Eliot's first hint that this is not a traditional love poem at all. "J. Alfred Prufrock" is a farcical name, and Eliot wanted the subliminal connotation of a "prude" in a "frock." (The original title was "Prufrock among the Women.") This emasculation contributes to a number of themes Eliot will explore revolving around paralysis and heroism, but the name also has personal meaning for Eliot. He wrote the poem in 1909 while a graduate student at Harvard (though he revised it over the next few years, eventually publishing it in 1915 and in book form in 1917), and at the time he signed his name as "T. Stearns Eliot."

*J. Alfred Prufrock, a presumably middle-aged, intellectual, indecisive man, invites the reader along with him through the modern city. He describes the street scene and notes a social gathering of women discussing Renaissance artist Michelangelo. He describes yellow smoke and fog outside the house of the gathering, and keeps insisting that there will be time to do many things in the social world. **Dwell on the themes reflected in the given passage and prove your choice by quoting.***

Love
Loneliness

Relationships
Society
Time
Generation Gap
Isolation
Psychological Issues
Mental Stability
Hero Worship
Helplessness
Inevitability
Abandonment

*Match the half-lines of the poem*

<i>And indeed there will be time</i>
<b>1. For the yellow smoke</b>
<b>2. Rubbing its back</b>
<b>3. There will be time</b>
<b>4. To prepare a face to meet</b>
<b>5. There will be time,</b>
<b>6. And time for all the works</b>
<b>7. That lift and drop</b>
<b>8. Time for you</b>
<b>9. And time yet for</b>
<b>10. And for a hundred</b>
<b>11. Before the taking of</b>

T.S. Eliot

- a. a toast and tea.
- b. the faces you meet;

- c. and days of hands
- d. and time for me,
- e. a hundred indecisions,
- f. to murder and create,
- g. a question on your plate;
- h. that slides along the street
- i. there will be time,
- j. upon the window-panes;
- k. visions and revisions,

### Speaking

*Smoky haze spreads across the city. The haze is like a quiet, timid cat padding to and fro, rubbing its head on objects, licking its tongue, and curling up to sleep after allowing soot to fall upon it. The speaker resembles the cat as he looks into windows or into "the room," trying to decide whether to enter and become part of the activity. Eventually, he curls up in the safety and security of his own soft arms—alone, separate. **Does this stanza mean that Prufrock feels inferior and is unable to act decisively?***

## Questionnaire

***Read through the four poems you are given. Then decide which poem and which lines you would choose in response to the questions.***

1. If you had to **translate** one of the poems, which would it be? Which line(s) would you find most difficult?
2. If you were asked to **illustrate** one of the poems with a photograph or a sketch, which would you choose? Which line(s) would provide the focus for your illustrations?
3. If somebody wanted to set one of the poems to **music**, which

would you suggest? Are there any lines which could be repeated, as a refrain?

4. If you had the chance of *talking* to all four poets, which would you most like to meet? Which line(s) would you ask him or her to explain?

## POEMS

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And often is his gold complexion dimmed,  
 And every fair from fair sometimes declines,  
 By chance, or nature's changing course untrimmed,  
 But thy eternal summer shall not fade,  
 Nor lose possession of that fair thou owest,  
 Nor shall death brag thou wanderest in his shade,  
 When in eternal lines to time thou growest,  
 So long as men can breathe, or eyes can see,  
 So long lives this, and this gives life to thee.  
 (W. Shakespeare. Sonnet)

No man is an Island, entire of itself  
 Any man's death diminishes me,  
 Because I am involved in Mankind;  
 And therefore never send to know for  
 Whom the bell tolls, It tolls for thee.  
 (John Donne Devotions)

The isles of Greece, the isles of Greece!  
 Where burning Sappho loved and sung,  
 Where grew the arts of war and peace,  
 Where Delos rose and Phoebus sprung!  
 Eternal summer gilds them yet,  
 But all, except their sun, is set.  
 (Lord Byron. The Isles of Greece).

I wandered lonely as a cloud  
 That floats on high o'er vales and hills.  
 When all at once I saw a crowd,  
 A host, of golden daffodils;  
 Beside the lake, beneath the trees,  
 Fluttering and dancing in the breeze.  
 (*William Wordsworth. Daffodils*)

### ***Discussion***

1. Now, consider the themes of poems in question and unless the themes are given as the title, ask yourself what they are about. Read them again. By now you should have caught the mood - angry, sad, despairing, comic or whatever.
2. Study the phrases the poets have used to express their feelings. Don't be afraid to criticise if you don't like them.
3. Try to find out a little about the poets, the age in which they lived, the problems they faced, so that you can understand better what moved them to write the poems.
4. The poetry will now begin to mean something to you, even if you don't understand all the words. Now is the time to check the vocabulary, but don't let your anxiety over the meaning of a particular word spoil your pleasure in a line.
5. Read them again. Repeat them. How does it make you feel - happy? Bored? Sad? Excited?

### **II. Analysing poetry.**

*If music be the food of love, play on,  
 Give me excess of it that, surfeiting,  
 The appetite may sicken and so die.  
 That strain again, it had a dying fall.*

*O, it came o'er my ear like the sweet sound  
 That breathes upon a bank of violets,  
 Stealing and giving odour.  
 Enough, no more,  
 'Tis not so sweet now as it was before.*

W. Shakespeare - Twelfth Night

1. What do you think Shakespeare meant by, 'If music be the food of love' (line 1)?
2. Why should the appetite 'sicken and so die' (line 3)? Which 'appetite\*' is Shakespeare referring to?
3. Explain the following:
  - a) surfeiting (line 2);
  - b) strain (line 4);
  - c) a dying fall (line 4);
  - d) giving odour (line 7).
4. Pick out the words and phrases that are connected with
  - c) sound;
  - d) smell.
5. What difference in meaning is there in 'sweet' (line 5) and 'sweet' (line 8)?
6. The speaker says 'play on' (line 1) and 'Enough, no more' (line 7). What could be the reason for this change of mood?
7. Comment on any images of death in the poem.

**III. Find Ukrainian translations of the pieces of poetry given in exercises I, II. Compare them with the original. Was the style of the authors preserved in translations? Do you like them? Don't be afraid to criticise if you don't.**

# Teaching English through Literature

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## Prose

### WARM-UP

### The Woman in Black

- a) **Guess from the Title.** What might the story be about? What type of the story does it belong to?

**The adventure story** usually involves a character who is brought to the adventure by chance, and chance usually plays a large role in the episodes of the story. It usually includes dangerous situations, narrow escapes, problems to be solved through intelligence and skill, exotic people and places, and brave deeds.

**The fairy tale** a traditional story written for children that usually involves imaginary creatures and magic.

**The horror story** is a story in which the focus is on creating a feeling of fear. Such tales are of ancient origin and form a substantial part of the body of folk literature. They can feature supernatural elements such as ghosts, witches, or vampires, or they can address more realistic psychological fears.

**The spy story** is used for fiction dealing with **espionage** [*ˈɛspiənaːʒ*], secret agents and with secret service agencies.

**The Romance** is a novel, movie, or genre of popular fiction in which characters fall in love or begin a romantic relationship

*The detective story* is a narrative about someone who investigates crimes and obtains evidence leading to their resolution

*The autobiography* is an account of a person's life written or otherwise recorded by that person.

*Watch the trailer, read the synopsis and check whether you were right.*

<https://youtu.be/dPYMUnJGURI>

The story begins with Arthur Kipps, a retired solicitor who formerly worked for Mr. Bentley. One night he is at home with his wife Esme and four stepchildren, who are telling ghost stories. When he is asked to tell a story, he becomes irritated and leaves the room, and begins to write of his horrific experiences several years in the past.

Many years earlier, whilst still a junior solicitor for Bentley, Kipps was summoned to Crythin Gifford, a small market town on the north east coast of England, to attend the funeral of Mrs. Alice Drablow. Kipps is reluctant to leave his fiancée, Stella, but he is eager to leave the London smog. The late Drablow was an elderly and reclusive widow who lived alone in the desolate and secluded Eel Marsh House.

