КУРС «РЕФЕРИРОВАНИЕ ТЕКСТА» ДЛЯ ДИСТАНЦИОННОГО ОБУЧЕНИЯ

Цель освоения курса: расширение знаний студентов в области лингвистики на основе трансформации текстов разных жанров и стилей, написанных на английском языке. Курс ведётся на английском языке, входной уровень владения языком – Upper Intermediate. Часть теоретических положений курса дана в материалах на русском языке.

Схема работы по дистанционному курсу

В рамках дистанционного курса «Реферирование текста» студент должен выполнить:

1) работу по самостоятельному освоению теоретических основ курса на русском и английском языке;

2) серию самостоятельных заданий для получения практических навыков понимания, анализа, интерпретации и трансформации текстов.

3) отчётные задания к зачёту: реферирование новостного текста на английском языке, конспект отрывка из англоязычного научного текста на русском языке и краткий пересказ художественного текста на английском языке.

Ключевые темы курса:

1. Введение в реферирование текста.
2. Понятие о жанрах и стилях.
3. Новостные тексты, их структура.
4. Реферирование прессы.
5. Реферирование и аннотирование научного текста.
6. Ключевые слова, ключевые предложения, логическая карта текста.
7. Доклад, интерпретация доклада.
8. Графические организаторы информации, их интерпретация.

Задания для самостоятельной работы отмечены синим цветом**, высылать их для проверки не нужно.**

Отчетные задания к зачету (даны в конце материалов):

1) реферирование новостного текста по выбору студента на английском языке

2) конспект отрывка из англоязычного научного текста (из числа предложенных в материалах) на русском языке

3) краткий пересказ художественного текста (из числа предложенных в материалах) на английском языке.

Тема 1. ВВЕДЕНИЕ В РЕФЕРИРОВАНИЕ ТЕКСТА.

Вводная лекция.

Реферирование – интеллектуальный творческий процесс, включающий осмысление текста, преобразование информации аналитико-синтетическим способом и создание нового (вторичного) текста.

Реферат – это краткое изложение в письменном виде или в форме публичного выступления содержания книги, статьи, результатов исследования какой-либо проблемы, итогов научной работы. Реферат отражает главную информацию, содержащуюся в первоисточнике, новые сведения, существенные данные. Подготовка рефератов – один из наиболее сложных видов самостоятельной работы, реферирование приучает человека вдумчиво работать с литературой, ориентироваться в ней, выбирая необходимую информацию. Реферат должен быть информативным, отличаться полнотой изложения, объективно передавать содержание первичного текста, корректно оценивать материал, содержащийся в первоисточнике.

ВИДЫ РЕФЕРИРОВАНИЯ:

Реферат может быть **репродуктивным**, воспроизводящим содержание первичного текста, и **продуктивным**, содержащим критическое или творческое осмысление реферируемого источника.

Репродуктивные рефераты:

● **Реферат-конспект** (notes) содержит в обобщенном виде фактическую информацию, иллюстративный материал, сведения о методах исследования, полученных результатах и возможностях их применения.

● **Реферат-резюме** (summary) приводит только основные положения, тесно связанные с темой текста.

Продуктивные рефераты:

● **Реферат-обзор** (digest) составляется на основании нескольких первичных текстов, дает сопоставление различных точек зрения по конкретному вопросу.

● **Реферат-доклад** (report) имеет развернутый характер, наряду с анализом информации, приведенной в первоисточнике, дает объективную оценку состояния проблемы.

Жанры учебного реферирования:

В общеобразовательной школе и средних специальных учебных заведениях самый широко распространенный учебный вид вторичных текстов – конспект (student's notes). Правила составления учебных конспектов не регламентируются, так как потенциальным читателем учебного конспекта является его автор.

Реферат (précis, outline) – текст, построенный на основе смысловой компрессии первоисточника с целью передачи его главного содержания. Материал в реферате излагается с позиции автора исходного текста и не содержит элементов интерпретации или оценки (в отличие от индикативного или информативного реферата – части библиографической записи).

Синопсис (synopsis) – сборник сведений, материалов, статей по какому-либо вопросу, чаще всего расположенных хронологически. Термин применяется главным образом к историческим

сочинениям. Также синопсисом принято называть авторское резюме научной статьи, публикуемое одновременно со статьей.

Жанры научного реферирования:

Аннотация (abstract) – предельно краткое из всех возможных изложение главного содержания первичного текста в нескольких строчках, дающее представление о его тематике. Аннотация не основывается на смысловой компрессии, а всего лишь фиксирует тематику первичного текста.

Автореферат (author's abstract) – научное издание в виде брошюры, составляемое соискателем учёной степени кандидата наук или доктора наук по своей диссертации, содержит основные научно-теоретические положения диссертационной работы.

Дайджест (digest, topic-focused summary) более известен не как текст, созданный на основе нескольких первоисточников, а как цитаты, отрывки из разных статей, публикаций, собранные и опубликованные вместе под новым названием без изменения собственно текста первоисточника.

NOTE: В сфере информационно-аналитической деятельности толкование терминов, обозначающих вторичные тексты отличается от толкования терминологии в сфере библиографии и научных исследований. Под summary в широком смысле понимается вторичный текст любого вида, кроме перевода.

ПРАКТИЧЕСКОЕ ПРИМЕНЕНИЕ РЕФЕРИРОВАНИЯ

Реферирование текста означает выбор информации из одного источника (это может быть текст документа, страница веб-сайта, аудиоролик или расшифровка интервью) и представление ее в заранее ограниченном объеме. Возможно реферирование на языке, отличном от языка оригинала.

В переводе реферирование требуется в тех случаях, когда заказчику необходимо определиться с целесообразностью выполнения перевода всего объема информации или только ее части. Посмотрев перевод, заказчик может сделать уточнение, какого рода информацию следует искать, а какой поиск прекратить. Реферирование технической информации обычно представляется в виде блоков текста по 100-150 слов в каждом.

Реферирование прессы необходимо для составления выборочной картины текущей повестки дня для профессионала, принимающего решение – создание сжатой версии большого объёма информации входит в функционал секретаря-референта, личного ассистента руководителя.

Ряд профессий включают реферирование как основной вид деятельности – в издательской сфере, в библиотечном деле, в администрировании баз данных, в редакциях СМИ и научных изданий.

ОБЩАЯ КОМПОЗИЦИЯ РЕФЕРАТА

1. Вступление. Задачи вступления могут быть следующими: дать исходные данные текста (название исходного текста, где опубликован, в каком году), сообщить сведения об авторе (фамилия, имя, отчество, специальность, ученая степень, ученое звание), вскрыть смысл названия работы, чему она посвящена, в связи с чем написана.

2. Перечисление основных вопросов и проблем, о которых говорится в первоисточнике.

3. Анализ самых важных вопросов, содержащихся в исходном тексте. Проводя такой анализ, необходимо обосновать важность выбранных вопросов, коротко передать мнение автора по этим вопросам, выразить свое мнение по поводу суждений автора первоисточника.

4. Общий вывод о значении всей темы или проблемы реферируемого текста.

Таким образом, реферат имеет следующие признаки:

● содержание реферата полностью зависит от содержания реферируемого источника;

● содержит точное изложение основной информации без искажений и субъективных оценок;

● имеет постоянные структуры: заголовочную часть с библиографическим описанием, собственно реферативную часть, в которой обобщаются сведения об авторах, называется основная тема и проблематика источников, дается подробное или сжатое изложение наиболее важных вопросов, делаются выводы.

ЭТАПЫ РЕФЕРИРОВАНИЯ ТЕКСТА

Процесс реферирования текста первичного документа (книги, статьи, патента и т.п.) протекает в три этапа.

1-й этап – это чтение исходного текста и его анализ – обычно несколько раз – с целью детального понимания основного содержания текста, осмысления его фактической информации (изучающее чтение).

2-й этап – это операции с текстом первоисточника: текст разбивается на отдельные смысловые фрагменты с целью извлечения основной и необходимой информации каждого из них.

3-й этап – это свертывание, сокращение, обобщение, компрессия выделенной основной фактологической информации и оформление текста реферата в соответствии с принятой моделью реферата.

ОСНОВНЫЕ НАВЫКИ РЕФЕРИРОВАНИЯ:

- выявление основной фактологической информации в тексте первичного документа

- разделение текста на смысловые фрагменты

- вычленение основной и существенной информации в этих фрагментах

- компрессия языкового оформления информации

- лингвистическое оформление текста самого реферата в соответствии с требованиями данного жанра.

Аннотация (abstract) и реферат (precis): различия

Сущность аннотирования и реферирования заключается в максимальном сокращении объема источника информации при сохранении его основного содержания. Осуществляя компрессию первоисточников, аннотация и реферат делают это принципиально различными способами. Аннотация лишь перечисляет вопросы, которые освещены в первоисточнике, не раскрывая самого содержания этих вопросов.

Аннотация отвечает на вопрос: «О чем говорится в первичном тексте?»

Реферат же не только перечисляет все эти вопросы, но и сообщает существенное содержание каждого из них.

Основное отличие аннотации от реферата состоит в том, что аннотация дает, представление только о главной теме и перечне вопросов, затрагиваемых в тексте первоисточника, а по реферату можно составить мнение о содержании, о самой сути излагаемого в оригинале. Реферат строится в основном на языке оригинала, поскольку в него включаются фрагменты из первоисточника. Аннотация в силу своей предельной краткости не допускает цитирования, в ней не используются смысловые куски оригинала как таковые, основное содержание первоисточника передается здесь «своими словами». Особенностью аннотации является использование в ней языковых оценочных клише, которых нет в реферате. Аннотация, как правило, состоит из простых предложений.

Таким образом, если реферат — это сжатое изложение основной информации первоисточника на основе ее смысловой переработки, то аннотация — это наикратчайшее изложение содержания первичного документа, дающее общее представление о теме.

Пример:

Текст: Морякам хорошо известно место, которое находится к востоку от побережья Флориды. Сюда заходят корабли, чтобы пополнить запасы пресной воды, которые истощились за время долгого плавания. Берут воду из чаши диаметром в 30 метров, которая лежит в море среди соленых вод. Эту область пресной воды образует источник, который расположен на дне моря на глубине 40 метров.

Аннотация: В данном тексте рассказывается о том, как моряки пополняют запасы пресной воды в соленом море.

Реферат: В тексте рассказывается о том, что моряки запасают пресную воду со дна моря из источника диаметром 30 метров, находящегося к востоку от побережья Флориды на глубине 40 метров.

The source text is a lecture by the university professor J. R. R. Tolkien. The full text may be accessed here: http://brainstorm-services.com/wcu-2004/fairystories-tolkien.pdf

TASK 2 FOR INDEPENDENT WORK: determine the type of rendering and the genre of the target text in the following texts:

Text 1.
TOLKIEN'S FOUR FUNCTIONS OF FAIRY-STORIES by Dr. J. Michael Stitt jmstitt@unlv.nevada.edu

Fantasy. Tolkien's starting point is Coleridge's discussion on Imagination (ch. 13 of Biographia Literaria, Shawcroft, ed., Oxford 1907). Coleridge spoke of the Primary Imagination as "a repetition in the finite mind of the eternal act of creation in the infinite I Am." Secondary Imagination, for Coleridge, differs quantitatively but not qualitatively. It is "co-existing with the conscious will." Fancy, for Coleridge, is very different. It is merely a "mode of memory." Tolkien disagreed. For him, fancy (which, as Tolkien pointed out, is a shortened form of fantasy) is not qualitatively different from Imagination. For Tolkien, fantasy "combines with its older and higher use as an equivalent of Imagination the derived notions of 'unreality' (that is, of unlikeness to the Primary World), of freedom from the domination of observed 'fact,' in short, of the fantastic."

Recovery. By recovery, Tolkien meant the rediscovery of the mundane. Temporary immersion into the fantastic allows us to see the everyday world afresh -- to remember what we had known but forgotten. (Compare to our discussion of the limin.) For Tolkien, though, the act of recovery is important. The creation of a Secondary World is an act of sub-creation (Tolkien's term); by imitating God's act of Primary creation we can recover God.

Escape. Tolkien's notion is akin to the concept of escapist literature. Tolkien sees it as a positive to divert oneself from everyday reality when that reality is constantly changing in the face of modern technology. It is good to escape to the unchanging verities of human existence. Tolkien says there are ancient limitations from which fairy-stories offer a sort of escape. For Tolkien, escape is less a matter of getting away than of returning to what was and is lost -- the glorious time before the Fall. He says "a vivid sense of that separation is ancient" and we have "a sense that it was a severance; a strange fate and a guilt lie on us."

Consolation. Intimately linked to escape is consolation. The fairy-story gives its audience the consolation of the happy ending. Tolkien termed this the eucatastrophe, the "joyful overturning" in which evil is overcome. The eucatastrophe can work only if there is the possibility of dyscatastrophe, of failure. For Tolkien, the ultimate escape is death, and the ultimate consolation is eternal life - life after death. Tolkien called this final Consolation the Great Escape. Tolkien says that the Christian Gospels contain "a fairy-story, or a story of a larger kind, which embraces all the essence of fairy stories."

Text 2.
Fairy Stories with J. R. Tolkien

In "On Fairy Stories," J. R. R. Tolkien explores the realm of Faerie, and considers "What are fairy-stories? What is their origin? What is the use of them?" As you might expect, the essay is packed with deep thought illustrated with examples from the best of fantasy literature, from Norse mythology to A Midsummer Night's Dream.

Lest a reader be deceived into thinking that fairy tales and fantasy are simply entertainment and unworthy of study, Tolkien begins by reminding us that

"The realm of fairy-story is wide and deep and high and filled with many things: all manner of beasts and birds are found there; shoreless seas and stars uncounted; beauty that is an enchantment, and an ever-present peril; both joy and sorrow as sharp as swords."

Tolkien crafts a beautiful and compelling argument in "On Fairy Stories," and it is worth close study, especially for budding writers and students of literature.

"On Fairy Tales" was originally a talk Tolkien delivered for the Andrew Lang Lecture Series at the University of St. Andrews in Scotland, but was later published as an essay. It has appeared in compilations including Tree and Leaf and The Tolkien Reader, and in The Monsters and the Critics and Other Essays,

edited by Christopher Tolkien (affiliate link at left). It has also appeared as a standalone text with additional study material. A PDF copy is available to students at the link below.

Text 3.
Tolkien On Fairy-stories: Expanded Edition by Colin Manlove

Tolkien's essay "On Fairy-stories" had been through two public appearances and several versions before publication. In 1938 Tolkien was asked if he would give the annual Andrew Lang Lecture at the University of St Andrews, Scotland, and chose the topic of fairy tales, which had been very much a concern of Lang's. Tolkien had already been thinking about the association of fairy tales with children, and the lecture gave him the chance to argue that this association was in fact an accident. He was intending to write a major fairy tale, and wanted to argue that such writing was and always had been matter for adults. A public platform on which to demonstrate this came at just the right time. Immediately after the lecture he resumed the writing of The Lord of the Rings, which he had begun in December 1937.

Though we have what is probably a draft of the lecture, we do not have a copy of the lecture itself, only commentaries on it in two newspaper reports that are given here. In the chaos of the war beginning it never saw print. Tolkien's "On Fairy-stories" gives us a very full picture of the changing content of Tolkien's essay, which was revised during the composition of The Lord of the Rings.

Тема 2. ПОНЯТИЕ О ЖАНРАХ И СТИЛЯХ В АНГЛИЙСКОМ ЯЗЫКЕ.

Вводная информация: ознакомьтесь с вводной информацией о жанрах и стилях в английском языке, написанной для преподавателей английского языка школы SkyEng: https://skyeng.ru/articles/vse-o-stilyah-v-anglijskom-yazyke. В силу нестабильности ссылки, текст статьи приведён ниже.

Что такое стиль?

Функциональный стиль — это подсистема языка, обладающая индивидуальными особенностями в том, что касается лексических средств, синтаксических конструкций и даже фонетики. Возникновение и существование стилей связано с условиями общения в различных сферах человеческой жизни.

Стили различаются не только по факту, но и по частоте использования перечисленных выше элементов. Например, некоторые выражения могут присутствовать в разговорном стиле, но с меньшей вероятностью, чем в научном стиле.

Классификация стилей — очень сложная задача. Обратимся к мнению И. В. Арнольд и И. Р. Гальперина. Так, Гальперин рассматривает функциональные стили как свойства письменного языка, тем самым, исключая разговорный стиль.

Оба ученых соглашаются, что каждый функциональный стиль можно распознать по одной или более ключевой особенности. При этом Гальперин больше внимания уделяет координации языковых средств и стилистических приемов, в то время как Арнольд связывает черты каждого стиля с особенностями его использования в сфере общения.

Согласно Гальперину, функциональный стиль языка — это система взаимосвязанных языковых средств, служащая определенной цели в человеческом общении. Функциональный стиль стоит рассматривать как продукт конкретной задачи, поставленной автором послания.

Функциональные стили присутствуют, главным образом, в литературном стандарте языка. Они представляют собой различные виды абстрактного инварианта и могут отклоняться от него или даже противоречить ему.

Каждый функциональный стиль — это относительно стабильная система на конкретной стадии развития литературного языка, однако она может претерпевать значительные изменения от периода к периоду. Таким образом, функциональный стиль является исторической категорией.

К примеру, в XVII веке считалось, что не все слова можно использовать в поэзии, и что существует отдельный поэтический стиль. Позднее, в XIX веке, романтизм отверг нормы поэтического стиля и ввел в поэзию новую лексику.

Развитие каждого стиля предопределяется изменениями норм стандартного английского языка. Также большое влияние на это оказывают меняющиеся социальные условия, научный прогресс и развитие культурной жизни.

Каждый функциональный стиль характеризуется особым использованием языковых средств и, тем самым, устанавливает собственные нормы, которые, однако, подчиняются инварианту нормы и не нарушают общую литературную норму. Писатели конкретного периода литературного языка вносят большой вклад в установление системы норм этого периода.

Стоит отметить, что исследования языковых норм данного периода во многом основываются именно на литературных работах. Осознанный выбор стиля и способ обращения с выбранными элементам — главные особенности индивидуального стиля.

Индивидуальный стиль

Индивидуальный стиль — это уникальное сочетание языковых единиц, выразительных средств и стилистических приемов, свойственных данному автору и делающих произведения или даже высказывания этого автора легко узнаваемыми. (Гальперин, с. 17)

Естественно, индивидуальный стиль автора никогда не может быть полностью независим от литературных норм и канонов данного периода. Но адаптация этих канонов всегда будет характерна и, тем самым, узнаваема.

Индивидуальный стиль основан на доскональном знании современного языка и позволяет некоторые обоснованные отклонения от строгих норм. Индивидуальный стиль является объектом изучения стилистики, поскольку использует потенциал языковых средств.

Каждый автор имеет специфическую индивидуальную манеру использования языковых средств для достижения желаемого эффекта. Автор совершает осознанный выбор языковых средств. Этот процесс необходимо отличать от идиолекта — особенностей языка, которые проявляются в повседневной речи того или иного человека.

Классификация стилей

Нейтральный стиль

Термин «нейтральный стиль» используется, главным образом, чтобы обозначить основу для реализации особенностей стилистически окрашенных элементов. Для нейтрального стиля характерно отсутствие стилистической окраски и высокая вероятность употребления в любой коммуникативной ситуации. Это намеренно упрощенный стиль.

Разговорный стиль

В то время как нейтральный стиль приемлем в любой коммуникативной ситуации, разговорный стиль свойствен ситуации спонтанного повседневного (неформального) общения.

Это разделение не совпадает с разделением на устную и письменную речь, так как разговорный стиль может использоваться и в художественной литературе, а некоторые виды книжного стиля, например, ораторский, существуют только в устной форме. В то же время нужно помнить, что разговорная речь в литературе подвергается определенным преобразованиям: писатель, как правило, сжимает лингвистическую информацию, выбирая типичные элементы и избегая случайных.

Разговорный стиль подразделяется на высокий разговорный, обычный разговорный и низкий разговорный. Последние два обладают собственными чертами, зависящими от места жительства, пола и возраста говорящего.

Книжный стиль

Книжный стиль охватывает научный, официально-деловой, публицистический (газетный), ораторский и поэтический стили.

Арнольд принадлежит к группе ученых, отрицающих существование художественного стиля. Ее мнение состоит в том, что каждое литературное произведение являет собой пример индивидуальной авторской речи и, тем самым, следует своим собственным нормам. В одном произведении авторы часто сочетают различные стили.

Арнольд вводит понятие функции языка для различных стилей. Интеллектуально-коммуникативная функция связана с передачей интеллектуального содержания. Волюнтативная функция относится к воздействию на волеизъявление и сознание слушателя или читателя.

Функция\n\nСтиль	Интеллектуально-коммуникативная	Волюнтативная	Эмотивная	Контакто-устанавливающая	Эстетическая
Орраторский	+	+	+	+	+
Разговорный	+	+	+	+	-
Поэтический	+	-	+	-	+
Публицистический и газетный	+	+	+	-	-
Официально-деловой	+	+	-	-	-
Научный	+	-	-	-	-

Учитывая тот факт, что функциональный стиль является исторической категорией, Арнольд выражает сомнение, что в современном английском языке существует отдельный поэтический стиль. Как видно из таблицы, орраторский и научный стили противоположны друг другу в том, что первый обладает всеми функциями языка, тогда как второй — только одной.

Строгих границ, отделяющих один стиль от другого, не существует. Орраторский стиль имеет много общих черт с публицистическим. Публицистический газетный стиль близок к разговорному. Однако, если рассмотреть эту проблему глубже, станет очевидно, что мы имеем дело с сочетанием различных стилей в речи конкретного человека, поскольку каждый стиль характеризуется конкретными параметрами лексики и синтаксиса.

Художественный стиль

Согласно И. Р. Гальперину, этот термин объединяет собой три подстиля: язык поэзии, язык эмотивной (художественной) прозы и язык драмы. Каждый из этих подстилей обладает как общими для всех трех чертами, так и индивидуальными. Общие черты данных подстилей таковы:

Эстетико-познавательная функция

Она обеспечивает постепенное раскрытие замысла перед читателем и в то же время вызывает у него чувство удовлетворения, оттого что он может проникать в замысел автора и формировать свои собственные выводы.

Определенные лингвистические черты:

Оригинальные нешаблонные образы, создаваемые чисто лингвистическими средствами.

Использование слов в различных смыслах, сильно зависящих от лексического окружения (контекста).

Лексика, которая, в определенной степени, отражает личную авторскую оценку событий или явлений.

Особый индивидуальный выбор лексики и синтаксиса.

Внедрение особенностей, свойственных разговорному языку. В наибольшей степени это относится к драме, в меньшей — к прозе и в самой малой степени — к поэзии.

Художественный стиль индивидуален по своей сути. Это является одной из его основных характеристик.

Язык поэзии

Язык поэзии характеризуется упорядоченностью формы, основывающейся, прежде всего, на ритмическом и фонетическом построении фраз. Ритмический аспект обуславливает синтаксические и семантические особенности.

Ограничения, накладываемые стилем, приводят к краткости выражений, эпиграммному характеру фраз и созданию свежих неожиданных образов. Синтаксически эта краткость выражается в эллиптических предложениях, обособленных конструкциях, инверсии и т. д.

Эмотивная проза

Эмотивная проза имеет те же общие черты, но взаимосвязь этих черт иная, чем в поэзии. Образность прозы менее богата, процент слов с контекстуальным значением не столь высок. Эмотивная проза сочетает литературный вариант языка с разговорным как в лексике, так и в синтаксисе.

Но разговорный язык в художественном стиле — это не просто воспроизведение естественной речи, автор подвергает ее обработке и делает «литературной».

В эмотивной прозе всегда присутствуют две формы коммуникации — монолог (авторская речь) и диалог (речь персонажей). Эмотивная проза позволяет использовать элементы других стилей, но все эти стили, в определенной степени, подвергаются влиянию эмотивной прозы. Фрагменты, написанные в других стилях, могут рассматриваться лишь как интерполяции тех стилей, но не как их образцы.

Язык драмы

Язык драмы полностью состоит из диалога. Авторская речь практически отсутствует, за исключением ремарок и сценических указаний. Но речь персонажей не в точности воспроизводит нормы разговорного языка. Любая разновидность художественного стиля использует нормы литературного языка данного периода. Язык пьес всегда стилизован и сохраняет нормы литературного английского.

Публицистический стиль

Публицистический стиль стал обособленным языковым стилем в середине XVIII века. В отличие от других стилей, он имеет две устных разновидности, а именно: ораторский подстиль и подстиль радио- и телевизионных дикторских текстов. Письменные подстили — это эссе (философские, литературные, нравственные) и журналистские статьи (политические, социальные, экономические).

Общая цель публицистического стиля — воздействовать на общественное мнение, убедить читателя или слушателя, что интерпретация, данная автором, единственно верна, и побудить его принять излагаемую точку зрения.

Публицистический стиль характеризуется четкой и логичной синтаксической структурой с обширным использованием соединительных слов и тщательным разбиением на абзацы. Сила эмоционального призыва достигается использованием эмоционально окрашенных слов.

Стилистические приемы, как правило, традиционны, и индивидуальный элемент не слишком очевиден. Для публицистического стиля также характерна лаконичность выражений, иногда это становится главной его особенностью.

Ораторский подстиль

Ораторский стиль — это устная подкатегория публицистического стиля. Прямой контакт со слушателями позволяет использовать сочетание синтаксических, лексических и фонетических особенностей как письменной, так и устной речи. Типичные особенности этого стиля — прямое обращение к публике; иногда — использование стяжений и разговорных слов.

Стилистические приемы, задействованные в ораторском стиле, определяются коммуникативной ситуацией. Так как публика полагается только на память, говорящий часто прибегает к повторениям, чтобы слушатели могли следить за основными положениями его речи.

Говорящий часто использует аналогии и метафоры, но, как правило, традиционные, поскольку индивидуальные стилистические приемы были бы трудны для восприятия.

Эссе

Эссе — это, в большей степени, личные размышления, чем законченное изложение доводов или всеобъемлющее исследование вопроса. Характерными языковыми особенностями эссе являются: лаконичность; речь от первого лица единственного числа; довольно обширное использование соединительных слов; частое использование эмоциональной лексики; использование аналогий и устойчивых метафор.

Язык журналистских статей во многом зависит от характера газеты или журнала, а также выбранной темы. Литературные обзоры стилистически ближе к эссе.

Газетный подстиль

Появление первых английских газет датируется XVII веком. Самым ранним из английских периодических изданий считается «Weekly News», впервые вышедшее в мае 1622 года. Первые английские газеты были лишь средством распространения информации, комментарии в них появились позднее.

Однако уже к середине XVIII века британские газеты во многом напоминали современные и содержали зарубежные и местные новости, объявления, рекламу, а также статьи с комментариями.

Не все материалы, встречающиеся в прессе, относятся к газетному стилю. К нему могут принадлежать только материалы, выполняющие функцию информирования читателя и дающие оценку опубликованной информации.

Английский газетный стиль можно определить как систему взаимосвязанных лексических, фразеологических и грамматических средств, которые воспринимаются как отдельная лингвистическая единица и служат тому, чтобы информировать и инструктировать читателя. Информация в английской газете передается посредством:

1. кратких новостных заметок;
2. репортажей;
3. статей, носящих чисто информативный характер;
4. рекламы и объявлений.

Газета стремится воздействовать на общественное мнение в политических и других вопросах. Элементы оценки могут наблюдаться в отборе и способе представления новостей; использовании специфической лексики; выражении сомнения в фактах; синтаксических конструкциях, указывающих на недостаточную уверенность репортера в сказанном или его желание избежать ответственности.

Основные средства оценки и интерпретации — это газетная статья и, в особенности, редакционная статья. Редакционная статья — это передовая статья, характеризующаяся субъективной подачей фактов. Этой же целью обусловлен выбор языковых элементов, большей частью, эмоционально окрашенных.

Газетный стиль имеет свои специфические особенности лексики и характеризуется обширным использованием следующих слов:

1. специальных политических и экономических терминов (president, election);
2. нетерминологической политической лексики (nation, crisis, agreement, member);
3. газетных клише (pressing problem, danger of war, pillars of society);
4. сокращений (NATO, EEC);
5. неологизмов.

Официально-деловой стиль

Этот стиль неоднороден и представлен следующими подстилями или разновидностями:

1. язык деловой документации;
2. язык юридической документации;
3. язык дипломатии;
4. язык военной документации.

Как и другие языковые стили, он имеет определенную коммуникативную цель и собственную систему взаимосвязанных языковых и стилистических средств. Главная цель этого вида коммуникации — определить условия, связывающие две стороны, и достичь соглашения между двумя договаривающимися сторонами.

Самая общая функция официально-делового стиля предопределяет и его особенности. Наиболее заметная его черта — это особая система клише, терминов и устойчивых выражений, по которым легко распознать каждый из подстилей.

В финансовых документах мы можем встретить такие термины, как extra revenue, liability. Для дипломатии характерны такие выражения, как high contracting parties, memorandum, to ratify an agreement. Примеры юридического языка: to deal with a case, a body of judges.

Все эти подстили используют аббревиатуры, условные обозначения и сокращения, например, M.P. (Member of Parliament), Ltd (Limited), $. Особенно часто аббревиатуры встречаются в военной документации.

Они используются не только в качестве обозначений, но и как часть военного кода. Еще одна особенность этого стиля — использование слов в их прямом словарном значении. Переносный смысл в нем не используется.

Text 1. European nations recognize Juan Guaido as Venezuela's interim president

By Eliza Mackintosh, CNN

(CNN)A group of major European nations recognized Venezuelan opposition leader Juan Guaido as the country's interim president on Monday, urging him to hold free and fair elections.

The coordinated move came after President Nicolas Maduro ignored a demand set by some EU nations last week to call snap elections by the end of Sunday. Spain, the United Kingdom, France, Germany, Austria, Denmark, the Netherlands and Poland all said they would recognize Guadio as the legitimate Venezuelan leader.

Text 2. Changing views on ESL reading comprehension

Research conducted over the last three decades has changed our view of reading as a mere process of decoding. As Carrell and Eisterhold state EFL/ESL reading theory has been influenced during the past decades by Goodman (from the mid- to late 1970s) who views reading as a "guessing game" in which the "reader reconstructs, as best as he can, a message which has been encoded by a writer." (1983, p. 554) As Grabe describes Godman's perception of reading which is seen as an active process of comprehending [where] students need to be taught strategies to read more efficiently (e. g., guess from context, define expectations, make inferences about the text, skim ahead to fill in the context, etc. (1991, p. 377) Paran opposes Godman's view of reading as an "activity involving constant guesses that are later rejected or confirmed. This means that one does not read all the sentences in the same way, but one relies on a number of words – or 'cues' - to get an idea of what kind of sentence (e.g. an explanation) is likely to follow" (1996, p.25). Zhang (1993) explains that Afflarbach compares comprehension process to hypothesis testing (or draft-and-revision) where the reader arrives at the main idea after revising the initial hypothesis, provided the reader has adequate background knowledge.

Text 3. A Curious Letter

Ladies and gentlemen,

I believe you know that people who tell the truth while selling an apartment should be given a prize for their honesty. If a house is described as "spacious" that means it is too large to live in. If an estate agent calls a kitchen "cosy" it implies that it is too small. So, today you have a rare opportunity to get just the right idea of the flat in a terraced house you are going to buy.

The house is situated in an unsafe dirty London suburb. It is in bad need of repairing. The porch is old, the stairs are unsteady. There is a tiny living room, a terrible kitchen, and a disgusting bedroom in the flat. Central heating is very expensive, and they cut it off every two days. There is no rubbish chute, so you need to carry out your garbage every morning. There is a cellar on the ground floor, and rats used to live there before any human foot could step into the house. Most of the sockets are out of order. The chandelier hanging from the ceiling doesn't work. The walls are white-washed, because no wallpaper can stick to them. There is a little vegetable garden the size of a handkerchief behind the house. Only weeds grow in it, because it is in the northern part.

The neighbours are awful. They are rude and unfriendly people, a family of four children, the eldest of which plays the piano, or at least tries to. We have lived next door for seven years and are not acquainted yet.

The cottage isn't worth the money I ask for it, but I hope my honesty will make a good impression on you.

Text 4. The European Union Constitution.

Article I-1: Establishment of the Union

1. Reflecting the will of the citizens and States of Europe to build a common future, this Constitution establishes the European Union, on which the Member States confer competences to attain objectives they have in common. The Union shall coordinate the policies by which the Member States aim to achieve these objectives, and shall exercise in the Community way the competences they confer on it.

2. The Union shall be open to all European States which respect its values and are committed to promoting them together.

Text 5.

The Gettysburg Address.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate -- we can not consecrate -- we can not hallow -- this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us -- that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion -- that we here highly resolve that these dead shall not have died in vain -- that this nation, under God, shall have a new birth of freedom -- and that government of the people, by the people, for the people, shall not perish from the earth.

Abraham Lincoln

November 19, 1863

TASK 2 FOR INDEPENDENT WORK: analyze what stylistic peculiarities make the texts above specific and different from each other.

Тема 3. НОВОСТНЫЕ ТЕКСТЫ И ИХ СТРУКТУРА

THEORY 1. Essential Elements of News. Read and learn.

1. What is news and journalism?
If something happens, and there is no reporter to cover it, then is it news?
WHO WHAT WHEN WHERE WHY HOW
News satisfy the fundamental human need to know. You help people understand the world around them. You are informing, alerting, connecting or entertaining. Free flowing news helps people in democratic societies govern themselves better. The free access to the information what happens and how the government helps or hinders it, helps people to make sound decisions. Journalism is what happens after the event happened and before people know about it. The fundamental principles are fairness, accuracy, context, truth.

Discussion: What will happen to the journalist if he or she violates one of the fundamental principles?

----

2. What makes an idea, an event or a tip newsworthy?
PROMINENCE   IMPORTANCE   HUMAN INTEREST   PROXIMITY   TIMELINESS   MEANING
Good stories have two or more dominant qualities of newsworthiness.

Discussion: What do all of these criteria mean?
How can I increase the newsworthiness of my event, for example, if I want to hold a charity fair?

----

3. Verification.
Before you write a sound news story you need to dig up the information and verify your facts.
Unverified information is no better than gossip.
Reporters verify using direct observation, interviews, documents and databases, leaders, experts and officials.

Discussion:
How can you check if I tell you that
a)   there was a terrible car crash in Bolshevistskaya Street yesterday night?
b)   There was a lovely flash mob in front of the university last Friday?
c)   It is going to snow on the 15th of October?

----

4. Clarification
Reporters clarify the events. The make the news easy to grasp. They research, ask, think and translate.
Research: work with the sources and databases to get more info;
Ask: ask experts to put the things simpler.
Think: understand the info yourself and then articulate it to other people.
Translate: come up with a simple, direct, clear way to explain the matter.

Discussion: What help might you need to clarify the news about a) solar storms; b) zoo accident c) a murder case in court?

----

5. Building a Story.
All news stories
-       Invite: the lead invites the reader into a story
-       Inform: this part tells the reader what's going on
-       Illuminate: illustrate the story with an example, picture, a graph, an analogy
-       connect: tie the news to a larger context – history, culture, human nature, national agenda etc.

Theory 2. The structure of news stories.

The headline is the title of the story that typically gives the most important information. The headline may be followed by a **subhead** or **summary line** which qualifies or elaborates the headline before the lead, and by-line, which tells who wrote the story. An **over-line** can appear above the headline to clarify it.
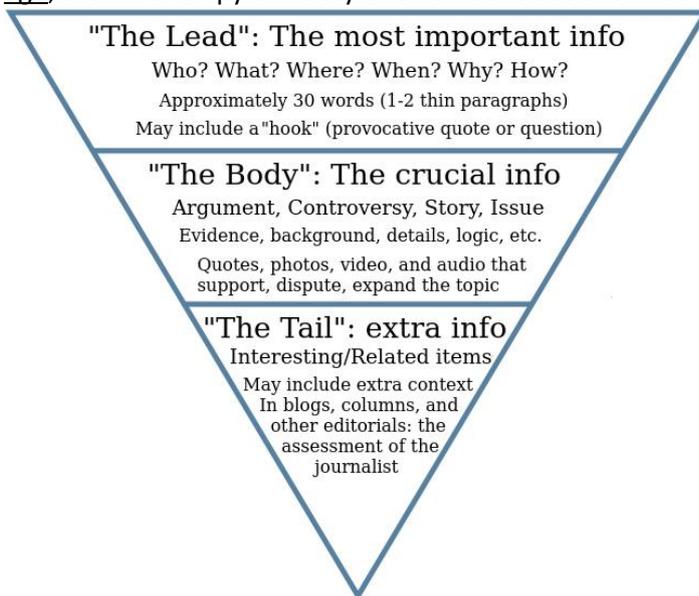
The lead, which follows the headline, often in bold font, elaborates the headline but it is not an introduction. It can contain the main idea of the news story, that is the focus of the story or what the story is about. The event can begin at the point which is considered to be of the greatest interest. The lead should also give some or all of the 5 W's (who?,what?, where?, when?, and why /how?)

The satellites may add information or give causes and conditions. The satellites of hard news stories are based on 5 W's: who, what, where, when, how / why which are essential to news stories.

The wrap–up (the optional paragraph) of a story is not a conclusion, but it indicates a resolution.

Theory 3. The Inverted Pyramid
In general, news stories are organized using the inverted pyramid style, in which information is presented in descending order of importance. This allows the audience to read the most crucial details quickly so they can decide whether to continue or stop reading the story. From an editing perspective, using the inverted pyramid style makes it easier to cut a story from the bottom, if necessary. Invented more than a century ago, the inverted pyramid style remains the basic formula for news writing (Scanlan, 2003).

"The Lead": The most important info
Who? What? Where? When? Why? How?
Approximately 30 words (1-2 thin paragraphs)
May include a "hook" (provocative quote or question)

"The Body": The crucial info
Argument, Controversy, Story, Issue
Evidence, background, details, logic, etc.
Quotes, photos, video, and audio that
support, dispute, expand the topic

"The Tail": extra info
Interesting/Related items
May include extra context
In blogs, columns, and
other editorials: the
assessment of the
journalist

It is important to note that some news stories do not strictly follow the inverted pyramid style, although the lead for a hard news piece always does. Furthermore, not everyone in the journalism field embraces the style; some detractors believe it is an unnatural way to engage in storytelling and present news to the public. Yet, proponents believe it is an efficient way to organize and share information in a fast-paced society (Scanlan, 2003).

This style of web writing or news story writing has many benefits:
- Readers can quickly assess whether they want to read the entire article.
- Readers can stop reading at any point and still come away with the main point of the article.
- By starting with the conclusion, the first few sentences will contain most of the relevant keywords, boosting the views of the article.

An alternative approach is **literary journalism**. Literary journalism combines the research and reporting of typical newspaper journalism with the writing style of fiction. While most newspaper journalists focus on facts, literary journalists tend to focus on the scene by evoking voices and characters inhabiting historical events.
A literary newspaper article may start like this:
Frank Sinatra, holding a glass of bourbon in one hand and a cigarette in the other, stood in a dark corner of the bar between two attractive but fading blondes who sat waiting for him to say something. But he said nothing; he had been silent during much of the evening, except now in this private club in Beverly Hills he seemed even more distant, staring out through the smoke and semidarkness into a large room beyond the

bar where dozens of young couples sat huddled around small tables or twisted in the center of the floor to the clamorous clang of folk-rock music blaring from the stereo.