The house is situated on Nine Lives Causeway. At high tide, it is completely cut off from the mainland, surrounded only by marshes and sea frets. Kipps soon realizes there is more to Alice Drablow than he originally thought. At the funeral, he sees a woman dressed in black and with a pale face and dark eyes, which a group of children are silently watching. While sorting through Mrs Drablow's papers at Eel Marsh House over the course of several days, he endures an increasingly terrifying

sequence of unexplained noises, chilling events and appearances by the Woman in Black. In one of these instances, he hears the sound of a horse and carriage in distress, closely followed by the screams of a young child and his maid, coming from the direction of the marshes.

Most of the people in Crythin Gifford are reluctant to reveal information about Mrs Drablow and the mysterious woman in black. Any attempts by Kipps to find out the truth causes pained and fearful reactions. From various sources, Kipps learns that Mrs Drablow's sister, Jennet Humphrey, gave birth to a child, Nathaniel. Because she was unmarried, she was forced to give the child to her sister. Mrs Drablow and her husband adopted the boy, and insisted that he should never know that Jennet was his mother. The child's screams that Kipps heard were those of Nathaniel's ghost. Jennet went away for a year. When realising she could not be parted for long from her son, she made an agreement to stay at Eel Marsh House with him as long as she never revealed her true identity to him. She secretly planned to abscond from the house with her son. One day, a horse and carriage carrying the boy across the causeway became lost and sank into the marshes, killing all aboard, while Jennet looked on helplessly from the window.

After Jennet died, she returned to haunt Eel Marsh House and the town of Crythin Gifford, as the malevolent Woman in Black. According to local tales, a sighting of the Woman in Black presaged the death of a child.

After some time (but still years before the beginning of the story), Kipps returns to London, marries Stella, has a child of his own, and tries to put the events at Crythin Gifford behind him. At a fair, while his wife and child are enjoying a horse and carriage

ride, Kipps sees the Woman in Black. She steps out in front of the horse and startles it, causing it to bolt and wreck the carriage against a tree, killing the child instantly and critically injuring Stella, who dies ten months later.

Kipps finishes his reminiscence with the words, "They have asked for my story. I have told it. Enough."

*Listen to the audio book “The Woman in Black” find and dwell on the elements of the Gothic Novel in the book.*

<https://youtu.be/l4ii8HCdc6w>.

- ✚ **Supernatural imagery.** If asked to describe Gothic Literature, you might first think of dark and/or supernatural imagery, which are key devices used against the confines of realism.
- ✚ **Elaborate diction.** Where formal realism uses simple diction, Gothic novels go elaborate.
- ✚ **External drama.** Where formal realism focuses on the inner workings of the individual, Gothic novels home in on the environment and how all the character's actions come into play.
- ✚ **Romance.** A Gothic novel is something of an inverted romance, as it tends to see things from the seamy side.
- ✚ **Blend of Fantasy and Realism.** However, what makes Gothic Literature unique is not in the type of life it sees and represents but in how it blends the real with the imaginary. This blend produces terror because of the suspense and unpredictability associated with the paranormal and unknown and also makes the characters within Gothic Literature even more realistic than those in novels from other genres.
- ✚ **Real People in Unreal Situations.** No matter how fantastical and insane the situation is, a Gothic novel's characters always

react in ways that are truer to everyday responses to these circumstances than the circumstances themselves, even providing natural explanations for what the reader knows is supernatural. This is a key element in Gothic Literature. Its blend of realism and fantasy means that the characters are developed as true to what they would be in the real world while they are placed in situations that are completely unreal. To put it simply, Gothic Literature is about how real people react in unreal situations. For example, if a monk is offered a deal with the Devil he can't refuse, will he take it or just walk away?

### **Split exchanges.**

*Match each remark in task sheet A with one of the responses given in task sheet B. If you feel that several responses are possible, note your alternative choices.*

#### ***TASK SHEET A***

---

1. 'Can't you bring yourself ever to forgive me?'
2. 'Look, I'll tell you what I know from the beginning, only it will take some time, I am afraid. . .'
3. 'What do you think of her? Is she not very charming?'
4. 'Never marry! This is a new resolution!'
5. 'And do you think it takes one long to get used to this country?'
6. 'You think she's a man-hater?'
7. 'He's an astute man.'
8. 'I would like to know.'
9. 'Tell me what goes on. What are you doing now?'
10. 'And you find life happier now?'

11. 'Do you want me to kiss you in a way that is not tired?'
12. 'It is beyond my powers - the powers of far wiser men than me - to help you here.'

### ***TASK SHEET B***

---

1. 'If you like.'
2. 'She thinks she is.'
3. 'He's bloody pompous.'
4. 'Never, never! I wouldn't marry you if you were the last man on earth.'
5. 'I do not - I will not believe that.'
6. 'The guard is looking at us. I am putting the fishing-rod together.'
7. 'Oh! Yes - very - a very pleasing young woman.'
8. 'Infinitely.'
9. 'It would be better if you didn't know.'
10. 'You mean you know why Mrs. Turner was murdered?'
11. 'Well, I should say it takes about four or five years for your blood properly to thin down.'
12. 'It is one that I shall never change, however.'

### **Reconstruct the dialogue**

1. *I must keep in good health and not die.*
2. *And should you like to fall into that pit, and be burning there forever?*
3. *This is the little girl respecting whom I applied to you.*
4. *Perhaps the less said on that subject the better, Mr. Brocklehurst.*
5. *Ten years.*
6. *No sir.*
7. *They go to hell.*

8. *A pit full of fire.*
9. *So much? Your name, little girl?*
10. *What must you do to avoid it?*
11. *How can you keep in good health? Children younger than you die daily.*
12. *Jane Eyre, sir.*
13. *And what is hell? Can you tell me that?*
14. *Well, Jane Eyre, and are you a good child?*
15. *Her size is small: what is her age?*
16. *Sorry indeed to hear it. No sight is as sad as that of a naughty child, especially a naughty little girl. Do you know where the wicked go after death?*

**Watch and check** [/https://youtu.be/6SJYxamq-3g/](https://youtu.be/6SJYxamq-3g/)

### SUGGEST AUTHOR'S COMMENTS

<b>Mrs. Reed</b>	This is the little girl respecting whom I applied to you.
<b>Mr. Brocklehurst</b>	Her size is small: what is her age?
<b>Mrs. Reed</b>	Ten years.
<b>Mr. Brocklehurst</b>	So much? Your name, little girl?
<b>Jane Eyre</b>	Jane Eyre, sir.
<b>Mr. Brocklehurst</b>	Well, Jane Eyre, and are you a good child?
<b>Mrs. Reed</b>	Perhaps the less said on that subject the better, Mr. Brocklehurst.
<b>Mr. Brocklehurst</b>	Sorry indeed to hear it. No sight is as sad as that of a naughty child, especially a naughty little girl. Do you know where the wicked go after death?
<b>Jane Eyre</b>	They go to hell.
<b>Mr. Brocklehurst</b>	And what is hell? Can you tell me that?

<i>Jane Eyre</i>	A pit full of fire.
<i>Mr. Brocklehurst</i>	And should you like to fall into that pit, and be burning there forever?
<i>Jane Eyre</i>	No sir.
<i>Mr. Brocklehurst</i>	What must you do to avoid it?
<i>Jane Eyre</i>	I must keep in good health and not die.
<i>Mr. Brocklehurst</i>	How can you keep in good health? Children younger than you die daily

### PROMPT WORDS

*to tell / to suggest / to snap*

*to utter / to whisper / to groan*

*to add / to admonish / to exclaim*

*to say solemnly / to answer doubtfully / to respond respectively*

*to remark - to say what you have noticed about a particular person*

*to blurt out - to say smth without thinking esp. smth embarrassing*

### Speculation 1

#### SAMPLE TEXTS

1

He rose to go; and as if the movement had been the signal for their flight, Emma said, suddenly assuming a gay air:

'You have the passports?'