TOPIC 3.

TASK 1 FOR INDEPENDENT WORK:

Read the example story and try to identify the elements and methods you have read about in this topic. Example Story:

NEWS

Anyone for a mullet?

Canadian family living in 1986 are back to the future

30/04/14 15:28 CET

A Canadian couple born in 1986 decided to spend one year with their young family living back in the year of their birth. No computers, Internet or Smartphones. Instead plenty of Whitney Houston, cassette players and radio clock alarms, and the yellow pages.

Blair McMillan and his partner Morgan Patey decided to go back to a simpler time when their eldest son Trey refused to play outside preferring instead to fiddle with his tablet.

However the family are now due to return to the present day.

Morgan Patey said their family had had an "awesome year and I think we have learned a lot as a family about communication. All four of us have come so much closer from spending more time together".

The boys all grew mullets, got out the Nintendo and turned up to appointments on time.

The family finds the experience very stimulating as the modern world with its distracting factors definitely influences modern children too much. Growing parents' anxiety has led psychologists to a number of experiments over the influence of video games on attention span.

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Example Story KEY:
Overhead Headline Subhead Lead Satelllites Wrap-up

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TASK 2 FOR INDEPENDENT WORK:

Read three fresh articles from https://www.bbc.com/ and analyze their structure. Pay special attention to the lead paragraphs.

ТЕМА 4. РЕФЕРИРОВАНИЕ НОВОСТНЫХ ТЕКСТОВ

Practical rendering guide:

I. Analyzing and rendering an article we typically follow the algorithm:

1) Scan the article to get the general idea of it, define the topic and the message.

2) Read the article slowly and carefully to understand it fully. If necessary, translate the unknown words.

3) Do the search for all the specific information found in the article: dates, past facts, persons, places, companies and products mentioned.

4) Analyze the headline, the subhead and the overhead (if valid). Is it dynamic or stative? Is the action presented as controlled or uncontrollable? Is the headline clear or ambiguous to interest the reader?

5) Analyze the structure of the story, find the elements; think about the role and the function of every paragraph. If necessary, you can make a logical scheme of an article (e.g.: headline about the crime, the lead about its details, 3 satellites – a quote from police, a detailed account of the circumstances, a quote from a witness, a wrap up that gives the statistics of similar crimes in this area).

6) Analyze the vocabulary of the text: terms, bookish words, stylistic devices like metaphors or hyperbole, emotionally-marked words (like "rascal" instead of a neutral "criminal" or "terrorist" instead of a neutral "separatist").

7) Analyze the grammar of the text: predominant tenses, inversion, specific constructions (like complex object or existential there).

8) Define the focus of empathy (who the journalist sympathizes with).

9) Make your conclusion on the quality of the article.

Your perfect rendering is a coherent text that presents logically connected thoughts and proves every thought with an example from the text.

II. Cliches for rendering:

Structure	Clichés
1. The headline	The article is headlined / The headline of the article is / The article goes under the headline... The article under the headline... has the subhead... The title of the article is... / The article is entitled...
2. Place of origin and time of publication	The article is (was) printed / published in... The article is from a newspaper under the nameplate.. The publication date of the article is.... The article is dated the first of October 2014 / is printed on the first of October, 2014.
3. Author	The article is written by.../ The author of the article is... The article is written by a group of authors. They are…
4. Topic / theme	The article is devoted to... / deals with the topic of / touches upon the topic of... The article addresses / raises/ brings up the problem of… The article describes the situation in… The article informs the readers about… / comments on…
5. Main idea	The main idea of the article is… The aim of the article / author is to provide the reader with some information about... / to provide the reader with some material / data on.../ to compare something..
6. Summary	A short retelling of the article + important names, facts, figures + elements: interviews, dialogues, pictures, reviews, references, quotations, figures, diagrams etc.
7. Your analysis	The first paragraph is the lead, it attracts our attention with the help of…. The second / third / etc paragraph develops the topics / makes the episode a part of a bigger picture / sets a new focus on the problem / puts the local event into a nation-wide context / illustrates the idea / expresses the alternative opinion / brings a similar case to light / is a quote from an expert who disagrees / gives more detail about the event / appeals to the reader's emotion / calls upon us to do smth / gives an optimistic conclusion / enumerates the likely consequences / gives the reader several clues to the possible solutions, etc. The author uses expressive / emotionally marked / derogative / pejorative vocabulary The event in the text is represented as dynamic / static, controlled / uncontrollable
8. Your opinion on the article	The article deals with the burning problems in politics, economics, education, marriage, etc. The article is marked with pessimism/optimism. The author's attention is focused on… The author is evidently biased against multinational companies / people of color etc. I find the author's argument weak / biased / well-based / reliable / fresh / out-of-dated etc. The author's perspective looks authoritative / liberal / socialist / limited / persuasive to me Much attention is given to… Some factors are omitted (neglected) …

Journalists are becoming propaganda – and we must do more to protect them
Appearance of John Cantlie in Islamic State video highlight growing danger worldwide

Hannah Storm   The Guardian, Sunday 21 September 2014 19.15 BST

I met the photojournalist John Cantlie in 2012, at a discussion of journalists' safety. I was struck by the passion with which he spoke about the need to take safety seriously. It seems ironic now that we were discussing how the industry could better protect freelancers like him. A few weeks later, John was kidnapped in Syria for the first time. He was later shot in the arm as they escaped. Weeks after this and less than four months after his first kidnap, he returned to Syria. He is thought to have been seized for the second time in November 2012.

Let's make no mistake, journalism has and always will be a job that is sometimes dangerous. Most journalists know that conflict zones, countries with civil unrest or torn apart by natural disaster or the absence of law can be unsafe. But most journalists do everything they can to mitigate those risks. But this seems to be one of the darkest periods. I don't remember a time when my colleagues were being targeted with such frequency: detained, kidnapped, beaten, assaulted, harassed and subjected to threats against their families and their lives. In a world where there is no longer a sense of immunity but often outright hostility.

On Thursday it emerged that a BBC team had been attacked in southern Russia, their cameraman beaten and equipment smashed, as they investigated reports of Russian personnel being killed near the border. The BBC later lodged an official complaint, but

the attack showed that even those supported by major broadcasters are not immune.

We don't know the exact reasons for this descent into insecurity, but several factors are clearly involved. Since the start of the Arab uprisings, there has been a steady increase in the numbers of freelancers being kidnapped, injured or killed. In part this is because there are more freelancers in journalism and more of them covering conflict. Sometimes they are doing the work that staff journalists did previously but often with less of the structure and support of their employed colleagues.

Most news organizations take seriously the issue of the safety of their employees and those journalists who represent them. But the safety environment is now so challenging that even the most established companies have had to review their procedures. Last year, for instance, the Sunday Times told freelancers not to submit photos from Syria because it did not want to encourage them to take "exceptional risks".

This latest video showing John is an appalling attempt by Islamic militants to intimidate journalists like him who take extreme risks, in order to shine light into the darkest recesses of society and document the lives of those whose stories need to be told. As long as his captors are allowed to use him as a pawn in their propaganda, they will continue to send a message that journalists can be manipulated as they see fit. It's no longer enough, it seems, for the detractors of journalists to be killing the messenger. Now the messenger has become the channel for someone else's despicable message.

Hannah Storm is the director of INSI

"Journalists are becoming propaganda – and we must do more to protect them"

The article under consideration was published in the Sunday issue of The Guardian, on the 21ˢᵗ of September 2014. It goes under the headline of "Journalists are becoming propaganda – and we must do more to protect them", which clearly states the topic and the message of the article. The author of the article is Hannah Storm, both a professional journalist and an invited expert from INSI, International News Safety Institute. This non-commercial organization was founded in 2003 by working journalists and offers safety training for reporters all over the world. As a result, this is an op-ed article written according to high professional standards.

The subhead of the article refers to the fact that served as an info reason for the general argument on journalist safety: John Cantlie, a kidnapped British photojournalist, was shown in a video from Syria, where unknown people threaten him and use him as propaganda. The author considers this fact as already familiar to the audience, and does not give a more detailed account of the video.

Hannah Storm starts with a paragraph that gives a personal touch to the story. She tells about her own meeting with the photojournalist and stresses that he had been concerned with the problem of journalist safety even before he was captured in Syria. She connects his story with a larger context of journalism accepted as a dangerous job, but underlines the fact that recently journalists have been in danger more often, and the journalist immunity is often violated now. To illustrate that, she refers to a recent case from a different part of the world where a BBC team was attacked. This example proves that even the biggest news companies are threatened and that it is not an Islamic world, but international tendency.

The next two paragraphs are devoted to her ideas on the possible reasons for this growing hostility. She connects it with the growing number of freelance journalists that go to dangerous places with less company support and structure, and with general heat in the less stable parts of the world.

In conclusion she pushes forward a thought that a video of John Cantlie is a method to frighten other journalists, and it is now not enough to make a journalist keep silent. The attacks on journalists now become propaganda themselves.

The article gives a valuable perspective on the problem. The author's attitude is not given directly, but we may understand it through the structure of the article which goes from a personal memory to a dramatic world-wide issue. The article is very emotional and the author uses a lot of emotionally expressive vocabulary (an appalling attempt, Islamic militants, extreme risks, to shine light into the darkest recesses, a pawn in their propaganda, manipulated, despicable message). The article analyses the tendency rather than report facts, this is why we find more present tenses in in, except the paragraph where Hannah Storm tells the story of John Cantlie.

In my opinion, the problem of growing journalist unsafety is directly connected with the successes of journalism and the growing power of public opinion. The numerous cases where media coverage influenced the outcome of the situation mark a journalist as a potential danger for all the people whose success depends on acting secretly. The stakes become higher in the modern world, and a journalist's power grows. I do support the general INSI position that journalists need to get special instruction on safety rules.

TOPIC 4.

TASK 1 FOR INDEPENDENT WORK: Read the example NEWS article and render it in the written form, paying special attention to the peculiarities of the publicist style.

How a Russian Scientist Bred the First Domesticated Foxes
By Nathaniel Scharping | September 14, 2016

In just five decades, an experiment in Russia has accomplished something that took ancient humans thousands of years.

On a farm in Novosibirsk, Russian geneticist Dmitry K. Belyaev selectively bred hundreds of foxes over multiple generations, eventually creating something never seen before: a domesticated fox. His goal was to recreate the process by which humans gradually turned wild dogs into workers and friends, hopefully learning something about the mechanism of domestication in the process.

To accomplish his goal, he selected the most docile foxes he could find from fur farms around Russia. He then bred them in successive generations, each time choosing only the tamest individuals. This is similar to the process today by which dog breeders select for desired traits, or how ancient farmers cultivated hardy crops with the highest yields.

Belyaev found that the process worked for fox domestication as well. His experiment started in the late 1950s, and by the early 2000s almost all of the foxes on the farm displayed remarkable changes in behavior, according to an in-depth report penned by Lucy Jones of the BBC.

Foxes are considered notably hard to tame, but Belyaev's foxes seemed preternaturally easygoing. They looked more like dogs than wild foxes — they would wag their tails and perk up in the presence of humans, and displayed none of the skittishness or aggressiveness usually associated with wild animals. In addition, they enjoyed being petted and would lick their handlers faces — all behaviors that socialized dogs display. And, all of this happened without any training on the part of the researchers.

NPR spoke to Ceiridwen Terrill, a professor of Science Writing and Environmental Journalism at Concordia University in Portland, Oregon, who visited the farm and even got to pet the foxes. "They're genetically designed to crave human contact," she says, "so that fox loved having its belly scratched."

It wasn't only behavioral changes either. The foxes started to look different over time: their ears got floppier, their legs, tails and snouts got shorter and their skulls got wider.

The physical alterations in the foxes, similar to the changes that happened in dogs, are likely a byproduct of behavioral selection. The droopiness of their ears may be caused by the slowing of their adrenal glands, says the BBC, and the others physical disparities could similarly be related to the differences in hormone levels that lead to desirable traits. Dogs likely went through much the same process over the course of hundreds of generations as they gradually adapted to living with us.

Belyaev's experiment is evidence that our theories of domestication are spot-on; we've bent the arc of evolution toward in our favor. Moreover, the process of taming a species affects more than their behavior, domestication alters their looks, and changes the rhythms of their lives.

TOPIC 4.

TASK 2 FOR INDEPENDENT WORK: Read the example PROMOTIONAL article and render it in the written form, paying special attention to the peculiarities of the publicist style.

NASA's Journey to Mars *Last Updated: Sept. 15, 2015 Editor: Gary Daines*

NASA is developing the capabilities needed to send humans to an asteroid by 2025 and Mars in the 2030s – goals outlined in the bipartisan NASA Authorization Act of 2010 and in the U.S. National Space Policy, also issued in 2010.

Mars is a rich destination for scientific discovery and robotic and human exploration as we expand our presence into the solar system. Its formation and evolution are comparable to Earth, helping us learn more about our own planet's history and future. Mars had conditions suitable for life in its past. Future exploration could uncover evidence of life, answering one of the fundamental mysteries of the cosmos: Does life exist beyond Earth?

While robotic explorers have studied Mars for more than 40 years, NASA's path for the human exploration of Mars begins in low-Earth orbit aboard the International Space Station. Astronauts on the orbiting laboratory are helping us prove many of the technologies and communications systems needed for human missions to deep space, including Mars. The space station also advances our understanding of how the body changes in space and how to protect astronaut health.

Our next step is deep space, where NASA will send a robotic mission to capture and redirect an asteroid to orbit the moon. Astronauts aboard the Orion spacecraft will explore the asteroid in the 2020s, returning to Earth with samples. This experience in human spaceflight beyond low-Earth orbit will help NASA test new systems and capabilities, such as Solar Electric Propulsion, which we'll need to send cargo as part of human missions to Mars. Beginning in FY 2018, NASA's powerful Space Launch System rocket will enable these "proving ground" missions to test new capabilities. Human missions to Mars will rely on Orion and an evolved version of SLS that will be the most powerful launch vehicle ever flown.

A fleet of robotic spacecraft and rovers already are on and around Mars, dramatically increasing our knowledge about the Red Planet and paving the way for future human explorers. The Mars Science Laboratory Curiosity rover measured radiation on the way to Mars and is sending back radiation data from the surface. This data will help us plan how to protect the astronauts who will explore Mars. Future missions like the Mars 2020 rover, seeking signs of past life, also will demonstrate new technologies that could help astronauts survive on Mars.

Engineers and scientists around the country are working hard to develop the technologies astronauts will use to one day live and work on Mars, and safely return home from the next giant leap for humanity. Follow our progress at www.nasa.gov/exploration

Тема 5. РЕФЕРИРОВАНИЕ И АННОТИРОВАНИЕ НАУЧНОГО ТЕКСТА.

Прочитайте информацию по реферированию и аннотированию научного текста на русском языке, делая пометки по ходу чтения.

Реферат и аннотация относятся к вторичным документальным источникам научной информации. Это документы, которые сообщают сведения о первичных документах. На основе использования вторичных документов комплектуются информативные издания, реферативные журналы, справочная литература, научные переводы и т.д. Рефераты и аннотации составляют основное содержание реферативных журналов.

Реферат – это текст, построенный на основе смысловой компрессии первоисточника с целью передачи его главного содержания. Материал в реферате излагается с позиций автора исходного текста и не содержит никаких элементов интерпретации или оценки. Данные лингвистики текста, психологии и психолингвистики свидетельствуют о том, что понимание текста при чтении органически сливается с его семантической компрессией и выделением смысловых опорных пунктов. В то же время формирование и фиксация главного содержания прочитанного составляют суть реферирования и аннотирования. Следовательно, реферирование и аннотирование обладают большим обучающим и контролирующим потенциалом. Кроме активизации навыков различных видов чтения, действия по смысловому свертыванию текста основаны на семантических операциях, которые способствуют мотивированному усвоению иноязычного материала в процессе применения правил построения необходимых языковых структур и преодоления возникающих при этом лексико-грамматических трудностей.

Реферирование представляет собой рецептивно-репродуктивную деятельность. На первом этапе приема информации речевые действия студентов направлены на декодирование иноязычного текста. Второй этап состоит в смысловой переработке информации. Как продуктивная деятельность реферирование способствует развитию логичности изложения материала и формирует весь необходимый комплекс речевых навыков и умений. Владение техникой реферирования – показатель сформированности умений зрелого чтения. Достаточно быстрая переработка информации оригинала свидетельствует об уровне владения изучаемым языком. Самостоятельную работу по составлению реферата следует рассматривать как обратную связь, осознание которой студентом и составляет суть самоконтроля.

Основной жанровой особенностью является информативность реферата, которую можно рассматривать как на уровне лексическом, так и синтаксическом. На лексическом уровне отличительной чертой реферата является наличие в нем большого количества слов с наибольшей семантической нагрузкой, специфической особенностью которых является обобщение содержания целых страниц текста оригинала. В роли таких "ёмких слов" часто выступают термины или терминологические устойчивые сочетания, несущие точную информацию. Многие абстрактные существительные в качестве опорных слов становятся настолько ёмкими по смыслу, что как бы вбирают в себя информацию целых предложений.

В языке реферата максимально выражена тенденция к субстантивизации. Она состоит в преобладании существительных над другими частями речи и ослаблении роли глаголов с ослабленной семантикой с общим значением типа "считать", "рассматривать", "описывать", "изображать" и т.д. Синтаксис реферата характеризуется значительным разнообразием. Материал

подается не в развитии, а в статике. Поэтому в тексте реферата преобладают констатирующие сообщения и перечисления, оформленные в составе простых распространенных предложений. В реферате, как правило, нет обоснования или обсуждения выдвигаемых положений, примеров, сравнений, сносок или ссылок на первоисточники. Точные даты обобщаются в указание периодов, конкретные имена – в наименования научных школ, направлений и т.д.

Информативность реферата гораздо выше, чем в первичном документе. Уплотнение информации достигается путем более ёмких в смысловом отношении языковых средств и исключением избыточных элементов. При реферировании должна как можно шире использоваться способность слов абстрагировать и обобщать смысл, что находит выражение в работе с так называемыми "ключевыми словами и словосочетаниями". Ключевые слова позволяют с предельной краткостью и необходимой полнотой выразить основное содержание первоисточника. Характерными чертами ключевых слов является номинативность (это существительные или словосочетания с существительными), воспроизводимость (эти слова не являются результатом творческого акта со стороны референта, а используются как готовые компоненты текста), постоянство значения и непроницаемость (ключевые сочетания не допускают расширения за счет введения в них новых элементов). Рефераты, как правило, составляются на наиболее интересные и ценные работы, в которых содержится новый материал, дано новое освещение вопроса и т.д. Существуют разнообразные классификации типов рефератов. По характеру исходного материала они могут подразделяться на монографические и обзорные; по типам организации ключевого материала: реферат-конспект (информативный реферат) и реферат-резюме (индикативный реферат). Реферат-конспект и реферат-резюме могут использоваться при контроле понимания читаемого. Реферат-конспект призван дать более полное представление о содержании оригинала, тогда как реферат-резюме содержит лишь краткое резюме и граничит с аннотацией.

К рефератам предъявляются определенные требования, основными из которых являются:

1. Требование объективности заключается, прежде всего, в том, что, как отбор материала, подлежащего реферированию, так и изложение сущности работы, объем реферата, степень детализации и т.д., должны определяться теоретическим и практическим значением реферируемого текста, наличием в нем нового, а не личными взглядами, научными интересами и познаниями референта или принадлежностью автора реферируемой работы к той или иной научной школе. Задачей референта является не критическое рецензирование научной работы, а четкая, лаконичная и объективная информация о ее содержании

2. Требование полноты реферата, т.е. правильное отражение существа и содержания реферируемой публикации, соответствующее объему, назначению и характеру работы, точность в передаче ее содержания. Если в оригинале главная мысль сформулирована недостаточно четко, в реферате она должна быть конкретизирована и выделена.