'Yes.'

'You are forgetting nothing?'

No.'

'Are you sure?'

'Certainly.'

'It is at the Hotel de Provence, is it not, that you will wait for at midday?'

He nodded.

Till tomorrow, then!' said Emma in a last caress; and she watched him go. He did not turn round.

2.

'What is the procedure in this town?' he said. 'Shall we be stopped?'

'There is no procedure,' the girl said. 'Some days they stop you, and some days they don't stop you. That's all.'

'What do we do?'

'We drive straight in.'

'It seems very obvious.'

'It is better to do the obvious thing. Better than trying to be clever.'

3.

'What's the matter?' I asked in my ordinary tone, speaking down to the face upturned exactly under mine.

'Cramp,' it answered, no louder. Then slightly anxious, 'I say no need to call any one.'

'I was not going to,' I said.

'Are you alone on deck?'

'Yes.'

'I suppose your captain's turned in?'

***Below are some brief explanations of the passages you have just read. Some are invented, others are true. For each passage, select one explanation only.***

---

1. The year is 1956. Two refugees from Eastern Europe are talking together in a hotel room in Brussels. They suspect that someone is listening at the door. She talks loudly and clearly,

to make sure that whoever is listening hears the wrong information.

2. A wealthy, ageing film producer describes in his autobiography how he moored his private yacht in a small Mediterranean port. He is tired of being pursued by journalists in Nice, Monaco, Cannes. One evening, while looking out to sea, he notices a swimmer clinging to his rope ladder. Another journalist? Probably. But she is most attractive. He pretends, for the moment, to be a member of the crew.
3. The scene takes place in Spain, at the height of the Inquisition. Emma (Emilia) is the daughter of a rich banker from Valladolid. Her father, knowing that he would be imprisoned by the Inquisition, arranged for his daughter to flee to France with a trustworthy young man. But can the young man be trusted?
4. The scene takes place in provincial France at the height of the revolutionary terror. An Englishman, the 'Scarlet Pimpernel', who helps French noblemen to escape to England, is now himself in great danger. He is being pursued. A young peasant girl, however, agrees to help him. Disguised in worker's clothes, he will drive with her in the farm cart, through the town and to safety.
5. The scene takes place in a small bay along the coast of Florida. An American coastguard, disguised as an ordinary yachtsman, is waiting to trap a small boat run by drug smugglers. While he is waiting, a swimmer suddenly appears alongside. The coastguard suspects he may be one of the smugglers.
6. A remote town in South America has been taken over by a fanatical religious sect. One of the members, a girl of seventeen has secretly written to a journalist asking him to

- write an exposé of the sect. The first and most dangerous step is to introduce him unnoticed into the town.
7. The time is around 1880. The captain of an old-fashioned sailing ship is becalmed in the South China Sea, miles from land (the nearest land is the bottom of the sea!). It is night. As he looks over the side of the boat, he sees a man in the water. The captain is astonished. Where could the man have come from? But he remains outwardly calm.
  8. An attractive woman in her mid-30s, unhappily married to a man of provincial importance (in 19th century France), is planning to elope the next day with her young, wealthy lover. He, in fact, will not come to the rendezvous.
  9. It is wartime in occupied France (1943). An injured British pilot, who has been sheltered by a sympathetic farmer, is being well cared for by the farmer's daughter. However, to obtain supplies, they must go to the nearest (occupied) town. She does not dare to go alone, and her father cannot go with her. The pilot must go with her.

## Speculation 2

*In each of the sets of passages below, one text stands out as being in some way different from the other two. Decide which is the 'odd man out' and why.*

1. You might like to ask why the Sun is able to supply its own light, heat, and energy, whereas the Earth and the other planets only shine feebly with the aid of borrowed light. Strange as it may seem, it is best to start this problem by considering the interior of the Earth.
2. The morrow brought a very sober-looking morning, the sun making only a few efforts to appear; and Catherine augured

from it everything most favourable to her wishes. A bright morning so early in the year, she allowed, would generally turn to rain; but a cloudy one foretold improvement as the day advanced.

3. Your mother and I were so happy then. It seemed as though we had everything we could ever want. I think the last day the sun shone was when that dirty little train steamed out of that crowded, suffocating Indian station, and the battalion band playing for all it was worth. I knew in my heart it was all over ' then. Everything.

1. Just as Paris would not be what it is without the Seine, or Leningrad without the Neva, or Vienna without the Danube, so Mostar would not be what it is if there were no Neretva. Reaching the town from the north, the river divides it with its green waters and unites it with its bridges. ;

2. Leningrad is a city of canals, a northern Venice of such beauty that there is no absurdity in the comparison, and as the taxi raced down the Nevski Prospekt, over what looked like pure ice, it seemed, with the huge flakes of snow drifting down into it out of the darkness of the northern night, yet another enchanted, frozen waterway.

3. Edinburgh is a city unlike any other. It has been called 'the Athens of the North' and had its site compared with the seven hills on which Rome was built. But Athens ('the Edinburgh of the South?') is in truth not more dramatic to look at, and if you search diligently you can find at least a dozen hills within the Edinburgh boundaries:

1. My love is like to ice, and I to fire:

How comes it then that this her cold so great

Is not dissolved through my so hot desire?

2. Discretion is the better part of Valerie

(though all of her is nice) lips as warm as strawberries

eyes as cold as ice.

3. Go, lovely Rose!

Tell her, that wastes her time and me,

That now she knows,

When I resemble her to thee,

How sweet and fair she seems to be.

### Speculation 3

#### SAMPLE TEXT

---

But to be in Seville without a guitar is like being on ice without skates. So every morning, while Kati went dancing with the Maestro Realito [*ˈmaɪstrəʊ*], I took lessons on the instrument in my room.

My instructor, one of Seville's most respected professors of the guitar, was a small sad man, exquisitely polite and patient, poorly but neatly dressed, and addicted to bow-ties, [*bəʊ ˈtaɪ*] made of wallpaper. Each day, at the stroke of ten, he knocked softly at my door and entered on tiptoe, as though into a sick room, carrying his guitar- case like a doctor's bag.

'How are we today?' he would ask sympathetically, 'and how do we proceed?'

Silently, he would place two chairs opposite each other, put me in the one facing the light, sit himself in the other, and then ponder (*замислится над*) me long and sadly while I played. Infinite compassion (sympathy), as from one who has seen much suffering, possessed his face while he listened. An expression also of one who, forced to inhabit a solitary peak of perfection, has nowhere to look but downwards at the waste of a fumbling world.

After an hour's examination, during which he tested all my faulty co-ordinations, he would hand me a page of exercises and bid me take them twice a day. Then, with a little bow, his chin resting mournfully upon his paper tie, he would leave me to visit his next patient.

Sometimes - but only very occasionally - he would relax at the end of the lesson, empty his pockets of tobacco dust, roll himself a cigarette, smile, and take up his guitar and play to me for an hour. Then his eyes would turn inward and disappear into the echoing chambers of his mind, while his long white fingers moved over the strings with the soft delicacy of the blind, lost in a dream of melody and invention. And faced with the beauty of his technique, the complex harmonies, the ease and grace, the supreme mastery of tone and feeling, I would feel like one of the lesser apes who, shuffling on his knuckles through the sombre (похмурі) marshes (болота), suddenly catches sight of Homo sapiens, upright on a hill, his gold head raised to the sky.

*(Laurie Lee: Cider with Rosie)*

## WORD PORTRAIT

---

1. Which of the prompt words given are most and which are least appropriate to the character described in the text under analysis?

Shy	Soft-spoken	Dirty	Smartly dressed
Pedantic	Clumsy	Proud	Punctual
Self-centered	Modest	Sarcastic	Strict
Impatient			

2. Which of the following adjectives and adjectival expressions can be applied to the literary character given from the point of view of the writer's skill in creating them:



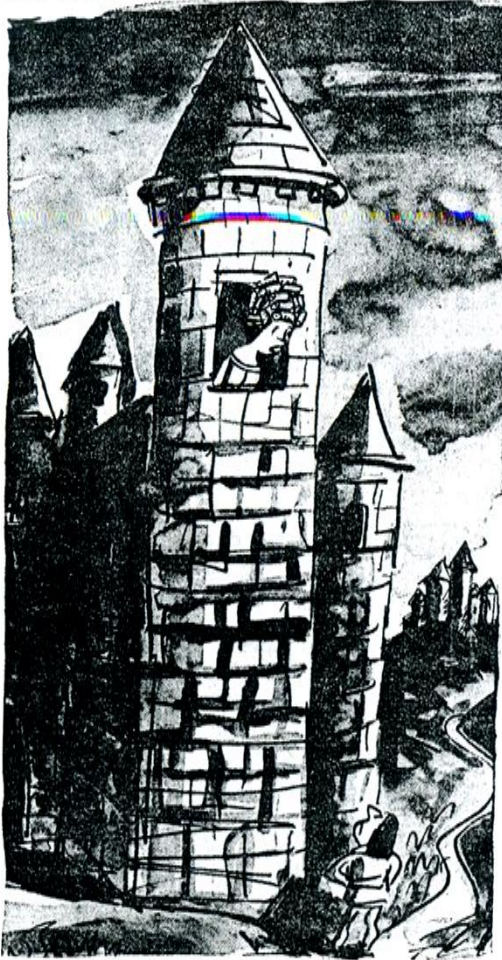
**Look at the following cartoons. Do you know which famous stories are they based on? Which do you find funny? Why?**

**1** Work in pairs.

Look at the following cartoons.

Do you know which famous stories they are based on?

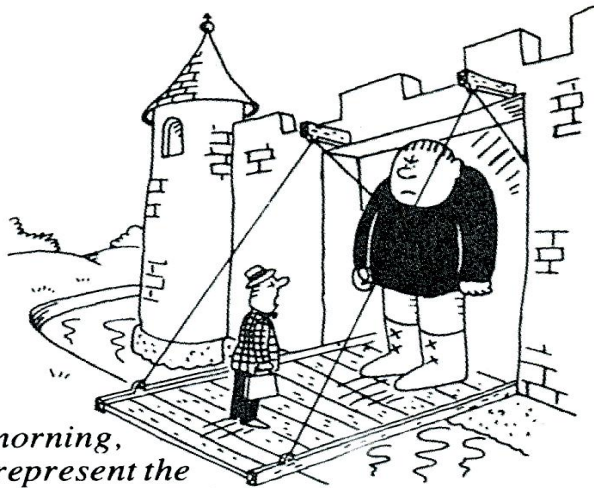
Which do you find funny? Why?



*"What a pity, I didn't expect you to come!"*



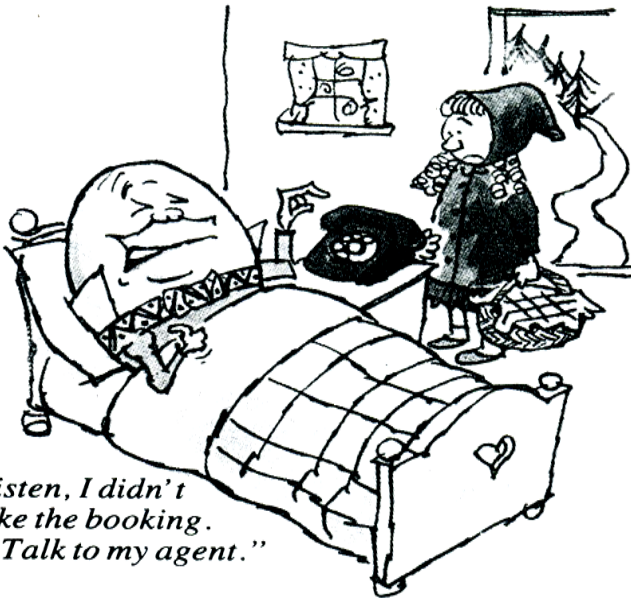
*"After I'd got rid of the rats  
they asked me to get rid of the  
environmental health officers."*



*"Good morning,  
sir. I represent the  
Inland Revenue. I understand you  
have a goose that lays golden eggs."*



*"For us you always stay young  
and beautiful, Snow White!"*



*"Listen, I didn't  
make the booking.  
Talk to my agent."*



*"I wonder what excuse you have  
this time, Robinson?"*

## THE STORIES THE CARTOONS ARE BASED ON

---

### **Rapunzel** [rə'pʌnzəl]

A man and his wife desperately wanted children, but had none. Next door lived a witch, who grew lettuces in her garden. The wife wanted a lettuce, so the husband stole one. The witch caught him. She predicted that the couple would have a child, but she (the witch) would take it as soon as it was born. A baby girl arrived, and they called her Rapunzel. The witch took her away and kept her in a tower with no door. The girl grew up to be a beautiful lady. Every day, the witch brought her food, and in order for her to enter the tower, Rapunzel let her long hair down

and the witch climbed up it. One day, a prince saw this happening, and when the witch had gone, shouted, 'Rapunzel! Rapunzel! Let down your hair!' They fell in love, and he rescued her.

### **The Pied Piper of Hamelin**

The Pied Piper [paid] (pied means of different colours) was hired by the mayor of the town of Hamelin in Germany to rid the town of rats. He did this by bewitching them with his pipe playing. The mayor then refused to pay him, so he did the same with the children, and they all disappeared into the mountains.

### **Humpty Dumpty and Little Red Riding Hood**

The cartoonist has put the two together, although they belong to separate stories. *Humpty Dumpty* comes from a nursery rhyme. He is an egg who falls off a wall, and 'All the king's horses and all the king's men, Couldn't put Humpty together again. '

*Little Red Riding Hood* is a young girl whose grandmother is eaten by a wolf. The wolf puts on the grandmother's clothes and waits for Little Red Riding Hood. 'What big eyes you've got. Grandma.' says the girl. 'All the better to see you with.' replies the wolf. 'And what big teeth you've got.' 'All the better to eat you with!' shouts the wolf. In one version of the story Little Red Riding Hood runs out of her grandmother's house, and the wolf is killed by the girl's father. In another, she is eaten 'whole' and rescued when the wolf is killed by a hunter.

### **The goose that lays the golden eggs**

This is from Jack and the Beanstalk. Jack sells his family cow for a magic bean, which grows and grows. Jack climbs up the beanstalk to where a giant and his wife live. The giant has a

goose that lays golden eggs, which Jack steals. Eventually, he chops down the beanstalk and kills the giant.

### **The king who couldn't laugh**

A king had lost the ability to laugh and challenged everyone in his kingdom to make him laugh. Many people tried but failed, until one person succeeded.

### **Robinson Crusoe**

Robinson Crusoe is the character in Defoe's story of I the man shipwrecked on a desert island for several years. He is befriended by Man Friday.

### **Snow White and the Seven Dwarfs**

Snow White's mother dies, and her father remarries, but the step-mother hates Snow White. The stepmother has a mirror which she puts a question to every day. 'Mirror, mirror, On the wall, Who is the fairest of them all.' The mirror usually says that she is, but one day it says 'Snow White.' The step-mother orders that Snow White be killed, but the man ordered to do this cannot bring himself to. Instead he leaves her in the forest, where she is adopted by seven dwarfs. When the step-mother again asks the same question to the mirror, it again replies 'Snow White'. The step-mother sets out to find her and poisons her with a doctored apple. Snow White loses consciousness for many years, and is finally woken up when a prince kisses her.

**TED-ED LESSONS ON ENGLISH LITERATURE**  
*Supplement 1*

**APRIL GUDENRATH A host of heroes**

**Previewing**

1. Are heroes good role models? Can you think of any examples of heroes who make good or bad role models?
2. The following words and phrases have been extracted from Gudenrath's talk.