3. Требование единства формы, под которым понимают стиль реферата и его терминологию. Здесь особую важность приобретает соблюдение единства терминов и обозначений.

Текст реферата следует строить по следующему плану:

а) цель и методика исследования (изучения) или разработки;

б) конкретные данные о предмете исследования (изучения) или разработки, его изучаемых свойствах;

в) временные и пространственные характеристики исследования;

г) результаты и выводы.

Структура реферата и механизм его составления зависит от логических структур реферируемого текста. Способ свертывания текста-описания и текста-рассуждения будет различным. Текст-описание представляет собой гомогенную систему. В текстах этого типа перечисляется ряд однородных предметов и их свойств, идет выделение каких-то основных явлений или процессов и их составных частей, а также описываются их свойства. В таких текстах можно выделить главные и второстепенные центры описания. По этим признакам устанавливаются критерии значимости информации описательного текста. В данном случае допускается сокращение информации путем редукции некоторых элементов текста-описания. В тексте-рассуждении все элементы функционируют разнотипно, т.е. это – гетерогенная система. Данный тип текста сокращается путем обобщения отдельных его элементов.

Реферат, независимо от его типа, имеет единую структуру:

1. Предметная рубрика. Здесь указывается область или раздел знания, к которым относится реферируемый материал.

2. Тема реферата, т.е. более узкая предметная соотнесенность источника (совокупность источников, либо тема обзора, проделанного референтом).

3. Выходные данные источника или ряда источников (автор, заглавие, издательство, книга или журнал, место издания). Все данные приводятся сначала на языке источника, и ниже дается их перевод на русский язык.

4. Главная мысль реферируемого материала. Обычно в самом источнике главная мысль становится ясной лишь после прочтения всего материала. В реферате же с нее начинается изложение содержания. Она предшествует всем выводам и доказательствам. Последовательность изложения необходима для того, чтобы с самого начала изложения сориентировать читателя относительно основного содержания источника и его перспективной ценности. Референту необходимо суметь сжато сформулировать главную мысль первоисточника, не внося в нее своих комментариев.

5. Изложение содержания. Содержание реферируемого материала может излагаться в последовательности оригинального текста по главам, разделам, параграфам. Обычно дается формулировка вопроса, приводится вывод по этому вопросу и необходимая цепь доказательств в их логической последовательности. В этом случае, как правило, для обеспечения связности ключевых фрагментов заимствуются соединительные фразы, союзные слова и обороты речи из первоисточника. Но логика изложения в реферате может не совпадать с логикой изложения оригинала. Тогда референт вводит в текст реферата союзные слова и так называемые переходные элементы (например, "но", "однако" и т.д.), отсутствующие в исходном материале. Иногда переходные элементы выступают не в виде конструктивных элементов, а полнозначных слов и целых предложений. Введение в сокращенный текст отсутствовавших ранее элементов помогает как бы "проявить" смысл, эксплицировать те мотивы и смысловые отношения, которые в оригинале были имплицированы.

6. Выводы автора по реферируемому материалу. Следует иметь в виду, что иногда выводы автора не вполне соответствуют главной мысли первоисточника, так как могут быть продиктованы факторами, выходящими за пределы излагаемого материала. Но в большинстве случаев выводы автора вытекают из главной мысли источника, поэтому выявление главной мысли помогает понять и выводы автора. Если выводы автора в оригинале отсутствуют, то этот пункт реферата отпадает.

7. Комментарий референта. Этот пункт реферата имеет место лишь в случаях, когда референт является достаточно компетентным по данному вопросу и может внести квалифицированное суждение о реферируемом материале. В комментарий входит критическая характеристика первоисточника, актуальность освещенных в нем вопросов, суждение об эффективности предложенных решений, указания, на кого рассчитан реферируемый материал и кого он может заинтересовать в нашей стране.

Алгоритм составления реферата в общем виде может быть представлен так:

1. Прочтите текст

2. Выделите ключевые фрагменты текста и отметьте абзацы, содержащие конкретную информацию по теме, пронумеруйте эти абзацы.

3. Прочтите текст снова, останавливаясь только на отмеченных абзацах, озаглавьте эти абзацы.

4. Сделайте лексико-грамматический анализ непонятных предложений и переведите их.

5. Сократите малосущественную информацию, не относящуюся к теме:

• замените в сложноподчиненных предложениях все придаточные предложения причастными и инфинитивными оборотами или существительными с предлогами;

• устраните из текста все сложные временные формы сказуемого, модальные глаголы и их эквиваленты;

• замените сложные и распространенные определения простыми;

• образуйте предложения с однородными членами.

6. Составьте логический план для текста реферата:

• выделите суть вопроса (проблемы, темы);

• включите названия озаглавленных абзацев;

• измените последовательность пунктов плана в зависимости от смыслового веса ключевых фрагментов.

7. Составьте черновой реферат по логическому плану на базе полученной информации (отмеченных абзацев).

8. Обобщите полученную информацию в единый связный текст.

9. Отредактируйте текст реферата и перепишите его начисто.

Аннотация представляет собой предельно краткое изложение содержания первичного документа, дающее общее представление о его тематике. Аннотация не может заменить оригинал и ее назначение состоит в том, чтобы дать возможность специалисту составить мнение о целесообразности более детального ознакомления с данным материалом. В этом состоит один из существенных моментов отличия аннотации от реферата, который, хотя и в краткой форме, знакомит читателя с сутью излагаемого в первоисточнике содержания. В практике обучения

смысловой компрессии оригинального текста определен средний размер аннотации в 30-40 слов (3-4 предложения). Описательная аннотация включает от 3 до 10 предложений (от 60 до 100 слов). Аннотация, суммирующая тематическое содержание текста, может быть предельно краткой и состоять из 1-2 предложений.

Требования к составлению аннотации и реферата связаны с различным назначением этих документов. Аннотация служит только для осведомления о существовании документа определенного содержания и характера, в реферате же излагается содержание документа с характеристикой методов исследования, с фактическими данными и итогами работы. При написании аннотации необходимо умение лаконично обобщить содержание оригинала, реферирование же предполагает владение мастерством сокращения текста первичного документа.

Требования, предъявляемые к составлению аннотации включают следующее:

1. Лаконичность, т.е. простота и ясность языка текста аннотации, которая, выражается в использовании простых предложений и простых временных форм в активе и пассиве, в отсутствии модальных глаголов и их эквивалентов, в замене сложных синтаксических конструкций и т.д.

2. Логическая структура аннотации выражается в делении ее текста на составные части.

3. Соответствие форм аннотации, т.е. в тексте аннотации обязательно вводятся безличные конструкции и отдельные слова (например, глаголы высказывания: сообщается о ..., подробно описывается ..., кратко рассматривается ... и т.д.), с помощью которых происходит введение и описание текста оригинала.

4. Учет видов научно-технической литературы, который прежде всего касается оформления титульного листа научно-технической публикации и его отражения в вводной части аннотации.

5. Точность при переводе заглавия оригинала, отдельных формулировок и определений.

6. Использование общепринятых сокращений, слов и т.д.

7. Единство терминов и обозначений.

Алгоритм составления аннотации в общем виде выглядит так:

1. Прочтите текст.

2. Ответьте на вопросы:

а) О чем сообщается? б) Что подробно описывается? в) Что кратко рассматривается? г) Чему уделено особое внимание?

3. Составьте описательную аннотацию на базе полученных ответов на вопросы.

4. Прочтите текст снова.

5. Ответьте на вопросы:

а) В чем суть вопроса (проблемы)? б) Что собой представляет данная конструкция (метод, технология, понятие, явление)? в) Каковы особенности (технические характеристики) принципа работы, метода, способа, явления, факта? г) Каково их назначение и применение?

6. Проанализируйте полученную информацию.

7. Сократите всю малосущественную информацию, не относящуюся к теме.

8. Обобщите полученную информацию в единый связный текст.

Scientific writing follows its own style conventions. According to these conventions, some ways of writing are not useful when writing scientifically. Others are just plain wrong, even if the same words are acceptable in other types of writing such as history or literature. We have compiled a list of tips and common errors:

 1. Sentence and paragraph construction. Aim for brevity. Avoid long sentences. Comprehension falls rapidly as sentences exceed about 16 words. Try to avoid writing more than one thought per sentence. Don't run on. A semicolon can serve as a period. Unless you have a good reason to use a semicolon, just use a period.

 Avoid overlong paragraphs. If you have fewer than two to three paragraphs per page, look for natural breaks. If none exist, you are probably alternating between themes or ideas, and may need to reorganize.

 2. Passive vs. active voice. Active voice is usually clearer and more to the point. Replace "nests are built" with "birds build nests". Write "I found" instead of "it was discovered". Don't be afraid to use the passive voice if it really is clearer (as we do in this paper), but favor using subject, verb, object. One way to avoid this problem is use firstperson pronouns (e.g., "I") where appropriate, after all it is your paper.

 Passive: It is recommended by the authors of the present study that tribbles are not given to Klingons. Active: We recommend that you do not give tribbles to Klingons.

 Passive: The tribbles were exterminated by the Klingons. Active: The Klingons exterminated the tribbles.

 3. Correct word use. Make sure that you understand the meaning of words that you use. The following words are commonly misused in scientific writing:

 Significant. Use in a statistical context only. The opposite of significant is "nonsignificant" (not "insignficant"). Significance refers to differences, not results.

 Correct: The differences between were nonsignificant.

 Incorrect: The differences were insignificant.   The results were nonsignificant.   This theory has significant implications for women as well as men.

 Confound. A confound refers to some unplanned factor that may have affected the results of an experiment. An uncontrolled factor that equally affects both experimental and control groups is not usually seen as a confound.

 Incorrect: The results were confounded because the thermostat failed during testing on a hot day, and participants in both experimental and control groups expressed discomfort. (Does not describe a confound.)

Correct: The thermostat failed and room temperature rose to uncomfortable levels only during testing of the control group, which may have confounded the results.

Which vs. That. As a general rule, if changing "which" to "that" does not alter the meaning, then "that" is probably correct.

Because vs. Since. "Because" is often clearer than "since".

Proves. In general we are cautious with our results. Since the word "prove" indicates that something has been shown to occur beyond a shadow of a doubt, avoid using it. Since the scientific process of Psychology relies on replication of results, results from a single study only "suggest" or "indicate", they never "prove".

4. Correct verb tense. Verb tense can be tricky, so choose it with care. Keep verbs parallel. Use the present tense for generalizations and stable conditions. For example, use present tense to describe a theory that is currently held: "Theory of mind refers to". Use past tense for specific citations and when referring to specific results; e.g., "Sudley (1969) showed", "We found". Never report descriptions of behavior in the future or subjunctive tense; "The female will (would) vocalize" becomes simply "The female vocalized". In general (there are always exceptions), these are the verb tenses typically used in the following sections of a research paper:

Abstract: past tense Introduction: present tense Methods, Results: past tense Discussion: often alternates between past tense (when discussing results of current study ("we found") and present tense ("our results are consistent with" or "the theory of natural selection predicts that").

5. Correct noun use. Nouns are regularly misused as adjectives. This habit leads to the ugly practice of piling up nouns in front of the noun they modify, i.e., a "type II motor skill nest construction behavior."

6. Needless words. "Vigorous writing is concise. A sentence should contain no unnecessary words…for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all her sentences short, or that she avoid all detail and treat his subjects only in outline, but that every word tell." (Strunk & White, 1979, p. 23). This advice is true about writing in general, but lean writing is particularly important in scientific writing, because of its emphasis on conveying quantitative information efficiently.

Use superlatives sparingly or not at all. If a word expresses an absolute quality or condition, the comparative has no place. You can almost always delete "very", "quite", "rather", "somewhat", and similar words.

Avoid needless evasive wording. The construction "was dependent upon" has the same meaning as "depended on". "There were two chicks that pecked" becomes "Two chicks pecked".

Don't use clichés (e.g., "plays a role"). Below we list examples of these and other words that are useless or incorrect in scientific writing, with suggested alternatives:

Don't use   Better fact   evidence prove   support plays an important role   is important because due to the fact that   because a decreased number of   fewer time period   time longer time period longer brown in color   brown round in shape   round has been shown to be   is it is possible that may demonstrate   show exhibit   show utilize   use in other words   thus/hence/therefore adverbs   eliminate in this experiment/study   eliminate it is interesting to note that   eliminate it would thus appear that   eliminate it may seem reasonable to suppose that eliminate Interestingly eliminate

7. Proofread. Remember, your paper has your name on it. It represents you. Don't trust that the spellchecker in your computer knows what you intend to write!

This handout was adapted from "Style Points for Scientific Writing" University of Washington, Psychology Writing Center, 2004.

Live Blogging and National Identity: Images of Now and Here

In the introduction the authors describe and analyse practices of national identity in the medium created in live blogging, a new form of online news now employed by the world's leading news editions. The authors introduce the definition of live blogging as a digital article that covers a developing situation live by arranging small pieces of text or visual content in reverse chronological order. The purpose of the article is to explain the linguistic aspect of the narratives constructed in this genre. The authors suggest that live blogging brings forward group identities and actualizes them through a set of perception effects determined by the stylistic features of the form. **The methods and materials** include exploratory case study and content analysis of a sample of forty randomly selected live blogs, their readers' feedback and their audience measurement. The interdisciplinary approach allows the authors to pinpoint the stylistic peculiarities of the new genre and interpret the effect in terms of social philosophy. **The results** prove that the consistent characteristics of live blogging include division into lead parts in reverse chronological order with separate headlines and bylines, employing both reader-produced and professional graphic content, short paragraphs, emotional neutrality of the editor's contribution and a set of linguistic features characteristic of publicist style in its newspaper variety. **In conclusion** the authors state that the possible effects of such texts on the practices of national identity include four aspects: shared group solidarity, unfolding simultaneousness of the event, identification with opinion leaders, accentuated importance of the event for group existence.

Keywords: national identity, civic nation, identification practice, live blogging, unfolding event, group solidarity, news text, mass media, social agents

Обновляемые статьи и национальная идентичность: образы актуального поля

Проблема и цель. Статья посвящена проблеме практик национальной идентичности в информационной среде обновляемых статей – новой формы электронных новостей, ныне широко применяемой ведущими мировыми изданиями, описанию и анализу этих практик. Авторы дают определение понятия «обновляемая статья» как электронной статьи, освещающей разворачивающееся событие в прямом эфире путём соединения отдельных новостных (текстовых и аудиовизуальных) элементов в обратном хронологическом порядке. Статья ставит целью объяснить лингвистическую сторону нарративов национальной идентичности, воспроизводимых в этой жанровой форме. Авторы предполагают, что обновляемые статьи обращаются к групповой идентичности и актуализируют её через ряд эффектов восприятия, создаваемых стилистическими средствами. **Методология.** Методы исследования включают тематическое исследование и контент-анализ репрезентативной выборки из сорока примеров обновляемых статей, читательских отзывов и их редакторских метрик. Междисциплинарный подход позволяет авторам выделить жанрово-стилистические особенности обновляемых статей и интерпретировать их эффект в социально-философском взгляде на национальную идентичность. **Результаты** исследования доказывают, что устойчиво повторяющиеся в пределах выборки жанрово-стилистические особенности данного новостного формата включают разделение на самостоятельные новостные элементы с заголовками и указанием авторства, включение профессиональных и любительских графических элементов, короткие абзацы, эмоциональную нейтральность редакторских ремарок, и инвентарь языковых особенностей, характерных для публицистического стиля в газетной разновидности. **В заключении** авторы выделяют четыре аспекта возможного эффекта изучаемых текстов на практики национальной идентичности: актуальное поле групповой солидарности, разворачивающаяся событийность, идентификация с лидерами мнений, подчёркнутая важность события для существования группы.

Ключевые слова: национальная идентичность, гражданская нация, практика идентификации, обновляемая статья, событийность, групповая солидарность, новостной текст, средства массовой информации, социальные агенты

Here are some of the links you may find necessary to find research publications in English in the future:

1) Google Scholar https://scholar.google.com/ - academic part of the google search that allows you to find articles available online in your sphere. Pay attention to the instruments "Cited by", "Related articles" and "Cite".

2) Google Books https://books.google.com - the world's biggest database of searchable online full texts.

3) Purdue Owl https://owl.english.purdue.edu - a great guide to writing, including instruction on citation styles, punctuation, structure etc.

4) Purdue ESL https://owl.english.purdue.edu/owl/section/5/ - resources for ESL students and teachers to guide us through the difficulties of academic writing in English

5) E-library http://elibrary.ru/ - the biggest Russian database of research works published during the last twenty years. You need to register, but it is worth it, as there is plenty of full-text sources that are absolutely free.

6) JSTOR http://www.jstor.org/ - a fantastic database of good research articles where you my start a free MyJSTOR account and read three good academic publications every two weeks by adding them to your "shelf". Requires registration.

7) EBSCO Host https://www.ebscohost.com/ - an expensive and profound database that is available for free from the American Corner computers in Research Library (Novosibirsk, Sovetskaya, 6).

Тема 6. КЛЮЧЕВЫЕ СЛОВА, КЛЮЧЕВЫЕ ПРЕДЛОЖЕНИЯ, ЛОГИЧЕСКАЯ КАРТА ТЕКСТА

I. Ключевые слова и ключевые предложения – субъективный лингвистический фактор текстообразования. Ключевые слова являются опорными "вехами" в порождении и восприятии текста.

Их выбор определяется: 1) авторской интенцией; 2) творческим замыслом автора; 3) коммуникативной стратегией текстового развертывания.

Ключевые слова чаще всего находятся в сильной позиции текста: 1) в заглавии; 2) в начальной позиции и в конце.

Ключевые слова обычно актуализируются автором: 1) повторяются; 2) отражают стратегию контраста; 3) стратегию обманутого ожидания; 4) совмещают разные типы выдвижения.

Ключевое слово — слово в тексте, способное в совокупности с другими ключевыми словами представлять текст. Набор ключевых слов близок к аннотации, плану и конспекту, которые тоже представляют документ с меньшей детализацией, но лишён синтаксической структуры.

В качестве основных смысловых единиц, выделяемых из исходного текста, могут выступать: 1) целые ключевые предложения; 2) ключевые словосочетания и слова.

Ключевое (опорное) слово — это термин, относящийся к основному содержанию текста и повторяющийся в нем несколько раз (с учетом всех возможных синонимов). Ключевое словосочетание — это сочетание слов, среди которых есть одно или несколько ключевых.

Ключевым предложением считается предложение, содержащее два и более ключевых слова или ключевых словосочетания.

Т.о., 1) ключевыми словами считаются такие знаменательные слова текста, которые с учетом всех синонимов встречаются в тексте наибольшее число раз; 2) ключевым предложением считается предложение текста, которое:

а) имеет несколько ключевых слов;

б) содержит ключевые слова на небольшом расстоянии друг от друга.

Ключевые слова обладают рядом существенных признаков:

1) высокая степень повторяемости данных слов в тексте, частотность их употребления

2) способность знака конденсировать, свертывать информацию, выраженную целым текстом, объединять «его основное содержание»; этот признак особенно ярко проявляется у ключевых слов в позиции заглавия.

Однако выбор ключевых слов является очень непростой операцией и требует серьезного подхода. Следует выбирать те ключевые слова, которые наиболее точно отражают специфику именно вашей темы. При этом необходимо избегать случайных и общих фраз и не рекомендуется повторять несколько раз одни и те же ключевые слова. То есть процесс выделения ключевых слов является еще и аналитическим.