*hero warrior supernatural kingdom to defeat evils  
dragon magical miraculous sword triumph to slay*

What do you expect to learn from the talk?

**Building Vocabulary**

- a) *Join the parts of the phrases. Then use some of them to complete the sentences.*

<b>epic</b>	monster
<b>to terrorize</b>	hero
<b>to defeat</b>	birth
<b>magical</b>	of morality
<b>road</b>	out of wedlock
<b>supernatural</b>	a kingdom
<b>miraculous</b>	the enemy
<b>code</b>	creature
<b>born</b>	rage

1. Stories of ... often include conceptions by fabulous circumstances and features such as intervention by a deity, ..., astronomical signs, hardship or, in the case of some mythologies, complex plots related to creation.
2. The Arthurian legend revolves around the ... which was adhered to by the Knights of the Round Table.
3. In ancient times a baby ... was a horrible sin for which there was no forgiveness.
4. Beowulf is the protagonist of old English epic poem and he is one of the original ....
5. Grendel is a man-eating ... defeated by the hero Beowulf in Old English legend.

***b. What is an epic poem? What are its characteristic features? Read the entry from Encyclopedia Britannica and check your answer.***

An **epic** is a long narrative poem recounting heroic deeds, although the term has also been loosely used to describe novels. In literary usage, the term encompasses both oral and written compositions. An epic may deal with such various subjects as myths, heroic legends, histories, edifying religious tales, animal stories, or philosophical or moral theories. Epic poetry has been and continues to be used by peoples all over the world to transmit their traditions from one generation to another, without the aid of writing. These traditions frequently consist of legendary narratives about the glorious deeds of their national heroes. Thus, scholars have often identified “epic” with a certain kind of heroic oral poetry, which comes into existence in so-called heroic ages. Such ages have been experienced by many nations, usually at a stage of development in which they have had to struggle for a national identity. This effort, combined with such other conditions as an adequate material culture and a sufficiently productive economy, tend to produce a society dominated by a

powerful and warlike nobility, constantly occupied with martial activities, whose individual members seek, above all, everlasting fame for themselves and for their lineages.

The main function of poetry in heroic-age society appears to be to stir the spirit of the warriors to heroic actions by praising their exploits and those of their illustrious ancestors, by assuring a long and glorious recollection of their fame, and by supplying them with models of ideal heroic behaviour. Heroic songs also were often sung before a battle, and such recitations had tremendous effect on the morale of the combatants.

## Viewing

1) *Watch the TED talk. Then choose the correct answer(s).*

<https://www.youtube.com/watch?v=p9Q8Dj3X2c>.

1) Which of the following are qualities of an epic hero?

- a) Strong
- b) Brave
- c) Handsome
- d) All previously mentioned

2) Why does Beowulf have to die?

- a) He is human
- b) He made a god angry
- c) He killed a dragon
- d) He had to right the wrongs of his father

3) How are tragic heroes different than epic heroes?

- a) They don't live happily ever after

- b) They have a tragic flaw that leads to their downfall
  - c) They only appear in tragedies
  - d) Only men can be tragic heroes
- 4) Which of the following characters is an example of a romantic hero?
- a) Beowulf
  - b) King Arthur
  - c) Oedipus
  - d) Romeo
- 5) Who killed King Arthur?
- a) His wife
  - b) His friend
  - c) His son born out of wedlock
- 6) According to the video, who is called upon to slay the evils in the world?
- a) Beowulf
  - b) King Arthur
  - c) Oedipus
  - d) Romeo
- 7) According to the final part of the video, what is the reason that we need heroes?
- a) To make us believe in the best of humanity
  - b) To sell movies
  - c) To write good stories
  - d) To fulfill our wants and needs

- 2) *Study the chart representing Joseph Campbell's 'hero cycle'. How many stories followed this pattern? How many stories today follow this pattern?*



## Speaking

- a. *Discuss these questions with a partner. Do you agree with the characterization of the heroes mentioned in the talk? Why or why not?*

In my opinion, an epic hero is ... because ...

I disagree, I think that...

- b. *Comment on the following statements.*

- 1) Heroes remind us of good in each of us, a need for hope and the importance of knowledge.
- 2) Beowulf lives behind stories to inspire others even today.

- c. *There is a new type of hero called the anti-hero. Can you list any examples of anti-heroes, and why they might be called that?*

## ISEULT GILLESPIE

### Everything you need to know to read "The Canterbury Tales"

#### Previewing

Work in groups. Do you agree with the following quotations by J.Chaucer? Substantiate your point of view.

- 1) *Patience is a conquering virtue.*
- 2) *People can die of mere imagination.*
- 3) *Nothing Ventured, Nothing Gained.*
- 4) *The greatest scholars are not usually the wisest people.*
- 5) *Life is short. Art long. Opportunity is fleeting. Experience treacherous. Judgment difficult.*

#### Vocabulary Building

1. *Complete the text, using the words and phrases from the list.*

<i>peasantry pilgrims satire prologue medieval nobility</i>
<i>courtly love bone of contention pious lust status</i>
<i>justice deception guildsmen relics</i>

Social ... is the major theme of The Canterbury Tales. The ... society was set on three foundations: the ... , the church, and the ... . Chaucer's satire targets all segments of the medieval social issues, human immorality, and depraved heart. For example, he exposes each social layers of his ... and beautifully illustrates how they fail to fulfill their actual duties.

The Knight's Tale, in the general ... , is an obvious example of ... where two knights fight for the hand of a fair lady. The

intensity of love makes them forget oaths and duties toward the state. Apart from courtly love and sexual desire, ... also plays a major role in *The Canterbury Tales*.

The idea of corruption also upholds thematic significance in *The Canterbury Tales*, because most of the characters associated with the church are not religious, ... or dutiful as they must be. The Pardoner's Tale is the best example of corruption. He is a medieval preacher assigned with the duty to collect money for holy purposes.

Competition is another major theme in *The Canterbury Tales*. It is explicitly stated in tales as well as present among the pilgrims. The Knight's Tale is set on the theme of competition where two prisoners fall in love with the same girl. Both are at good terms, but the lady becomes the ... and makes them opponent of each other.

Class or ... is another notable theme in *The Canterbury Tales*. This theme is explored through the comparison of the people who belong to a better class with those who attempt to appear as an upper class. Lies and ... are also one of the major themes in the prologue as well as individual tales. Most characters lie about their social status to maintain their respect. The thematic value of ...and judgment can be seen in the tales that demand answers.

The theme of a company in the general prologue is not only evident but also very strong. Pilgrims are going to visit the ... of Thomas Becket in the company of each other. Most of the pilgrims are ... , members of a specific trade. Many of them belong to the church, but they also represent a group. Although they belong to different standards and classes, they stay in a group, sharing the same purpose.

**2) *Match the parts of the word combinations together. Use them to characterize the style, language, and main themes in Chaucer's "The Canterbury Tales"***

<b>spirited</b>	figures
<b>medieval</b>	vision
<b>feudal</b>	prose
<b>panoramic</b>	tropes
<b>solemn</b>	characters
<b>lofty</b>	record
<b>literary</b>	stories
<b>vivid</b>	system

### Viewing

1. *After watching the TED talk, choose the right alternative.*

<https://www.youtube.com/watch?v=p9Q8Dj3X2c>

1) "The Canterbury Tales" is written in ....

- a). Ancient English
- b) Old English
- c) Middle English
- d) Modern English

2) The 24 tales are narrated by ....

- a) A knight
- b) Harry Bailey
- c) Chaucer
- d) Different characters

3) The characters are together because of ....

- a) A funeral
- b) A battle

- c) A pilgrimage
  - d) A banquet
- 4) Characters include ....
- a) Reeves
  - b) Nuns
  - c) Kings
  - d) Knights
- 5) The language of "The Canterbury Tales" was used between ... centuries and evolved from Old English.
- a) 11–13<sup>th</sup>
  - b) 11–14<sup>th</sup>
  - c) 12–15<sup>th</sup>
  - d) 13–15<sup>th</sup>
- 6) Most of the Middle English alphabet is not familiar today.
- a) True
  - b) False
- 7) The best tale out to be rewarded with ....
- a) Breakfast
  - b) Lunch
  - c) Dinner
- 8) "The Canterbury Tales" is a finished work.
- a) True
  - b) False

2) *Find the words in the talk that mean the same as the following.*

- a. old and no longer used
- b. relating to the social system of western Europe in the Middle Ages or any society that is organized according to rank
- c. religious leaders, especially Christian priests, ministers, etc.
- d. a person whose job is to buy and sell products in large amounts, especially by trading with other countries
- e. a type of question that describes something in a difficult and confusing way and has a clever or funny answer
- f. to use satire to show that people or ideas have bad qualities or are wrong
- g. conversation between the characters in a story
- h. words, phrases, images etc. that are used for an unusual or interesting effect
- i. a system of religious beliefs and honourable behaviour that knights in the Middle Ages were expected to follow
- j. a description of events in a story

3) *Answer the following questions.*

- 1) What has the journey been like for the characters of The Canterbury Tales?
- 2) What can we learn about medieval times from The Canterbury Tales?
- 3) What are three features of Chaucer's language and writing style?

### **Speaking**

1. Discuss the contributions of Chaucer as the architect of Modern English.
2. Geoffrey Chaucer is considered to be 'the morning star of the English poetry'. Why? Assess his contribution to English poetry.

**JACK CUTMORE-SCOTTS**  
**"All the World's a Stage" by William Shakespeare**

**Previewing**

*1. How much do you know about William Shakespeare, the greatest playwright and poet in the English language?*

1) When did Shakespeare live?

- a) 15<sup>th</sup>–16<sup>th</sup> centuries
- b) 16<sup>th</sup>–17<sup>th</sup> centuries
- c) 17<sup>th</sup>–18<sup>th</sup> centuries

2) What was the name of Shakespeare's theatre in London, now rebuilt?

- a) The Theatre Royal
- b) The Stratford
- c) The Globe

3) Which of these plays was not written by Shakespeare?

- a) The Fairie Queen
- b) Hamlet
- c) Romeo and Juliet

4) How many words do experts think Shakespeare invented that are still used today?

- a) 900
- b) 1,700
- c) 3,000

5) Shakespeare used some words that no longer exist in modern English. What do these words refer to– thou/thee/thine?

- a) The pronoun "they"
- b) The pronoun "he/she"
- c) The pronoun "you"

***2. Have you ever seen a Shakespeare play performed in English? Is it easy or difficult to understand a Shakespeare play in the original words?***

***Shakespeare has inspired writers and poets like no other author over the centuries. Comment on the quotes below.***

- 1) *We can say of Shakespeare that never has a man turned so little knowledge to such great account.* T. S. Eliot (1888–1965)
- 2) *When I read Shakespeare I am struck with wonder that such trivial people should muse and thunder in such lovely language.* D. H. Lawrence (1885–1930)
- 3) *If I say that Shakespeare is the greatest of intellects, I have said all concerning him. But there is more in Shakespeare's intellect than we have yet seen. It is what I call an unconscious intellect; there is more virtue in it that he himself is aware of.* Th. Carlyle (1795–1881)

### **Vocabulary Building**

***As you begin to explore the scenes of a play "As You Like It" by Shakespeare, you may notice occasional unfamiliar words. Some are unfamiliar simply because we no longer use them.***

***1. Practise guessing meanings of the words from context.***

- a. At first the infant,  
    **Mewling** and puking in the nurse's arms
- b. And then the lover,  
    Sighing like furnace, with a **woeful** ballad
- c. Then a soldier,  
    Full of strange **oaths** and bearded like the **pard**
- d. Seeking the **bubble reputation**
- e. In fair round belly with good **capon** lin'd
- f. Full of wise **saws** and modern instances
- g. Into the lean and slipper'd **pantaloon**
- h. His **youthful hose**, well sav'd, a world too wide
- i. Turning again toward childish **treble**, pipes  
    And whistles in his sound
- j. Is second childishness and mere **oblivion**;
- k. **Sans** teeth, **sans** eyes, **sans** taste, **sans** everything.

2. Below, you'll find a handy list of the most common words and phrases used by Shakespeare. Explain their meaning.

- ✚ All that glitters isn't gold (*Macbeth*)
- ✚ Break the ice (*The Taming of the Shrew*)
- ✚ A brave new world (*The Tempest*)
- ✚ In my heart of hearts (*Hamlet*)
- ✚ Jealousy is a green-eyed monster (*Othello*)
- ✚ The world is my oyster (*The Merry Wives of Windsor*)
- ✚ Bear a charmed life (*Macbeth*)
- ✚ Salad days (*Antony and Cleopatra*)
- ✚ All our yesterdays (*Macbeth*)
- ✚ Devil incarnate (*Titus Andronicus*)
- ✚ Brevity is the soul of wit (*Hamlet*)
- ✚ Good riddance (*Troilus and Cressida*)
- ✚ In my mind's eye (*Hamlet*)
- ✚ Love is blind (*Merchant of Venice*)

- ✚ Make a virtue of necessity (*The Two Gentlemen of Verona*)
- ✚ Milk of human kindness (*Macbeth*)
- ✚ Naked truth (*Love's Labours Lost*)
- ✚ Not slept one wink (*Cymbeline*)
- ✚ Out of the jaws of death (*Twelfth Night*)
- ✚ Own flesh and blood (*Hamlet*)
- ✚ Primrose path (*Hamlet*)
- ✚ Spotless reputation (*Richard II*)
- ✚ What's in a name? (*Romeo and Juliet*)

## Viewing

1. **Watch the TED talk and answer the following questions.**  
<https://ed.ted.com/lessons/all-the-world-s-a-stage-by-william-shakespeare#watch>








- 1) What is the theme of "The Seven Ages of Man" by William Shakespeare?
- 2) In what sense are men and women merely players on the stage of life? Bring out the parallels between the life of man and actors on a stage.
- 3) What does the poet mean by "exits" and "entrances"?
- 4) What do the seven roles that a man plays correspond to?
- 5) Which is the first stage in a man's life? What is an important characteristic of an infant? What do you mean by mewling?
- 6) In what way does the schoolboy differ from the infant in his behaviour? Pick words from the extract that show the child's unwillingness to go to school.
- 7) What role does the soldier play?
- 8) What does the poet mean when he says "Full of wise saws and modern instances"?
- 9) What does the poet mean by bubble reputation?

- 10) Why does the poet call one of the stages "second childishness"?
- 11) Why does the poet call life "strange eventful history"?

**2. *Shakespeare uses two major poetic devices in his poem. Identify them in the lines below.***

- a. "All the world's a stage"
- b. "And all the men and women merely players"
- c. "And shining morning face, creeping like snail"
- d. "And then the lover, sighing like furnace"
- e. "Full of strange oaths, and bearded like the pard"
- f. "Seeking the bubble reputation"
- g. "His youthful hose, well sav'd, a world too wide"
- h. "and his big manly voice, turning again toward childish treble, pipes"

**3. *There is a negative criticism of each of the seven people. Who ...***

-  Keeps on complaining?
-  Wants fame so much that he'll probably kill himself?
-  Looks rather ridiculous?
-  Sounds and smells awful?
-  Probably wouldn't notice either the sound or the smell?
-  Will probably mature with age?
-  Sounds a real bore?

**Speaking**

1. "*As You Like It*" was written nearly four hundred years ago. How much are Shakespeare's descriptions of people still true today? Do you know anyone that resembles one of the characters?

2. Which style does the poet use to express his emotions about how he thinks that the world is a stage and all the people living in it are merely players?
3. Shakespeare described the ages of man very cynically. How could each person and age be described in a more flattering way?

### **Writing and discussion**

Do a simple drawing to represent your life as you see it. Write some of the Shakespeare's words to describe your life.