Методика выделения ключевых слов. Благодаря многим лингвистическим исследованиям был выявлен алгоритм «формального определения зон наиболее вероятного расположения ключевых слов в тексте». Именно так обозначал их Л.В. Сахарный [3]. Во-первых, мы выявляем наиболее часто повторяющееся слово в тексте. Во-вторых, выделяются местоимения и синонимы к нему. Третий шаг – необходимо установить интервал между основным словом и словами слева и справа

от него. Оптимальным интервалом обычно является интервал в три слова, это так называемая тематическая зона. Затем из этих слов выбираются знаменательные слова, или же только имена существительные. Это зависит от задач исследования. В-пятых, выбор падает на последние слова предложения, которые чаще всего и оказываются ключевыми. Это рематическая зона расположения ключевых слов.

Место и количество ключевых слов в тексте. Ключевые слова, повторяясь, могут встречаться в любой части текста и не имеют фиксированной, жестко закрепленной в нем позиции. Исследователи заметили, что они нередко концентрируются в начале произведения, а также относительно часто функционируют как заглавия. Однако это лишь тенденция, которая проявляется далеко не всегда. Ключевые слова по-разному распределяются в конкретных текстах, часто не совпадают с заглавием. По-разному (в зависимости от характера текста) решается и вопрос об их количестве.

Пример 1: выделение ключевых слов в сказке «Золушка»:

CINDERELLA

Once upon a time there was a very beautiful and **kind** girl who had lost both her parents, and was left with her **stepmother**. This woman had two very ugly daughters, but their mother spoiled them and always made Cinderella do all the difficult **housework**. Because of this, Cinderella found herself often kneeling on the floor, covered in dirt and ashes, exhausted and with her clothes torn to rags. What's more, she was left no time for any other activities. Since she was always dirty from ash and cinders, the townspeople called her Cinderella.

In her tiny room in the attic, Cinderella treasured the beautiful dreams she had while she slept of a better life. "A dream is a wish your heart makes while you're fast asleep," she explained to her only friends, the mice who lived in the attic with her.

One day, the prince announced a grand **ball**, and invited all young women who would like to marry him so that he could choose the most beautiful and make her his princess. The stepmother prepared her two daughters with the best ball gowns and made them up so that they would be pretty, but she **prohibited** Cinderella from attending the ball. She ordered her to stay at home mopping the floor and preparing dinner so that it would be ready when the three of them returned home.

Cinderella **obeyed**, but as she watched her stepsisters leave for the ball at the royal palace, she couldn't help but feel miserable and began to **cry**.

Suddenly, her **Fairy Godmother** appeared, telling her she didn't have to worry. She would be able to go to the ball too, but with one condition: she must return home before the palace clock **struck midnight**. Cinderella looked down at the rags she was wearing. "I can't go to the ball wearing this," she cried. The Fairy Godmother waved her magic wand and said the magic words, "Bippidy boppidy boo", and transformed Cinderella's ragged clothes into a beautiful ball gown with a pair of glass slippers on her feet. She was exquisitely beautiful.

"But how will I get to the royal palace?" Cinderella asked.

Her Fairy Godmother waved her magic wand again and turned a pumpkin into a beautiful golden carriage, and turned four white mice into horses to pull the carriage. Cinderella climbed into the carriage and left for the palace. As the carriage rolled away, her Fairy Godmother shouted a reminder. "Don't forget, you must return before the clock strikes twelve!"

When Cinderella arrived and entered the ballroom, everyone gazed at her in awe. The prince, seeing her incredible beauty, approached her and **danced** the whole night with her. Nobody recognized her, not even her stepsisters. It was just like her most beautiful dreams.

Suddenly, the palace **clock** rang out. It was midnight already! Cinderella dashed across the room as her ballgown began to transform back into rags, and she ran so fast that she lost one of her **glass slippers** on the palace stairs. The prince found the slipper and kept it, intent on finding the mysterious young woman again.

The next day, the prince announced that he would marry whoever fit into the glass slipper. All of his heralds **searched** the kingdom for the woman to whom the shoe belonged.

Finally, they arrived at the house of Cinderella's stepmother. Her first step sister's feet **would not fit** into the shoe, and the second step sister couldn't fit either. When the herald asked if there were any other young women in the house, the step sisters laughed and said, "Only Cinderella, the girl who is covered in soot and ash". But when Cinderella arrived, they saw that her foot fit perfectly in the glass slipper. The step sisters were furious.
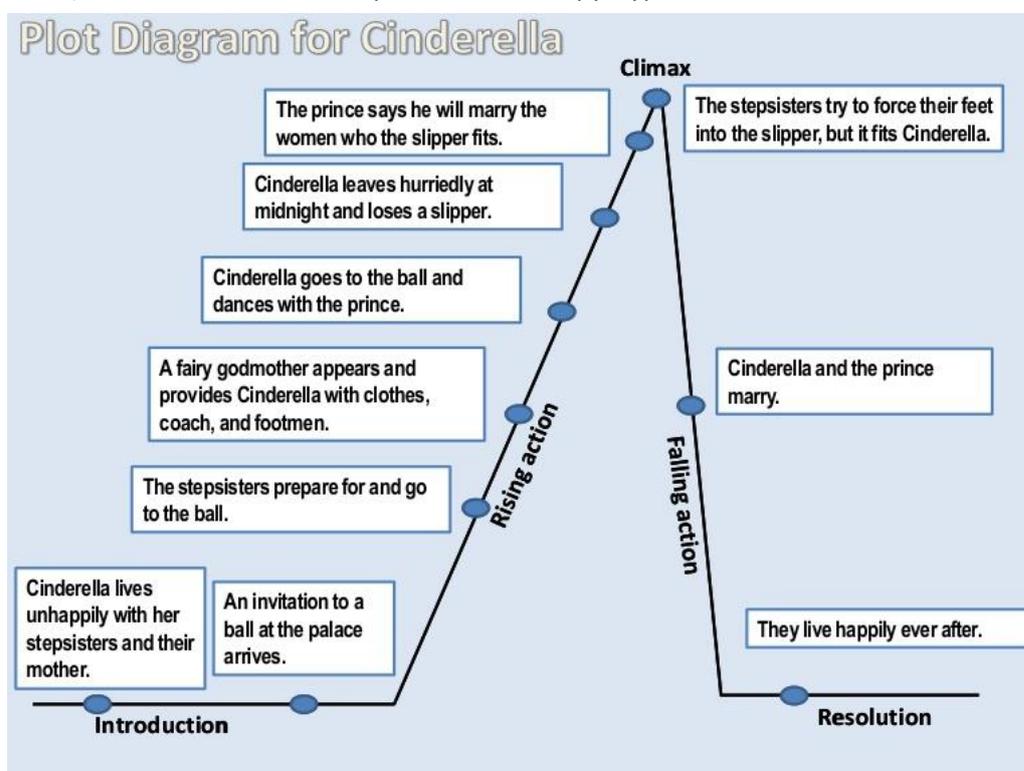
The prince was overjoyed and decided **to marry** Cinderella. They had a beautiful **wedding** at the palace and lived happily ever after.

Пример 2: выделение ключевых предложений в сказке «Золушка»:

CINDERELLA

Once upon a time there was a very beautiful and **kind girl** who had lost both her parents, and **was left with her stepmother**. This woman had two very ugly daughters, but their mother spoiled them and always made **Cinderella do all the difficult housework**. Because of this, Cinderella found herself often kneeling on the floor, covered in dirt and ashes, exhausted and with her clothes torn to rags. What's more, she was left no time for any other activities. Since she was always dirty from ash and cinders, the townspeople called her Cinderella.

In her tiny room in the attic, Cinderella treasured the beautiful dreams she had while she slept of a better life. "A dream is a wish your heart makes while you're fast asleep," she explained to her only friends, the mice who lived in the attic with her.

One day, **the prince announced a grand ball, and invited all young women** who would like to marry him so that he could choose the most beautiful and make her his princess. The stepmother prepared her two daughters with the best ball gowns and made them up so that they would be pretty, but **she prohibited Cinderella from attending the ball**. She ordered her to stay at home mopping the floor and preparing dinner so that it would be ready when the three of them returned home.

Cinderella obeyed, but as she watched her stepsisters leave for the ball at the royal palace, she couldn't help but feel miserable and **began to cry**.

Suddenly**, her Fairy Godmother appeared**, telling her she didn't have to worry. **She would be able to go to the ball too**, but with one condition: **she must return home before the palace clock struck midnight**. Cinderella looked down at the rags she was wearing. "I can't go to the ball wearing this," she cried. The Fairy Godmother waved her magic wand and said the magic words, "Bippidy boppidy boo", and transformed Cinderella's ragged clothes into a beautiful ball gown with a pair of glass slippers on her feet. She was exquisitely beautiful.

"But how will I get to the royal palace?" Cinderella asked.

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The next day, **the prince announced that he would marry whoever fit into the glass slipper**. All of his heralds searched the kingdom for the woman to whom the shoe belonged.

Finally, they arrived at the house of Cinderella's stepmother. Her first step sister's feet would not fit into the shoe, and the second step sister couldn't fit either. When the herald asked if there were any other young women in the house, the step sisters laughed and said, "Only Cinderella, the girl who is covered in soot and ash". But when Cinderella arrived, they saw that her foot fit perfectly in the glass slipper. The step sisters were furious.

The prince was overjoyed and **decided to marry Cinderella**. **They** had a beautiful wedding at the palace and lived happily ever after.

III. *Логическая карта текста.*

Логическая карта текста представляет собой упрощённую структуру сюжета или информации в тексте, которая помогает выделить существенное и несущественное при реферировании.

Логическая карта художественного текста будет отражать следующие моменты:

1) Ключевые персонажи, без которых сюжет теряет узнаваемость (Золушка, мачеха, фея, принц).
2) Главные характеристики персонажей, обеспечивающие развитие сюжета (Золушка - добрая и красивая сирота, мачеха злая, фея добрая, принц прекрасный).
3) Взаимоотношения между персонажами, создающие основу сюжета (падчерица и мачеха – терпение и антагонизм, крестница и крестная – радость и желание порадовать, таинственная красавица и принц – случайность и поиск).
4) Основные события, привязанные к структуре сюжета:

Plot Diagram for Cinderella

Climax

The prince says he will marry the women who the slipper fits.

The stepsisters try to force their feet into the slipper, but it fits Cinderella.

Cinderella leaves hurriedly at midnight and loses a slipper.

Cinderella goes to the ball and dances with the prince.

A fairy godmother appears and provides Cinderella with clothes, coach, and footmen.

Cinderella and the prince marry.

The stepsisters prepare for and go to the ball.

Rising action

Falling action

Cinderella lives unhappily with her stepsisters and their mother.

An invitation to a ball at the palace arrives.

They live happily ever after.

Introduction

Resolution

The Dinner Party
by Mona Gardner

| The country is India. A large dinner party is being given in an up-country station by a colonial official and his wife. The guests are army officers and government attaches and their wives, and an American naturalist who entertains the guests with stories of wild animals.

At one side of the long table a spirited discussion starts between a young girl and am old colonel. The girl insists women have long outgrown the jumping-on-a-chair-at-the-sight-of-a-mouse era, that they are not as fluttery as their grandmothers, that women can be brave and quiet in the face of danger.| The colonel says they are just as easily scared, explaining women don't have the actual nerve control of men. The other men at the table agree with him.

"A woman's unfailing reaction in any crisis, " the colonel says, "is to scream. And while a man may feel like it, yet he has that ounce more of control than a woman has. And that last ounce is what counts. You are in danger, you are afraid, but you stay calm and a woman can never do that."

The American scientist does not join in the argument but sits and watches the faces of the other guests. As he looks, he sees a strange expression come over the face of the hostess. She is staring straight ahead, the muscles of her face are contracting slightly. With a small gesture she summons the native boy servant standing behind her chair. She whispers something to him. The boy's eyes widen: he nods, turns quickly and leaves the room. No one else sees this. The boy returns and he puts a bowl of milk on the verandah outside the glass doors, and nobody notices him again but the naturalist.

With a start, the American understands what is going on. In India, milk in a bowl means only one thing. It is bait for a snake. If a snake is in the house, you put a bowl of milk outside, the snake smells it and moves out of the house. He realizes there must be a cobra in the room, and the boy is trying to make it leave on its own.

He looks up at the rafters - the likeliest place for a snake – and sees nothing. Three corners of the room, which he can see by shifting only slightly, are empty. In the fourth corner a group of servants stand, waiting until the next course can be served, and they would see a cobra and stand in some other place. The American realizes there is only one place left – under the table.

His first impulse is to jump back and warn the others. But he knows the noise and the movement will frighten the cobra and it will strike. They are all in danger right now, because if someone moves a leg, the cobra may attack. He has a sudden idea and speaks quickly, the quality of his voice so arresting that it attracts everyone's attention.

"I want to know just what control everyone at this table has. I will count three hundred – that's five minutes – and not one of you is to move a single muscle. The persons who move will lose 50 rupees. Now! Ready!"

The twenty people sit like stone images while he counts. He is saying ". . . two hundred and eighty . . ." when, out of the corner of his eye, he sees the cobra emerge and make for the bowl of milk. Four or five screams ring out as he jumps to slam shut the verandah doors, leaving the snake outside.

"You certainly were right, Colonel!" the host says. "A man has just shown us an example of real nerve control."

"Just a minute," the American says, turning to the hostess, "there's one thing I'd like to know. Mrs. Wynnes, how did you know that cobra was in the room?"

A faint smile lights up the woman's face as she replies.

"Because it was lying across my foot."

What's the language of the future?

By HENRY HITCHINGS

No language has spread as widely as English, and it continues to spread. Internationally the desire to learn it is insatiable. In the twenty-first century the world is becoming more urban and more middle class, and the adoption of English is a symptom of this, for increasingly English serves as the lingua franca of business and popular culture. It is dominant or at least very prominent in other areas such as shipping, diplomacy, computing, medicine and education. A recent study has suggested that among students in the United Arab Emirates "Arabic is associated with tradition, home, religion, culture, school, arts and social sciences," whereas English "is symbolic of modernity, work, higher education, commerce, economics and science and technology." In Arabic-speaking countries, science subjects are often taught in English because excellent textbooks and other educational resources are readily available in English. This is not something that has come about in an unpurposed fashion; the propagation of English is an industry, not a happy accident.

English has spread because of British colonialism, the technological advances of the Industrial Revolution, American economic and political ascendancy, and further (mostly American) technological developments in the second half of the twentieth century. Its rise has been assisted by the massive exportation of English as a second language, as well as by the growth of an English-language mass media. The preaching of Christianity, supported by the distribution of English-language Bibles, has at many times and in many places sustained the illusion, created by Wyclif and Tyndale and Cranmer, that English is the language of God.

The history of English's global diffusion is littered with important dates: the planting of the Jamestown colony in 1607; Robert Clive's victory at the Battle of Plassey in 1757, which ushered in the dominion of the British East India Company; the creation of the first penal colony in Australia in 1788; the British settlement at Singapore in 1819 and establishment of a Crown Colony in Hong Kong in 1842; the formal beginning of British administration in Nigeria in 1861; the foundation of the BBC in 1922 and the United Nations in 1945; the launch by AT&T of the first commercial communications satellite in 1962. This list is condensed. It takes no account, for instance, of the various waves of Anglomania that swept much of Europe in the eighteenth century. But it will be apparent that the diffusion of English has had a lot to do with material reward, the media, and its use as a language of instruction. A fuller list might intensify the impression of a whiff of bloodshed.

Wherever English has been used, it has lasted. Cultural might outlives military rule. In the colonial period, the languages of settlers dominated the languages of the peoples whose land they seized. They marginalized them and in some cases eventually drove them to extinction. All the while they absorbed from them whatever local terms seemed useful. The colonists' languages practised a sort of cannibalism, and its legacy is still sharply felt. English is treated with suspicion in many places where it was once the language of the imperial overlords. It is far from being a force for unity, and its endurance is stressful. In India, while English is much used in the media, administration, education and business, there are calls to curb its influence. Yet even where English has been denigrated as an instrument of colonialism, it has held on – and in most cases grown, increasing its numbers of speakers and functions.

ТЕМА 7. ДОКЛАД. ИНТЕРПРЕТАЦИЯ ДОКЛАДА

I. Read the theory on what a report is and how it is typically structured. Take nptes on the peculiarities of the genre.

A report is a specific form of writing that is organised around concisely identifying and examining issues, events, or findings that have happened in a physical sense, such as events that have occurred within an organisation, or findings from a research investigation.

Pre-defined structure

At a very basic level, a report can be distinguished from an essay by the creation of headings into which information is organised. Broadly, these headings may indicate sections within a report, such as an introduction, discussion, and conclusion. Within the main section(s) making up the body of the report (the discussion in the example just given), there is often an opportunity to create your own structure according to the literature you have sourced, your development of ideas, and the task assigned.

Example structure

1. Introduction

2. Discussion

2.1 Technological benefits

2.1.1 Efficiency

2.1.2 Access to monitoring

2.2 Technological weaknesses

2.2.1 Disconnections

2.2.2 Lack of face-to-face support

3. Conclusion

In the body of the report, the difference between main sections and sub-sections may be indicated through changes in numbering and / or heading font style.

Reports are a very common genre of writing at university across many subjects, including the sciences, business and professional degrees, because they are an effective way of communicating information. Unlike essays, reports usually have a formal structure broken down into sections and sub-sections. Depending on your subject, you may be asked to write reports that have a pre-defined structure (such as a lab report) or reports in which you define and name the sections (such as some business reports). Whatever structure your report has, its main aim is to order and communicate the relevant information in an easily navigable way.

As reports are an informative genre of writing, they usually have a specific purpose and an intended audience who has reasons for reading the report. The audience (even if it is just your lecturer) will expect the information to be ordered in a certain way and each section to be written appropriately in order to play its role in communicating that information. This is why it is important to check any guidance you have been given on the structure and content of your report and to put the right information in the right sections.

Each section in a report is typically written as a stand-alone piece, so the reader can selectively identify the report sections they are interested in, rather than reading the whole report through in one go from start to finish.

II. Read the theory on report writing and apply it to report reading.

Writing academically means writing in such a way that your information sounds credible and authoritative. It does not mean using long words or writing complicated sentences with lots of semi-colons and colons.

Some suggestions for writing academically:

Be objective – report what the evidence tells you even if it isn't what you hoped to find. Don't present unsupported or personal opinions: for instance, 'Unsurprisingly, participants who recycled their refuse more regularly were also nicer people'. Take a balanced view.

Be accurate – give clear non-subjective descriptions ('light blue' is better than 'sky blue') and definite figures ('after twenty five minutes', '80% of the participants'). Avoid vague or ambiguous terms like 'a long period of time', or 'most of the participants'.

Be direct – don't leave it to your reader to work out what you are saying! Putting the emphasis on a strong verb can help the reader to see the important points: for instance, 'an analysis was performed on the results' is not as direct as 'the results were analysed'.

Be critical – evaluate your own work as well as that of others. Have the confidence to say if something could have been done better if it had been done differently.

Be appropriate – identify the purpose of your communication and the audience you are communicating to. Give them the information they need to understand your work.

A report traditionally has the following structure:

1. Methods and Data/Results: As a rough guide, the more factual the section, the earlier you should write it. So sections describing 'what you did and what you found' are likely to be written first.

2. Introduction and Literature Survey: Sections that explain or expand on the purpose of the research should be next: what questions are you seeking to answer, how did they arise, why are they worth investigating? These will help you to see how to interpret and analyse your findings.

3. Discussion: Once you've established the questions your research is seeking to answer, you will be able to see how your results contribute to the answers, and what kind of answers they point to. Write this early enough that you still have time to fill any gaps you find.