## **KATLYN FIRKUS**

### **Byron to Batman: The Pop Culture Problem of Romanticizing Mental Illness**

#### **Previewing**

***1. Read the following quotes by British romanticism. State whether you agree with them. Say why/why not?***

- 1) *Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.* W. Wordsworth (1770–1850)
- 2) *The great object of life is sensation – to feel that we exist, even though in pain.* G.G. Byron (1788–1824)
- 3) *Heard melodies are sweet, but those unheard, are sweeter.* J. Keats (1795–1821)

***2. Discuss the following questions.***

- 1) How do we gauge the optimism or pessimism of a particular

time period or particular group of writers?

- 2) Are there universal themes in literature that are of interest or concern to all cultures and societies? Why are there such universal themes in literature?
- 3) What are the characteristics or elements that cause a piece of romantic literature to endure?

### **Vocabulary Building**

*1. In pairs, look at the following sentences and try to define the words in bold. Do not use a dictionary.*

1. While it requires some careful reading between the lines, the story unfolding is evidence of anything but glory and **Romanticism**.
2. The show is a **celebration** of new young talent.
3. First the perpetration of violence is evil in itself, and anything which encourages it or **glorifies** it damages the fabric of our society.
4. Indeed, preliminary inventories of the general linguistic characteristics of the dialects reveal a **plethora** of archaic features.
5. The book celebrates the hostages' remarkable **triumph** over appalling adversity.
6. The type of poetry commonly known as **heroic** is one which makes its appearance in various nations and in various periods of history.
7. Not even the grimmest **phantoms** of pagan imagination are wantonly malignant.
8. The book includes some very **realistic** descriptions of life during the war.

**2. Look at the pictures and describe them using the lexical units above.**



### Viewing

1. **Watch Katelyn Firkus' TED talk. Notice how she speaks very loudly when she analyzes the characteristic features of romantic poetry. Why do you think she does this?**  
(<https://www.youtube.com/watch?v=3PeM6LdUWcA>)
2. **What's the main purpose of the talk? Choose the correct answer.**
  - ✚ to prove that the mental illness and suffering don't make characters amazing, overcoming them does.
  - ✚ to highlight problems of romantic period and offer possible solutions.
  - ✚ to show what people learn from reading romantic poetry.

### Speaking

***1. Comment on the following statements extracted from the talk. Are your ideas the same as the speaker's?***

1. It's so much easier to hurt than to actually move towards being extraordinary.
2. We build our lives around tragedies instead of centering on what we love about ourselves.
3. We are not the combination of all our troubles but an aggregate of what we do in this world.

**ISEULT GILLESPIE**  
**The wicked wit of Jane Austen**

**Previewing**

*Answer the following questions in pairs.*

- 1) Where does the meaning of a literary text reside? Within the text, within the reader, or in the transaction that occurs between them.
- 2) What can a reader know about an author's intentions based only on a reading of the text?

**Vocabulary Building**

***1) Join the words to make collocations. Then use some of them to complete the sentences in the passage below.***

<b>bickering</b>	gossip
<b>juicy</b>	humour
<b>dry</b>	satire
<b>cheeky</b>	romance

lucrative	character
titular	ego
conversational	family
tongue-in-cheek	playfulness
sweeping	tone
swelling	work
sly	wit

---

Whether she's describing ..., quiet declarations of love, or ... , Jane Austen's writing often feels as though it was written just for you. Her ... and ... informs her heroines, whose conversational tone welcomes readers with a conspiratorial wink. But this unique brand of ... is just one of the many feats found in her ... of society, civility, and ... . Born in 1775, she lived in the social circles found in her novels. Jane's parents supported her education and provided space for her to write and publish her work anonymously. But writing was hardly ... .

2) *Have you read any of Jane Austen's books or seen their film adaptations? What can you say about her literary style? Here are some phrases to help you.*

- ✚ to decode sheltered lives
- ✚ resentment coached in pleasantries
- ✚ bewildering collision of emotions and etiquette
- ✚ sentimental style of writing
- ✚ conversational tone
- ✚ conspiratorial wink
- ✚ hypocrisy, propriety, and small talk
- ✚ headstrong heroines
- ✚ non-so-friendly barbs
- ✚ lofty love stories

## Viewing

**1. Watch Iseult Gillespie's talk about Jane Austen. Why does he call Austen "delightfully wicked friend Jane"?**

([https://www.ted.com/talks/iseult\\_gillespie\\_the\\_wicked\\_wit\\_of\\_jane\\_austen](https://www.ted.com/talks/iseult_gillespie_the_wicked_wit_of_jane_austen))

**2. Choose the correct option(s).**

- 1) Jane Austen's novels were written in the ... century, and center on the lives of the ... .
  - a) 18<sup>th</sup> century; British upper classes
  - b) 19<sup>th</sup> century; British upper classes
  - c) 19<sup>th</sup> century; British working classes
  - d) 18<sup>th</sup> century; American upper classes
  
- 2) Jane Austen's works can be classified as ... .
  - a) Romance
  - b) Satire
  - c) Sentimental
  - d) Horror
  - e) Romance and satire
  
- 3) One of the reasons her characters remain so beloved is because of their....
  - a) Awkwardness
  - b) Humour
  - c) Mischief
  - d). Awkwardness, humour, and mischief
  
- 4) In Austen's day, a woman was under no obligation to marry for financial reasons.

- a) True
- b) False

5) The heroine of *Pride and Prejudice* is named . . . .

- a) Anne Elliot
- b) Elizabeth Bennet
- c) Eleanor Dashwood
- d) Emma Woodhouse

### **Speaking**

1. Jane Austen rejected the sentimental style of literature in favor of more realistic themes and characters. Why do you think she did this? What are some of the features of Jane Austen's dialogue?

2. Describe the relationship between economic pressure and the individual desire for happiness in Austen's works.

3. Do you think that Austen communicates a distinct worldview? What are its features? How would you describe it? Is it inspirational or realistic, humorous, or serious, open-minded, or closed off? Do you think she was criticizing society, or simply trying to represent it as it was? Refer to some of her books for some examples.

### **ISEULT GILLESPIE**

#### **Why should you read Virginia Woolf?**

### **Previewing**

1. *What are the features of literary modernism? What do you know about Bloomsbury Group? What are they famous for?*
2. *Comment on the following quotes by Virginia Woolf.*

- 1) *Every secret of a writer's soul, every experience of his life, every quality of his mind is written large in his works.*
- 2) *Fiction is like a spider's web, attached ever so slightly perhaps, but still attached to life at all four corners. Often the attachment is scarcely perceptible.*
- 3) *The poet gives us his essence, but prose takes the mold of the body and mind.*

## Vocabulary Building

*Paraphrase the parts of the sentences in bold. How are they related to the TED talk?*

1. Long-form journalism allows the author to really **dive deep into** certain issues.
2. Reviews **are distilled from** articles previously published in the main column.
3. The virtue of democratic politics remains the way it binds a nation of **multiple identities**.
4. The underlying message of the book is that love **transcends** everything else.
5. As the reader submits to speaker's kaleidoscopic **stream of consciousness**, he or she must abandon more traditional methods of interpretation and read the mystery of surfaces.
6. Using **interior monologue** has been a common stylistic choice among fiction writers through the years.
7. A very novel and original concept **was thus concocted** by way of a criterion for accession to our area of freedom, security, and justice.
8. Depressed people frequently feel a sense of **alienation** from those around them.

## Viewing

**1. Watch the TED talk. Complete the following sentences.**  
 (<https://ed.ted.com/lessons/why-should-you-read-virginia-woolf-iseult-gillespie>)

- ✚ "A Room of One's Own" argues that ....
- ✚ ... are the features of Modernist literature.
- ✚ "Mrs. Dalloway" can be classified as ....
- ✚ "To The Lighthouse" experiments with time in order to ....
- ✚ Woolf uses internal monologues to ....
- ✚ Woolf's use of collective consciousness in "The Waves" distinguishes ....
- ✚ The protagonist is a ....
- ✚ Woolf specialized in ... studies.