4. Conclusions and Recommendations: These should follow logically from your Discussion. They should state your conclusions and recommendations clearly and simply.

5. Abstract/Executive Summary: Once the main body is finished you can write a succinct and accurate summary of the main features.

TASK 1 FOR INDEPENDENT WORK: **Read the report on book reading in 2016 (http://www.pewinternet.org/2016/09/01/book-reading-2016/) and answer the following questions:**

1. What are the methods used to do the research?
2. What is the goal of the research?
3. What are the limitations of the research?
4. What are the results of the research?
5. Who might need the results of the research?
6. What commercial companies may use them in their work?
7. What conclusions will these companies draw from the report?
8. Pew does public research. Why does the society need this particular information?
9. Do you think the results would be different if this kind of research were conducted in Russia?
10. How can you summarize the basic results of this report?

TASK 2 FOR INDEPENDENT WORK: **Read the official report and take notes about its structure, terminology, method, conclusions, the means for its clarity and for its reliability.**

Choose one report from the list:

a) Young Adults Living Arrangements Research

http://www.pewsocialtrends.org/2016/05/24/for-first-time-in-modern-era-living-with-parents-edges-out-other-living-arrangements-for-18-to-34-year-olds/

b) Demographics of Social Media: http://www.pewinternet.org/2016/11/11/social-media-update-2016/
c) Public Interest in Science and Health: http://www.pewinternet.org/2015/12/11/public-interest-in-science-and-health-linked-to-gender-age-and-personality/

Тема 8. ГРАФИЧЕСКИЕ ОРГАНИЗАТОРЫ ИНФОРМАЦИИ

I. Definitions of a Graphic Organizer

A graphic organizer is a visual display that demonstrates relationships between facts, concepts or ideas. A graphic organizer guides the learner's thinking as they fill in and build upon a visual map or diagram.

The main purpose of a graphic organizer is to provide a visual aid to facilitate learning and instruction. Most graphic organizers form a powerful visual picture of information and allow the mind 'to see' undiscovered patterns and relationships. Although they have been applied across a range of curriculum subject areas, reading is by far the most well practiced application. Science, social studies, language arts, and math are more recent areas in which graphic organizers are being applied.

II. Graphic organizers in education:

In 1992, Jay McTighe in his book Graphic Organizers: Collaborative Links to Better Thinking outlined three main ways teachers may use graphic organizers in their teaching and a number of ways that students can use them to aid in the learning process.

Before instruction, teachers may use a graphic organizer to attempt to provide structure for the presentation of new material while indicating relations between ideas. Teachers can elicit information from students by creating a graphic organizer on the blackboard to get an accurate idea of students' prior knowledge

During instruction, graphic organizers can help students to actively isolate, process and reorganize key information. This is because graphic organizers allow students to approach subjects cognitively because they assist thinking. The student must take an active role in learning while processing and reorganizing information. Modifying an organized structure of information gives students an opportunity to learn from their own mistakes. It also allows students to construct maps that are appropriate to their individual learning styles.

After instruction, students can construct their own organizers using the full text to isolate and organize key concepts. This summarization technique is a tool to see if students can interpret what was being taught and state it in concise, accurate terms. Post-instruction graphic organizers also encourage elaboration. If a student can connect prior knowledge with what was learned and identify relationships between those ideas, they are actively learning.

When introducing students to a new graphic organizer, you should describe its purpose, model its use, and provide students with opportunities for guided practice. Once students become comfortable with using the organizer, more independent applications are appropriate. In the end, you should encourage and assist students to create their own organizers.

Graphic organizers guide learners' thinking as they fill in and build upon a visual map or diagram. Graphic organizers are some of the most effective visual learning strategies for students and are applied across the curriculum to enhance learning and understanding of subject matter content. In a variety of formats dependent upon the task, graphic organizers facilitate students' learning by helping them identify areas of focus within a broad topic, such as a novel or article. Because they help the learner make connections and structure thinking, students often turn to graphic organizers for writing projects.

In addition to helping students organize their thinking and writing process, graphic organizers can act as instructional tools. Teachers can use graphic organizers to illustrate a student's knowledge about a topic or section of text showing areas for improvement.

Graphic organizers are tools that can be used to visualize and organize information. Because graphic organizers are often used as prompts for students to fill in the blanks, graphic organizers provide many benefits to students who use them including:

1. Helping students structure writing project
2. Encouraging students to make decisions
3. Making it easy for students to classify ideas and communicate
4. Allowing students to examine relationships
5. Guiding students in demonstrating their thinking process
6. Helping students increase reading comprehension
7. Making it easy to brainstorm
8. Encouraging students to organize essential concepts and ideas
9. Making it clear how to break apart a story into the main elements (intro, rising action, climax)
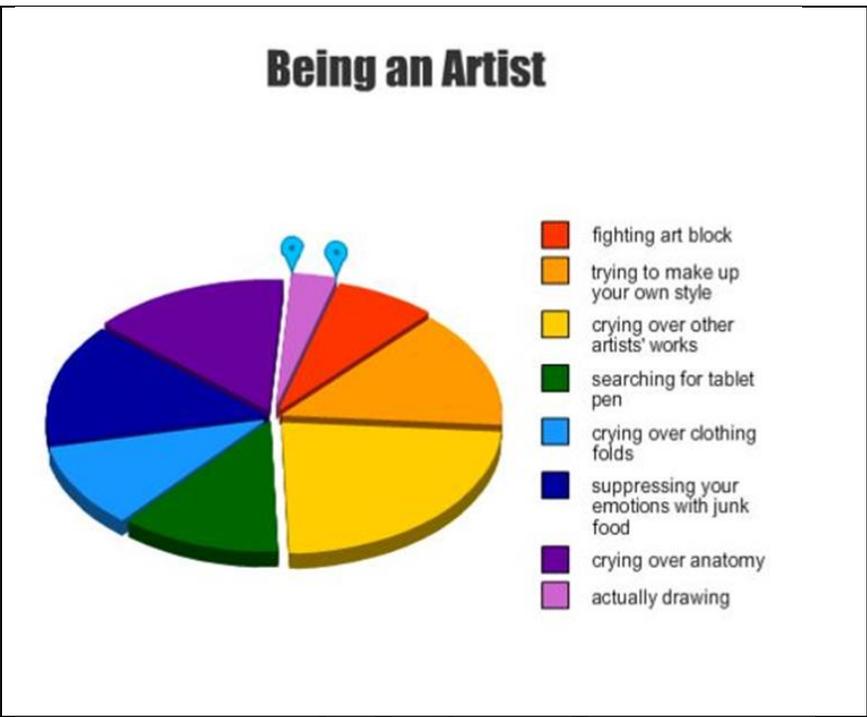
Used across the curriculum, teachers use graphic organizers to teach many things, including but not limited to:

1. Cause and effect
2. Note taking
3. Comparing and contrasting concepts
4. Organizing problems and solutions
5. Relating information to main themes and ideas
6. Organizational skills
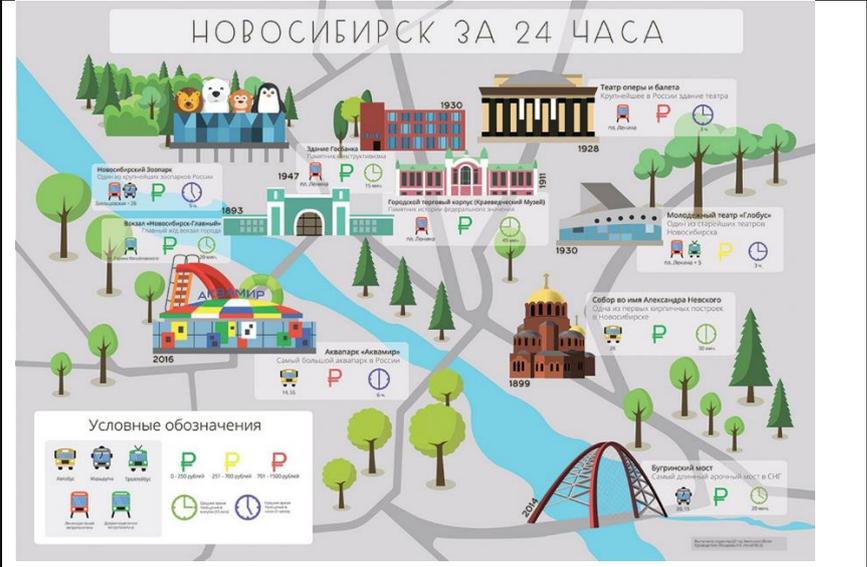7. Vocabulary knowledge
8. Sequencing

III. Common types of graphic organizers

1.	A storyboard: a method to represent a plot, key factors, reasons, events at the same time.	
2.	A fishbone diagram: a way to represent a problems, ideas for its solution and extra factors.	
3.	A graph: the most traditional way to represent numerical changes in time.	

4.	A chart: the most conventional way to represent shares or degrees of some phenomenon.	
		Being an Artist
		fighting art block
		trying to make up your own style
		crying over other artists' works
		searching for tablet pen
		crying over clothing folds
		suppressing your emotions with junk food
		crying over anatomy
		actually drawing
5.	A map: representing information via space. Not necessarily a real space. Very good for representing routes. "The Little Red Riding Hood", for example, may be represented as a map of the forest with Grandma's house, the girl's house and the hunter's cabin in it.	
6.	Venn's diagram: overlapping circles that show the common features and the differences of two or more concepts.	
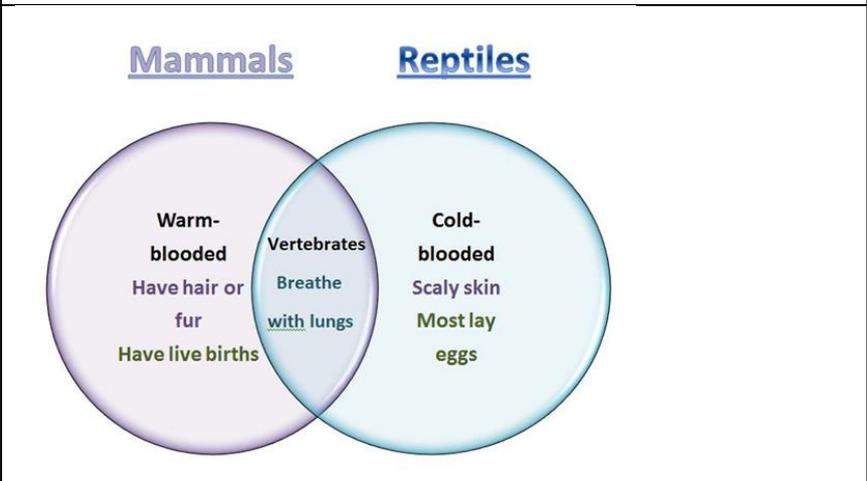
7.	A concept map: representing the information as the series of limited choices.	
8.	A mind map (also: a cluster). A brainstorming tool, or a method to represent multiple ideas serving the same purpose.	
9.	An infographic: a professional way to represent multiple aspects and various details or facts on the same topic.	
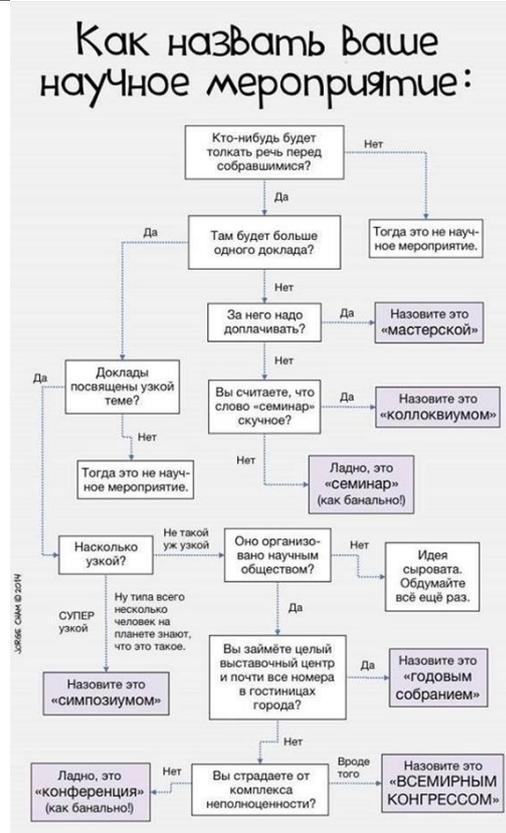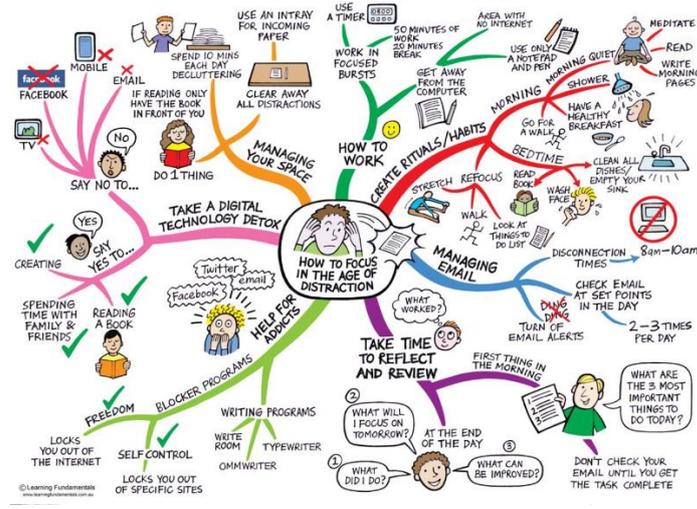
TASK 1 FOR INDEPENDENT WORK: represent one fairy tale from the list in the form of at least three different graphic organizers:

1. Cinderella
2. Red Riding Hood.
3. The Little Mermaid.
4. Hansel and Gretel.
5. The Sleeping Beauty.
6. The Grog Prince.
7. Aladdin and the Magical Lamp.
8. The Ugly Duckling.
9. Puss in Boots.
10. Bluebeard.

TASK 2 FOR INDEPENDENT WORK: write down the information from the following graphic organizers in complete sentences. Define the type of each graphic organizer.

Отчетные задания к зачету:

1. реферирование новостного текста по выбору студента **на английском языке** (образец см. в теме 4, ограничение объёма: не менее 1 страницы А4, 12 шрифт;

2. конспект отрывка из англоязычного научного текста (из числа предложенных ниже) **на русском языке,** ограничение объёма: не более 1 страницы А4, 12 шрифт;

3. краткий пересказ художественного текста (из числа предложенных ниже) **на английском языке,** ограничение объёма: не более 10 предложений.

_____

TEXT 1.

More Americans say government should ensure health care coverage

As the debate continues over repeal of the Affordable Care Act and what might replace it, a growing share of Americans believe that the federal government has a responsibility to make sure all Americans have health care coverage, according to a new Pew Research Center survey.

Currently, 60% of Americans say the government should be responsible for ensuring health care coverage for all Americans, compared with 38% who say this should not be the government's responsibility. The share saying it is the government's responsibility has increased from 51% last year and now stands at its highest point in nearly a decade.

Just as there are wide differences between Republicans and Democrats about the 2010 health care law, the survey also finds partisan differences in views on whether it's the government's responsibility to make sure all Americans have health care coverage. More than eight-in-ten Democrats and Democratic-leaning independents (85%) say the federal government should be responsible for health care coverage, compared with just 32% of Republicans and Republican learners.
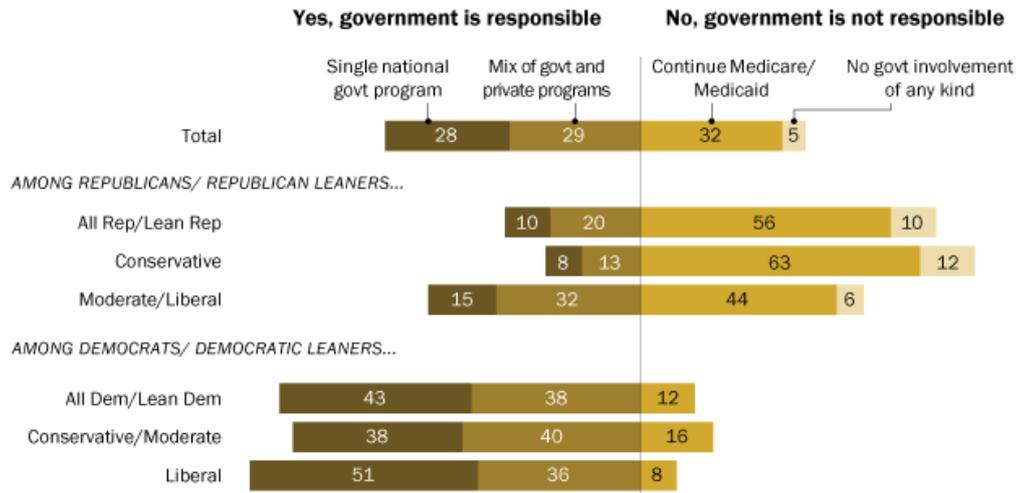
The survey also finds continued differences on this question by race and ethnicity as well as income. A large majority of blacks and Hispanics (85% and 84%, respectively) say the government should be responsible for coverage, while non-Hispanic whites are split on the issue (49% agree, 49% disagree). And while about three-quarters of those with family incomes of less than $30,000 per year (74%) say the government should ensure coverage, only about half (53%) of those with incomes of $75,000 or higher say the same. The belief that the government has a responsibility to ensure health coverage has increased across many groups over the past year, but the rise has been particularly striking among lower- and middle-income Republicans.

Currently, 52% of Republicans with family incomes below $30,000 say the federal government has a responsibility to ensure health coverage for all, up from just 31% last year. There also has been a 20-percentage-point increase among Republicans with incomes of $30,000-$74,999 (34% now, 14% last year). But there has been no significant change among those with incomes of $75,000 or more (18% now, 16% then).

Those who think government should ensure health coverage for all are divided on a follow-up question about whether health insurance should be provided through a mix of private insurance companies and the government (29% of the overall public), or if the government alone should provide insurance (28% of the public).

Few say they want no government involvement in health care

Is it the federal government's responsibility to make sure all Americans have health care coverage?

	Yes, government is responsible		**No, government is not responsible**	
	Single national govt program	Mix of govt and private programs	Continue Medicare/ Medicaid	No govt involvement of any kind
Total	28	29	32	5
AMONG REPUBLICANS/ REPUBLICAN LEANERS...				
All Rep/Lean Rep	10	20	56	10
Conservative	8	13	63	12
Moderate/Liberal	15	32	44	6
AMONG DEMOCRATS/ DEMOCRATIC LEANERS...				
All Dem/Lean Dem	43	38	12	
Conservative/Moderate	38	40	16	
Liberal	51	36	8	

Note: Don't know responses not shown.
Source: Survey conducted January 4-9, 2017.

PEW RESEARCH CENTER

Overall, 43% of Democrats and Democratic leaners support a so-called single payer approach, but this approach is more popular among liberal Democrats (51%) than among conservative and moderate Democrats (38%).

Most of those on the other side of the issue – people who say the government does *not* have a responsibility to ensure health coverage – say on a subsequent question that the government should continue Medicare and Medicaid (32% of the overall public), while just 5% of the public says the government should have no role in health care.

Among Republicans and Republican learners, most of whom (67%) say the government does not have a responsibility for ensuring health coverage, there is very little support for the government not being involved in health care at all. Just 10% of Republicans favor no government involvement, while 56% say it should continue Medicare and Medicaid.

While Republicans in Congress have already taken the first steps toward repealing the ACA, Americans remain largely divided on what Congress should do with the health care law. Overall, in a Pew Research Center survey in December, 39% said it should be repealed, while an equal share (39%) said the law should be expanded. Just 15% of Americans said the law should be left as is.

A December Kaiser Family Foundation survey shows repealing the law is not the public's top health care priority for President-elect Donald Trump and the next Congress. Lowering the amount individuals pay for health care tops the list, with 67% of Americans saying it should be a top priority for the next administration. This is followed by lowering the cost of prescription drugs (61%) and dealing with the prescription-painkiller addiction epidemic (45%). Only 37% of the public says repealing the law should be the administration's top priority, though views differ widely by party.

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Metaphorical conceptualizations of ESL teaching and learning

I Introduction

Recently, there has been a heightened awareness of the role metaphors play in second language learning theory and in applied linguistics research (Block, 1999; Cameron and Low, 1999a, 1999b; Lantolf, 1996; Oxford et al., 1998). Metaphors are recognized not only for their pervasiveness in the language teaching profession but also for their ability to capture complex constructs in the field and their utility as vehicles for reflection and consciousness raising among educators. This paper explores metaphorical conceptualizations of the ESL teacher and learner, teaching and learning.

In our study, we adopt a socio-cultural approach to conceptual metaphor. This theoretical perspective allows us to view metaphor as both a cognitive and social phenomenon, rather than as a purely cognitive or purely social one (Cameron, 1999: 4). The need for a comprehensive approach to metaphor is recognized by Cameron: 'Vygotskyan notions of the interactive nature of the relation of language and thought, and "the social formation of mind" . . . can be used to construct theory-level frameworks for metaphor that integrate the socio-cultural and the cognitive' (1999: 12). The theoretical approach to metaphor as cognition, traditionally associated with the work of Lakoff and Johnson (1980), holds that language and, consequently, metaphor impose structure on thought. Metaphors organize thought and shape the way we perceive the world and reality. According to Lakoff and Johnson, most of the metaphors in everyday language are conventional in nature, that is, they are stable expressions systematically used by people. For these researchers, conventional metaphors are created in a culture to define a particular reality. The influence of culture can also be seen in novel metaphors. To Lakoff and Johnson (1980: 142), the meaning of new metaphors will be determined in part by the culture and in part by the personal experience of the user.

As L2 researchers and teacher educators, we are interested not only in identifying the particular metaphors that dominate our field but also in recognizing the socio-cultural origin of L2 teachers' metaphors and their importance in structuring beliefs in L2 teaching and learning. The purpose of this study was thus to observe to what extent metaphors were appropriated by a group of ESL teachers and used for the construction of their own personal belief systems and to find out the basic conceptualizations of ESL teaching and learning reflected in the teachers' metaphors.

II. Method

Specifically, we asked ourselves:

1. How did the participants metaphorically conceptualize themselves as ESL teachers?

2. What were the views of the ESL learner, teaching and learning entailed in the metaphors?

3. What were the assumptions and theories underlying the teachers' conceptualizations?

Data for this study were elicited at a workshop titled 'Teachers' Beliefs about the Teaching of ESL: What Their Metaphors Say'. Twenty-two participants (six males, sixteen females) constituted the sample of the study. Even though they were all currently teaching ESL in Puerto Rico, years in practice varied among them. Seven participants reported more than 15 years of teaching experience, while six others ranged between six and 15, and nine between one and five. During the workshop, the participants went through a process of deconstructing their own metaphors. This process involved asking the participants to identify various elements entailed by their metaphors, such as teacher, learner, teaching process and learning process.

Our approach to the data followed the methodology of metaphor analysis, a method that systematically examines elicited or spontaneous metaphors in discourse as a means for uncovering

underlying conceptualizations. Our first step in the analysis was to make a list of the linguistic metaphors supplied by the participants. Most of the metaphors were extended metaphorical expressions in the form of similes with detailed qualifying statements. We then proceeded to break down the metaphors into analysable parts, looking for salient features, common elements and similarities. Our aim was to generalize from the exemplar metaphors to the conceptual categories they represented. Conventional teacher metaphors discussed in the literature were also taken into account. For instance, the metaphor that represented the teacher as 'a potter who models clay into unique works of art' revealed the conventional role of ARTIST attributed to the teacher in the literature.

III Results

28 metaphors were produced in response to the cue 'An ESL teacher is like . . .'

Results are organized below into the eight conceptual categories.

Table 1 Metaphorical conceptualizations of the ESL teacher and entailed learner, teaching and learning concepts

Conceptual category	Exemplar metaphors	Metaphor entailments		
		The learner is . . .	Teaching is . . .	Learning is . . .
COOPERATIVE LEADER	N=6 guide, coach, movie director, instrument of God	Active participant	Guiding, directing, helping	Moving or working toward a goal
PROVIDER OF KNOWLEDGE	N=6 moon, wire, TVset, apple tree	Recipient	Dispensing knowledge	Receiving input and processing it
CHALLENGER	N=6 lion tamer, shooting star, window	Object of change	Creating challenges	Change and advancement
NURTURER	N=4 Mother bee, gardener, nature	Developing organism	Fostering the potential	Growth
INNOVATOR	N=2 explorer, convertible car	Resistor	Implementing the new	Resisting change
PROVIDER OF TOOLS	N=1 tool carrier	Constructor	Assisting	Constructing
ARTIST	N=1 potter	Raw material	Molding into works of art	Being shaped
REPAIRER	N=1 mechanic of the mind	Defective individual	Correcting problems	Becoming better

Most of the similes produced appeared to be quite original, as was requested.Yet, all of them reflected conventional metaphorical conceptualizations of teaching and learning that are present in the culture of ESL educators. In many ways, thus, the metaphors in our data represent novel extensions of conventional metaphor. The majority of the exemplar metaphors were complex constructs with 'overlapping entailments'. The fact that so many culturally sanctioned beliefs underlying metaphors were detected in this study is supported by a sociocultural theory of the mind in which metaphors are seen as psychological tools shaped by, as well as shaping, interactions with the social medium. Our findings lead us to hypothesize on the process of appropriation whereby ESL teachers acquire the metaphors and beliefs of their professional culture. We submit there is a heavily metaphorical language that ESL teachers are exposed to: the language in textbooks and reference books teachers read as part of their academic training and daily work; the speech teachers learn as students from their teachers and mentors in the process known as 'apprenticeship of observation' (Lortie, 1975).

This research suggests metaphor might be effectively used a tool to increase self-reflection and critical awareness among working and prospective L2/FL teachers.

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The Learning Style Preferences of ESL Students

During the past decade, educational research has identified a number of factors that account for some of the differences in how students learn. One of these factors, learning styles, is broadly described as "cognitive, affective, and physiological traits that are relatively stable indicators of how learners perceive, interact with, and respond to the learning environment" (Keefe, 1979a, p. 4). Research on cultural differences in learning styles indicates, for example, that members of industrialized societies and members of nonindustrial societies respond to visual illusions quite differently (Glick, 1975).

If, indeed, learners outside the mainstream of American culture exhibit unique learning style characteristics, then ESL students may use most of their time and effort trying to adjust to their new learning situations. Therefore, identifying the learning style preferences of nonnative speakers (NNSs) may have wide-ranging implications in the areas of curriculum design, materials development, student orientation, and teacher training.

This article describes the results of a self-reporting questionnaire designed to determine the perceptual learning styles of ESL students. The questionnaire was administered to 1,234 ESL students in 39 intensive English language programs and to 154 native speaking university students, and the responses were statistically analyzed to identify the relationship of learning style preferences to such variables as language background, major field of study, level of education, TOEFL score, age, sex, length of time in the United States, and length of time studying in the U.S.

LITERATURE REVIEW

Thirty years ago, educational theorists and researchers were investigating the concept of cognitive style: how the mind actually functions, how it processes information or is affected by each individual's perceptions. Various groups of researchers have worked with pieces of this complex cognitive profile; each group has its own taxonomy and terminology, though some appear to overlap.

In the mid- to late 1970s, paradigms began to be developed to identify the more external, applied modes of learning styles. Style refers to a pervasive quality in the learning strategies or the learning behavior of an individual, "a quality that persists though the content may change" (Fischer & Fischer, 1979, p. 245). Seminal research by Dunn and Dunn (1972) resulted in a self-reporting questionnaire that enables public school students to identify their learning style preferences. Among the 21 identified learning styles, the authors have reported on perceptual learning styles, a term that describes the variations among learners in using one or more senses to understand, organize, and retain experience.

Research with U.S. school children (R. Dunn, 1983, 1984; Reinert, 1976) has demonstrated that learners have four basic perceptual learning channels (or modalities):

1. Visual learning: reading, studying charts
2. Auditory learning: listening to lectures, audiotapes
3. Kinesthetic learning: experiential learning, that is, total physical involvement
4. Tactile learning: "hands-on" learning, such as building models or doing laboratory experiments

THE SURVEY: DESIGN, SUBJECTS, AND PROCEDURES

A self-reporting questionnaire was developed on the basis of existing learning style instruments, with modifications suggested by NNS informants and U.S. consultants in the fields of linguistics, education, and cross-cultural studies. The survey, which was constructed and validated for NNSs, consisted of randomly arranged sets of 5 statements on each of the six learning

style preferences to be measured: visual, auditory, kinesthetic, tactile, group learning, and individual learning. Validation of the questionnaire was done by the split-half method. Correlation analysis of an original set of 60 statements (10 per learning style) determined which 5 statements should remain within each subset.

The survey, including instructions for administration, was mailed to 43 university-affiliated intensive English language programs across the United States, the faculties of which had volunteered to participate in the study. All NNSs in high intermediate or advanced ESL classes in those programs were asked to respond on a voluntary basis to the questionnaire as it applied to their learning English as a foreign language. In addition, 154 native speakers of English involved in various graduate and undergraduate major fields at Colorado State University voluntarily completed the survey instrument. A total of 1,234 questionnaires were returned from 39 of the 43 participating intensive English language programs.

Respondents representing 98 countries, 29 major fields of study, and 52 language backgrounds completed the questionnaire. The individual student variables and the responses from the questionnaires were statistically analyzed. Preference means for each set of variables were classified into three ranges: major, minor, and negative learning style preferences. Analysis of variance and multiple comparison of means tests were run on the preference means ($p < .05$). (Significance from the multiple comparison of means analysis was determined on the basis of the Scheffé test because it is the most valid test for unequal sample sizes and the only one of the seven SPSS multiple comparison of means tests that uses paired comparison of means and maintains total experiment Type I error at $< .05$.)

RESULTS AND DISCUSSION

Generally speaking, the results of this study showed that ESL students strongly preferred kinesthetic and tactile learning styles. Most groups showed a negative preference for group learning. Graduate students indicated a significantly greater preference for visual and tactile learning than undergraduates, $F(1, 1230) = 29.520$, $p = .0000$, and $F(1, 1210) = 23.065$, $p = .0000$, respectively; undergraduates were significantly more auditory than graduates, $F(1, 1225) = 7.147$, $p = .0076$. Both graduates and undergraduates strongly preferred to learn kinesthetically and tactilely. Males preferred visual and tactile learning significantly more than females, $F(1, 1281) = 4.144$, $p = .0420$, and $F(1, 1260) = 5.665$, $p = .0175$, respectively.

Statistical analysis did not provide as many significant differences as anticipated, but the results seemed logically consistent (see Table 2). In general, responses for all six major fields indicated that kinesthetic learning was a major learning style preference and that group learning was considered a negative learning style by students in all major fields except computer science. Visual learning was selected as a major learning style only by students in hard sciences; surprisingly, humanities majors were the least oriented toward visual learning. Students in four major fields preferred auditory learning as a major learning style: computer science, hard sciences, business, and medicine. Engineering and computer science majors were significantly more tactile than humanities majors (Scheffé test, $p < .05$); students in all fields except hard sciences indicated that individual learning was a minor learning style.

The results of the ESL learning style questionnaire seem to parallel, support, and add to previous research in several ways:

1. ESL students often differ significantly in various ways from native speakers of English in their perceptual learning styles.

2. ESL students from different language (and by extension different educational and cultural) backgrounds sometimes differ significantly from each other in their learning style preferences.

3. Analysis of other variables, such as sex, length of time spent in the United States, major field, and level of education, indicates that they differ significantly in their relationship to various learning style preferences.

By Dr Elizabeth Blackburn a nd Dr Elissa Epel   PUBLISHED: 23 January 2017

How to slow down ageing

A health psychologist and a Nobel prize winning biologist give their top tips for slowing down the ageing process

No doubt you've spent the first few weeks of 2017 bombarded by different diets. We always find the sheer variety of weight-loss tips on offer at this time of year astonishing. Scientifically speaking, though, there's only one weight-loss tip you really need to learn to get a healthy figure and a radiant youthfulness. And that's to ditch diets altogether. You can trust us when we say this; one of us is a Nobel prize-winning molecular biologist and the other a health psychologist, and we've devoted years to discovering how to slow life's clock and the ageing process — inside and out.

Our scrupulous research, which has generated a whole new field of scientific understanding, has helped us pinpoint how you can glow with health and youth when your contemporaries are succumbing to wrinkles, grey hair, exhaustion and illness. It adds up to a revolution of sorts.

So what is it? The answer lies at the end of your chromosomes — the string-like structures that house your DNA. Chromosomes can be found in every single cell in your body, from the tips of your fingers to deep inside your lungs. At the end of each DNA string lie little-known things called telomeres. Think of them as the plastic bits that cover the end of your shoelaces. The longer they are, the more they protect your DNA from 'fraying' and succumbing to disease, and the more youthful and happy you will be.

It's simply never too late to reverse old age. It doesn't have to be a one-way slippery slope towards infirmity and decay. For even if your telomeres are short, you can help them stabilise or grow — no matter how old you are. All you need to do is follow our simple suggestions for turning back the clock.

Telomeres offer a priceless insight into the foods that are best for us. They show how our body responds to what we eat at a micro-biological level. So it's crucial that we consider our telomeres when we're deciding what to eat. Encouraging your telomeres to grow and flourish will protect you against all manner of diseases and the early onset of old age.

Two cans of sugary drinks a day are as bad as smoking

Yes, it's a something of a cliche to say that sugar is the new smoking. But this may actually be the case with liquid sugar. The most potent form of sugar in our diets is from soft drinks. They deliver a sweet hit quickly, with no fibre or any other nutritional benefits to speak of. There are around nine teaspoons of sugar in a single can of cola, when the recommended adult intake is just seven teaspoons a day.

When we examined people who drink around two cans of sugary soft drinks every day, we found that their telomeres were around 4.6 years older than those in people who avoid soft drinks. That, astonishingly, is about the same amount of telomere shortening as we'd expect to find in smokers.

And lesser quantities of soft drinks appeared to be similarly pernicious. When people drank a single glass of soft drink a day (around 200ml), their telomeres showed two years of extra ageing. In our study, which included around 5,000 people, we made allowances for other factors such as diet, smoking, waist circumference and age. But the link between soft drinks and short telomeres remained.

Frighteningly, the link between sugary drinks and poor ageing has even been found in young children. One study discovered that three-year-olds who were drinking four or more sugary drinks a week — whether soft drinks or super-sweet fruit squash — tended to have a greater rate of telomere shortening.

And the damage posed by sugar isn't restricted only to soft drinks. Energy drinks or sweetened coffees, including the peppermint mochas or gingerbread lattes in High Street coffee shops, are just as sugary. They should be consumed only very occasionally — as should almost

anything considered a dessert or treat. That includes biscuits, chocolate, cakes and ice cream. And the same goes for refined products such as white bread, white rice and pasta, which are also rapidly converted into sugar by your body.

What to eat to slow the clock

Rather than restricting calories or food groups, we should just focus on eating a good, wholesome diet, full of fibre, vitamins and nutrients. Research shows this is the way to maintain telomeres, to slow the clock on ageing and restore our youthfulness. Platters of freshly caught fish, bowls heaped with fruit and vegetables of all colours. That's the kind of eating we want you to embrace: a healthy, satisfying and filling Mediterranean diet, packed with good quality protein, healthy fats, vitamins, minerals and fibre.

This way of eating will keep you younger inside and out — no matter how old you are, or where you live. In Southern Italy, for example, elderly people who followed the Mediterranean diet had longer telomeres. The more closely they adhered to this type of diet, the better their overall health and the more they were able to lead a full and happy life. And in another part of the world, a study of middle-aged and older people in Korea found that those who ate more fish and wholegrains had longer telomeres after ten years than those who ate a diet high in red meat and refined, processed foods.

Wholesome foods can help stop time

Through our research, we've pinpointed three enemies in our bodies: inflammation, oxidative stress and insulin-resistance.

First, let's look at inflammation. This is a cause for many diseases — from cancer to arthritis and coeliac disease to heart disease. Inflammation in the body automatically increases with age, so much so that scientists have a name for the phenomenon: 'inflamm-ageing'.

One cause for this age-related inflammation is telomere injury. As we age, the cells in our body become damaged. When this happens, a cell reacts to try to defend the precious DNA it contains. It sends an SOS message to neighbouring immune cells, which try to help it heal. One of the best ways to protect against the onset of inflammation is to stop feeding it. The sugar in soft drinks, chocolate and cakes, as well as refined carbohydrates such as white bread and pasta, all feed it. Healthy foods, meanwhile, combat inflammation. This means foods that are high in omega-3s, such as oily fish and leafy vegetables, and fruit and vegetables high in flavonoids and antioxidants, such as blue and purple berries, tomatoes and kale.

The second enemy of good health is oxidative stress. It's caused when we have too many free radicals, a kind of corrosive molecule, in our bodies, and not enough antioxidants to mop them up and stop them in their tracks. Free radicals literally attack our DNA and shorten our telomeres. Include more antioxidants in your diet – such as vitamin C and vitamin E. Again, fruit and vegetables are the best source: from plums to leafy greens. Other sources of antioxidants include nuts, wholegrains and green tea.

As for the third enemy, insulin resistance, as we've explained previously it's caused by excessive sugar in the diet and can lead to diabetes and telomere shortening. All in all, it makes our task of reducing the amount of sugar we consume even more vital.

That's the research behind our plan. Perhaps now you understand more about how food can directly affect the tiniest components of our bodies — and invite disease to take a deadly grip on our lives. So here's our plan for true cell youthfulness: eat more fruit, vegetables, healthy lean meats and fish, as well as dairy and fats, and reduce red or processed meat and sweetened soft drinks.

JANUARY 12, 2017   BY JOHN GRAMLICH

Black and white officers see many key aspects of policing differently

Black and white police officers have strikingly different views on a number of important issues related to their jobs, including recent fatal encounters between law enforcement and black citizens and the protests that those encounters have sparked, according to a new Pew Research Center survey. On some subjects, racial differences among the police are considerably more pronounced than they are among the public.

Black officers are about twice as likely as white officers (57% vs. 27%) to say that recent deaths of blacks during encounters with police are signs of a broader problem and not isolated incidents, according to the survey of nearly 8,000 sworn officers working in departments of 100 officers or more, which was conducted on behalf of the Center by the National Police Research Platform. The general public is also divided by race on this question, but majorities of both blacks (79%) and whites (54%) say recent fatal encounters are part of a broader problem and aren't isolated incidents.

Views of the protests that have followed these encounters also differ sharply by race, especially among police. About seven-in-ten black officers (69%) say that the protests are motivated some or a great deal by a genuine desire to hold police accountable for their actions, compared with just 27% of white officers who hold this view. Among the general public, 79% of blacks and 63% of whites say the protests are motivated some or a great deal by a genuine desire to hold police accountable.

On the broader question of overall race relations in American society, the overwhelming majority (92%) of white officers say the U.S. has made the changes needed to give blacks equal rights with whites; just 29% of black officers agree. The general public is divided along racial lines on this question, too, but not as much as police officers: About six-in-ten whites (57%) say the country has made the changes needed to bring about equal rights for blacks, compared with just 12% of blacks.