**2. How does Woolf put the state of alienation into words? What are the features of her writing that allowed her to articulate the life of the mind in new ways? Who does Woolf suggest might have been a lost novelist or a suppressed poet?**

### **Speaking**

1. Can you think of different ways time has been represented in literature? How are they similar or different to Woolf's approach?
2. Are the arguments put forth in "A Room of One's Own" still relevant today? Are the limitations Woolf describes still imposed on female artists?
3. Much has been written about Woolf's struggle with mental illness. What is the value of knowing about the highly personal lives of artists? Does it make us read their work differently? What might be the disadvantages?

**NOAH TAVLIN**  
**What "Orwellian" really means**

**Previewing**

*1. Read the following quotes by George Orwell. State whether you agree with them. Say why/why not?*

- 1) *But if thought corrupts language, language can also corrupt thought.*
- 2) *The great enemy of clear language is insincerity. When there is a gap between one's real and one's declared aims, one turns as it were instinctively to long words and exhausted idioms, like a cuttlefish spurting out ink.*
- 3) *In prose, the worst thing you can do with words is to surrender to them.*

*2. How do George Orwell's vision of technology and its uses in "1984" compare with today's reality? What do "Orwellian" and "doublespeak" mean? Keep a running list of parallels between the novel "1984" and our world today.*

**Vocabulary Building**

*1. Complete the following passage using the words below.*











<i>regimes tyranny euphemism propaganda diffusing</i>
<i>jargon shade of noir totalitarian newspeak</i>

"Orwellian" reduces Orwell's palette to a single ... . It brings to mind only sordid ... of surveillance and thought control and the distortions of language that make them possible. Orwell is the

writer most responsible for ... the modern view of political language as an active accomplice of ... .

... may have been a plausible invention in 1948, when ... thought control still seemed an imminent possibility. After 75 years of incessant ..., "socialist man" turned out to be a cynic who didn't even believe the train schedules. For Orwell, the success of political ... and ... required an uncritical or even unthinking audience.

## ***2. Explain the meanings of the following words and phrases.***

-  euphemism
-  acronym
-  oppressive society
-  authoritarian government
-  antidemocratic forces
-  to step out of the line
-  to undermine meaning
-  to eliminate words from the language
-  mundane abuses of language
-  manipulative use of language

## **Viewing**

### ***1. Watch the TED talk and choose the right option.***

<https://ed.ted.com/lessons/what-orwellian-really-means-noah-tavlin>

- 1) The word Orwellian refers to the work of:
  - a) James Orwell, Member of British Parliament during World War II
  - b) Dave Orwell, chemist who developed weapons for Britain

- c) George Orwell, author
  - d) Ron Orwell, professional Cricket player
- 2) Who is the protagonist of Nineteen Eighty-Four?
- a) George Orwell
  - b) David Cameron
  - c) Winston Smith
  - d) Winston Churchill
- 3) Which of the following is one way that Big Brother and his regime do NOT exercise control of language?
- a) Naming institutions to disguise and conceal their actual purpose and function
  - b) Eliminating words from the vocabulary
  - c) Creating a new, official language called "Newspeak"
  - d) Shutting down all schools
- 4) Which of the following is one of the effects of introducing "Newspeak"? A language with a vocabulary reduced by censorship.
- a) people re-invent words as they need them
  - b) it encourages people to pick up a second language
  - c) it makes poetry more relevant
  - d) it discourages independent and critical thought
- 5) George Orwell gave his unconditional endorsement to all left-leaning political parties
- a) True
  - b) False

**3. Answer the following questions.**

- 1) How can the word Orwellian be used in an Orwellian way?
- 2) Why does it matter who exerts control over language and information? Who stands to benefit?
- 3) Is there a relationship between Orwellian language and political propaganda?

**Speaking****1. Comment on the statements.**

- 1) Language plays a great role in shaping our thoughts and opinions.
- 2) Language is the currency of politics, forming the basis of society from the common everyday interactions to the highest ideals.

**2. Reflect.**

1. Is it ever necessary for the greater good of those with power to conceal the truth from people?
2. Do the powerful have a need to conceal truth from people?
3. Does it suggest that they are up to no good?

## THE HISTORY OF ENGLISH LITERATURE

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### OLD AND MIDDLE ENGLISH LITERATURE

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#### TUDOR LITERATURE 1485-1603

A selection of writers of the period: *Thomas More (1477-1535)*, *Edmund Spenser (1552-1599)*, *Sir Philip Sidney (1554-1586)*, *John Lyly (1554-1606)*, *Christopher Marlowe (1564-1593)*, *William Shakespeare (1564-1616)*.

#### THE SEVENTEENTH CENTURY LITERATURE

##### 1603-1674

A selection of writers of the period: *John Donne (1572-1631)*, *Thomas Lodge (1558-1625)*, *Sir Francis Bacon (1561-1626)*, *John Milton (1608-1674)*, *Andrew Marvell (1621-1678)*.

#### RESTORATION AND EIGHTEENTH CENTURY LITERATURE 1660-1780

A selection of writers of the period: *John Bunyan (1628-1688)*, *Samuel Butler (1612-1680)*, *John Dryden (1631-1700)*, *William Congreve (1670-1729)*, *Sir John Vanbrugh (1664-1726)*, *Alexander Pope (1688-1744)*, *Jonathan Swift (1667-1745)*, *Richard Steele (1672-1729)*, *Joseph Addison (1672-1719)*, *Samuel Johnson (1709-1784)*, *Daniel Defoe (1660-1731)*, *Samuel Richardson (1689-1761)*, *Laurence Sterne (1713-1768)*, *Henry Fielding (1707-1754)*, *Tobias Smollett (1721-1771)*, *Oliver Goldsmith (1730-1774)*, *Richard Brinsley Sheridan (1751-1816)*.

#### THE ROMANTIC PERIOD 1780-1830

A selection of writers of the period: *William Wordsworth (1770-1850)*, *Samuel Taylor Coleridge (1772-1834)*,

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*Robert Southey (1774-1843), George Gordon, Lord Byron (1788-1824), Percy Byssie Shelley (1792-1822), John Keats (1795-1821), Walter Scott (1771-1832), Jane Austen (1775-1817), William Blake (1757-1827), Robert Burns (1759-1796), Ann Radcliffe (1764-1823).*

#### **HIGH VICTORIAN LITERATURE 1830-1880**

A selection of writers of the period: *Matthew Arnold (1822-1888), Lewis Carroll (1832-1898), Alfred Lord Tennyson (1809-1892), Robert Browning (1812-1889), Charlotte Bronte (1816-1855), Anne Bronte (1820-1749), Charles Dickens (1812- 1870), Anthony Trollope (1815-1882), William Makepeace Thackeray (1811-1863), George Eliot (1819-1880), Thomas Carlyle (1795-1881), John Ruskin (1891-1900).*

#### **LATE VICTORIAN TO MODERNIST 1880-1930**

A selection of writers of the period: *William Yeats (1865-1939), Oscar Wilde (1854-1900), Bernard Shaw (1856-1950), Robert Louis Stevenson (1850-1894), Henry James (1843-1916), Thomas Hardy (1840-1928), Arnold Bennett (1867-1931), H.G. Wells (1866-1946), Rudyard Kipling (1865-1936), John Galsworthy (1867-1933), Ezra Pound (1885-1972), D.H. Lawrence (1885-1930), James Joyce (1882-1941). T.S. Eliot (1888-1965), Virginia Woolf (1882-1941).*

#### **MODERN ENGLISH LITERATURE**

A selection of writers of the period: *Aldous Huxley, Kingsley Amis, John Wain, John Braine, John Osborne, Arnold Wesker, Alan Silitoe, Iris Murdoch, William Golding, Lawrence Durrell, Muriel Spark, Harold Pinter.*

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