Specific policy debates related to policing also bring out important differences in opinion between black and white officers. Black officers, for instance, are substantially more likely than white officers (71% vs. 46%) to say that body cameras – which have been promoted as a way to improve police accountability – would make officers more likely to act appropriately when dealing with the public.

Even on the more individualized and personal aspects of their experiences as police officers, black and white officers differ significantly on many questions. White officers, for example, are substantially more likely than black officers (60% compared with 32%) to say that relations between blacks and the police in their communities are excellent or good.

White officers are also more likely than black officers to say they've been verbally abused by a community member in the past month (70% vs. 53% of black officers); to say they've struggled or fought with a suspect resisting arrest in the past month (36% vs. 20%); and to say they've fired their service weapon while on duty at some point in their careers (31% vs. 21%).

There are also notable racial differences in the way police officers describe themselves. White officers are much more likely than black officers to say they've become more callous toward others since joining the police (62% vs. 32%) and to say they are often or nearly always frustrated by their work as a law enforcement officer (54% compared with 41%).

Black and white officers have notably different views when it comes to the way their departments handle personnel decisions, too. About half of black officers (53%), for instance, say their white counterparts are treated better than minorities when it comes to assignments and promotions; just 1% of white officers agree with that assessment.
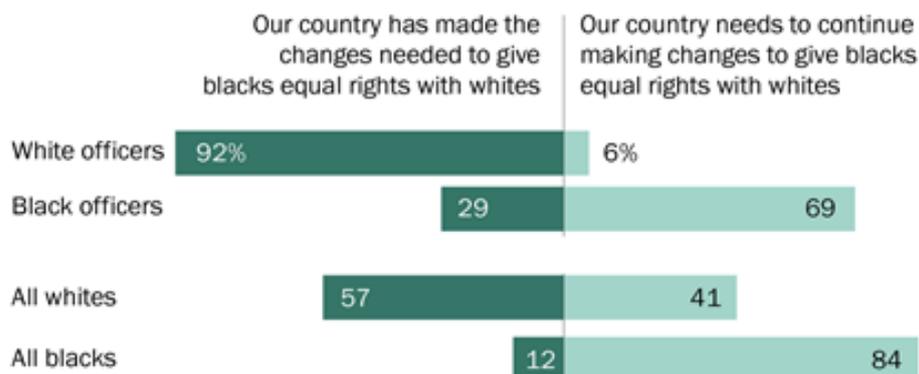
While there are racial differences among police on many questions, it's important to note that black and white officers do agree in other areas.

Nearly all black officers (98%) and white officers (96%), for example, agree that they are strongly committed to making their agencies successful. Large majorities of both groups (81% of blacks and 89% of whites) say their jobs have become harder in the wake of recent high-profile incidents involving law enforcement and black Americans. And large majorities of black and white officers (87% and 86%, respectively) agree that their agencies don't have enough officers to police their communities adequately.

Police, public divided by race over whether attaining equality requires more changes

% saying that ...

	Our country has made the changes needed to give blacks equal rights with whites	Our country needs to continue making changes to give blacks equal rights with whites
White officers	92%	6%
Black officers	29	69
All whites	57	41
All blacks	12	84

Note: No answer category not shown.
Source: Survey of law enforcement officers conducted May 19-Aug. 14, 2016; survey of U.S. adults conducted Aug. 16-Sept. 12, 2016.
"Behind the Badge"

PEW RESEARCH CENTER

Приложение 2. Варианты художественных текстов для пересказа:

Text 1. Cousin Tribulation's Story by Louisa May Alcott

Dear Merrys:

As a subject appropriate to the season, I want to tell you about a New Year's breakfast which I had when I was a little girl. What do you think it was? A slice of dry bread and an apple. This is how it happened, and it is a true story, every word.

As we came down to breakfast that morning, with very shiny faces and clean aprons, we found Father alone in the dining-room.

"Happy New Year, papa! Where is mother?" we cried.

"A little boy came begging, so your mother went to see his family and – ah, here she is."

As papa spoke, in came mamma, looking very cold, rather sad, and very much excited.

"Children, don't begin till you hear what I have to say," she cried; we sat staring at her, with the breakfast untouched before us.

"Not far away from here, lies a poor woman with a little new-born baby. Six children are huddled into one bed to keep from freezing, for they have no fire. There is nothing to eat over there; and the oldest boy came here to tell me they were starving this bitter cold day. My little girls, will you give them your breakfast, as a New Year's gift?"

We sat silent a minute, and looked at the nice, hot porridge, creamy milk, and good bread and butter; for we were brought up like English children, and never drank tea or coffee, or ate anything but porridge for our breakfast.

"I wish we'd eaten it up," thought I, for I was rather a selfish child, and very hungry.

"I'm so glad you come before we began," said Nan, cheerfully.

"May I go and help carry it to the poor, little children?" asked Beth, who had the tenderest heart that ever beat under a pinafore.

"I can carry the pot," said little May, proudly giving the thing she loved best.

"And I shall take all the porridge," I burst in, heartily ashamed of my first feeling.

"You shall put on your things and help me, and when we come back, we'll get something to eat," said mother, beginning to pile the bread and butter into a big basket.

We were soon ready, and the procession set out. First, papa, with a basket of wood on one arm and coal on the other; mamma next, with a bundle of warm things and the teapot; Nan and I carried a pail of hot porridge between us, and each a pitcher of milk; Beth brought some cold meat, May the "lassy pot," and her old hood and boots; and Betsey, the girl, brought up the rear with a bag of potatoes and some meal. Fortunately it was early, and we went along back streets, so few people saw us, and no one laughed at the funny party.

What a poor, bare, miserable place it was, to be sure, - broken windows, no fire, ragged clothes, wailing baby, sick mother, and a pile of pale, hungry children cuddled under one quilt, trying to keep warm. How the big eyes stared and the blue lips smiled as we came in!

"Ah, mein Gott! it is the good angels that come to us!" cried the poor woman.

"Funny angels, in woollen hoods and red mittens," said I; and they all laughed.

Then we fell to work, and in fifteen minutes, it really did seem as if fairies had been at work there. Papa made a splendid fire in the old fireplace and stopped up the broken window with his own hat and coat. Mamma set the shivering children round the fire, and wrapped the poor woman in warm things. Betsey and the rest of us spread the table.

They ate and smiled and basked in the warm blaze. We had never been called "angel-children" before, and we thought it very charming. What fun it was! Papa, with a towel for an apron, fed the smallest child; mamma dressed the poor little new-born baby as tenderly as if it had been her own. Betsey gave the mother gruel and tea, and comforted her with assurance of better days for all. Nan, Lu, Beth, and May flew about among the seven children, talking and laughing and trying to understand their funny, broken English. It was a very happy breakfast, though we didn't get any of it; and when we came away, leaving them all so comfortable, and promising to bring clothes and food by and by, I think there were not in all the hungry little girls who gave away their breakfast, and contented themselves with a bit of bread and an apple of New Year's day.

Text 2. The Story of An Hour by Kate Chopin

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when the news of the railroad disaster was received, with Brently Mallard's name leading the list of "killed."

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. She could see in the open square before her house, the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. There were patches of blue sky showing here and there through the clouds.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her.

She was young, with a fair, calm face. But now there was a dull stare in her eyes, whose gaze was fixed away on one of those patches of blue sky. There was something coming to her and she was waiting for it, fearfully. What was it? She did not know. But she felt it, creeping out of the sky, reaching toward her through the sounds, the smells, the color that filled the air.

She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will. A little whispered word escaped her slightly parted lips. She said it over and over under the breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment.

And yet she had loved him – sometimes. Often she had not. What did it matter! What could love count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door – you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window. Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister. There was a feverish triumph in her eyes, and she carried herself like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with. It was Brently Mallard, her supposedly dead husband, who entered, a little travel-stained, composedly carrying his umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry.

When the doctors came they said she had died of heart disease – of the joy that kills.

Text 3. A Pair of Silk Stockings by Kate Chopin

Little Mrs. Sommers one day found herself the unexpected possessor of fifteen dollars. It seemed to her a very large amount of money, and it gave her a feeling of importance. The question of investment occupied her greatly. A dollar or two should be paid for Janie's shoes. She would buy fabric for new shirts for the boys. Mag should have a gown. She had seen some lovely patterns in shop windows. She would get caps for the boys and hats for the girls. The vision of her children looking smart excited her.

The neighbors sometimes talked of "better days" that little Mrs. Sommers had known. She did not spend time thinking of those days. The present absorbed her. Mrs. Sommers knew the value of bargains.

But that day she was a little faint and tired. She had forgotten to eat any luncheon. She sat before a counter in the department store, trying to gather strength to charge through an eager crowd. She wore no gloves. She grew aware that her hand was touching something very pleasant. She looked down to see that her hand lay upon a pile of silk stockings. A label announced that they had been reduced in price to one dollar and ninety-eight cents; and a young girl behind the counter asked her if she wished to examine their hosiery. She smiled, as if she had been asked to inspect a tiara of diamonds. But she went on feeling the soft luxurious things – with both hands, holding them up. She looked up at the girl.

"Do you think there are any eights-and-a-half among these?"

There were any number of eights-and-a-half. Here was a light-blue pair; there were some lavender, some all black. Mrs. Sommers selected a black pair and looked at them very long and closely.

"Well, I'll take this pair." She handed the girl a five-dollar bill and waited for her change and for her small parcel. It seemed lost in the depths of her shabby old shopping-bag.

Mrs. Sommers took the elevator, which carried her to an upper floor into the region of the ladies' restrooms. Here she exchanged her practical old cotton stockings for the new silk ones which she had just bought. She was not thinking at all. She seemed to be taking a rest from her responsible life. How good was the touch of the silk! Then she replaced her shoes, rolled the cotton stockings and thrust them into her bag. She crossed straight over to the shoe department and took her seat to be fitted.

The clerk could not make her out; he could not reconcile her shoes with her stockings. She held back her skirts and glanced down at the polished, pointed-tipped boots. Her foot and ankle looked very pretty. She could not realize that they belonged to her and were a part of herself. She wanted an excellent and stylish fit, she told the young fellow, and she did not mind the difference of a dollar or two more.

It was a long time since Mrs. Sommers had been fitted with gloves. On rare occasions when she had bought a pair they were always "bargains". Now she rested her elbow on the cushion of the glove counter. The shop assistant smoothed the glove down over her wrist and buttoned it neatly, and both lost themselves for a second or two in admiring the little symmetrical gloved hand.

There were books and magazines in the window of a stall paces down the street. Mrs. Sommers bought two high-priced magazines. As well as she could she lifted her skirts at the crossings. Her stockings and boots and well-fitting gloves had given her a sense of belonging to the well-dressed crowd.

She was very hungry. Another time she would have stilled the cravings for food until reaching her own home, where she would have brewed herself a cup of tea. But the impulse that was guiding her made her notice a restaurant at the corner. She had never entered its doors.

When she entered her appearance created no surprise. She seated herself at a small table alone, and a waiter approached to take her order. She ordered a chop with lettuce, a glass of Rhine wine, and a small cup of black coffee. She picked up a magazine and glanced through it. There were quiet ladies and gentlemen, who did not notice her. A soft, pleasing music could be heard, and a gentle breeze was blowing through the window. She counted the money out to the waiter and left an extra coin on his tray. And he bowed before her as before a princess of royal blood.

There was still money in her purse, and her next temptation presented itself in the shape of a matinee poster. It was a little later when she entered the theatre, the play had begun and the house seemed to her to be packed. She laughed at the comedy and wept together with the well-dressed audience.

The play was over, the music ceased, the crowd filed out. It was like a dream ended. People scattered in all directions. Mrs. Sommers went to the corner and waited for the cable car.

A man, who sat opposite to her, studied her face. It puzzled him what he saw there. In truth, he saw a powerful wish that the cable car would never stop anywhere, but go on and on with her forever.

Text 4. My Financial Career by Stephen Leacock

When I go into a bank I get rattled. The clerks rattle me; the wickets rattle me; the sight of the money rattles me; everything rattles me. The moment I cross the threshold of a bank and attempt to transact business there, I become an irresponsible idiot.

I knew this beforehand, but my salary had been raised to fifty dollars a month and I felt that the bank was the only place for it.. I had an idea that a person about to open an account must needs consult the manager. I went up to a counter marked "Accountant." The accountant was a tall, cool devil.

"Can I see the manager?" I said, and added solemnly, "alone." I don't know why I said "alone."

"Certainly," said the accountant, and fetched him.

The manager was a grave, calm man. I held my fifty-six dollars in my pocket. The manager looked at me in some alarm. He felt that I had an awful secret to reveal.

"Come in here," he said, and led the way to a private room. He turned the key in the lock. We both sat down and looked at each other. I found no voice to speak.

"You are one of Pinkerton's men, I presume," he said. He had gathered from my mysterious manner that I was a detective. I knew what he was thinking, and it made me worse.

"No, not from Pinkerton's," I said, seeming to imply that I came from a rival agency. "To tell the truth," I went on, as if I had been prompted to lie about it, "I am not a detective at all. I have come to open an account. I intend to keep all my money in this bank."

The manager looked relieved but still serious; he concluded now that I was a son of Baron Rothschild or a young Gould.

"A large account, I suppose," he said.

"Fairly large," I whispered. "I propose to deposit fifty-six dollars."

The manager got up and opened the door. He called to the accountant.

"Mr. Montgomery," he said unkindly loud, "this gentleman is opening an account, he will deposit fifty-six dollars. Good morning."

I rose. I went up to the accountant's wicket and poked the ball of money at him with a quick convulsive movement. My face was ghastly pale. He took the money and gave it to another clerk. He made me write the sum on a slip and sign my name in a book. I no longer knew what I was doing. The bank swam before my eyes.

"Is it deposited?" I asked in a hollow, vibrating voice.

"It is," said the accountant.

"Then I want to draw a cheque."

My idea was to draw out six dollars of it for present use. Someone gave me a chequebook and someone else began telling me how to write it out. The people in the bank had the impression that I was an invalid millionaire. I wrote something on the cheque and thrust it in at the clerk. He looked at it.

"What! are you drawing it all out again?" he asked in surprise. Then I realized that I had written fifty-six instead of six. I was too far gone to reason now. I had a feeling that it was impossible to explain the thing. All the clerks had stopped writing to look at me.

Reckless with misery, I made a plunge.

"Yes, the whole thing."

"You withdraw your money from the bank?"

"Every cent of it."

An idiot hope struck me that they might think something had insulted me while I was writing the cheque and that I had changed my mind. I made a wretched attempt to look like a man with a fearfully quick temper. The clerk prepared to pay the money.

"How will you have it?" he said.

"Oh" — I caught his meaning and answered without even trying to think — "in fifties."

He gave me a fifty-dollar bill.

"And the six?" he asked dryly.

"In sixes," I said.

He gave it me and I rushed out. As the big door swung behind me I caught the echo of a roar of laughter that went up to the ceiling of the bank. Since then I bank no more. I keep my money in cash in my trousers pocket and my savings in silver dollars in a sock.

Text 5. Hermann The Irascible by Hector Hugh Munro

It was in the second decade of the Twentieth Century, after the Great Plague had devastated England, that Hermann the Irascible, nicknamed also the Wise, sat on the British throne. The disease had swept away the entire Royal Family, and thus Hermann the Fourteenth of Saxe-Drachsen-Wachtelstein, who had stood thirtieth in the order of succession, found himself one day ruler of the British dominions. He was one of the unexpected things that happen in politics. In many ways he was the most progressive monarch who had sat on an important throne. Even his Ministers, progressive though they were by tradition, found it difficult to keep pace with his legislative suggestions.

"As a matter of fact," admitted the Prime Minister, "we are hampered by these votes-for-women creatures; they try to turn Downing Street into a sort of political picnic-ground."

"They must be dealt with." said Hermann. "I will draft you a Bill," said the King, sitting down at his type-writing machine, "enacting that women shall vote at all future elections. Shall vote, you observe; or, to put it plainer, must. Voting will remain optional, as before, for male electors; but every woman between the ages of twenty-one and seventy will be obliged to vote, not only at elections for Parliament, county councils, district boards, and municipalities, but for coroners, school inspectors, churchwardens, curators of museums, police-court interpreters, swimming-bath instructors, art-school teachers. All these offices will become elective, and failure to vote at any election will involve the female elector in a penalty of 10 pounds. Absence, unsupported by a medical certificate, will not be an excuse. Pass this Bill through the two Houses of Parliament and bring it to me for signature."

The Compulsory Female Voting Bill was not liked even in circles which had been loudest in demanding the vote. The women of the country had been indifferent or hostile, and even the most fanatical Suffragettes began to wonder what they had found so attractive in putting ballot-papers into a box. There seemed no end to the elections. Laundresses and seamstresses had to hurry away from their work to vote; female clerks and waitresses got up extra early to get their voting. Society women found their arrangements upset by the necessity for attending the polling stations, and week-end parties and summer holidays became a masculine luxury. As for Cairo and the Riviera, they were possible only for genuine invalids or people of enormous wealth.

It was not wonderful that the female disfranchisement agitation became a formidable movement. The No-Votes-for-Women League numbered by the million; its colours were everywhere. As the Government showed no signs of being impressed by peaceful persuasion, more violent methods were used. Meetings were disturbed, Ministers were mobbed, policemen were bitten. Still the Government obstinately requested that women ought to have the vote.

Then, as a last resort, some woman wit hit upon an idea. The Great Weep was organized. Relays of women, ten thousand at a time, wept continuously in the public places of London. They wept in railway stations, in the National Gallery, at the stores, in St. James's Park, at ballad concerts.

"What are we to do?" asked the Prime Minister, whose cook had wept into all the breakfast dishes and whose nursemaid had gone out, crying quietly and miserably, to take the children for a walk in the Park.

"There is a time for everything," said the King; "there is a time to yield. Pass a measure through the two Houses depriving women of the right to vote and bring it to me for the Royal assent the day after tomorrow."

As the Minister withdrew, Hermann the Irascible, who was also nicknamed the Wise, gave a profound chuckle.

"There are more ways of killing a cat than by drowning it in cream," he quoted, "but I'm not sure," he added, "that it's not the best way."

Text 6. Witches' Loaves by O. Henry

Miss Martha Meacham kept the little bakery on the corner (the one where you go up three steps, and the bell tinkles when you open the door). Miss Martha was forty, her bank-book showed a credit of two thousand dollars, and she possessed two false teeth and a sympathetic heart.

Two or three times a week a customer came in in whom she began to take an interest. He was a middle-aged man, wearing spectacles and a brown beard trimmed to a careful point. He spoke English with a strong German accent. His clothes were worn and darned in places, and wrinkled and baggy in others. But he looked neat, and had very good manners.

He always bought two loaves of stale bread. Fresh bread was five cents a loaf. Stale ones were two for five. Never did he call for anything but stale bread. Once Miss Martha saw a red and brown stain on his fingers. She was sure then that he was an artist and very poor. No doubt he lived in a garret, where he painted pictures and ate stale bread and thought of the good things to eat in Miss Martha's bakery.

Often when Miss Martha sat down to her chops and light rolls and jam and tea she would sigh, and wish that the gentle-mannered artist might share her tasty meal instead of eating his dry crust in that draughty attic. In order to test her theory as to his occupation, she brought from her room one day a painting that she had bought at a sale, and set it against the shelves behind the bread counter.

Two days afterward the customer came in.

" You have here a fine picture, madame," he said while she was wrapping up the bread.

He took his bread, bowed, and hurried out. Yes, he must be an artist. Miss Martha took the picture back to her room. How gentle and kindly his eyes shone behind his spectacles! What a thing it would be for art if genius were backed by two thousand dollars, a bakery, and a sympathetic heart, too.

Often now when he came he would chat for a while across the showcase. He seemed to crave Miss Martha's cheerful words. He kept on buying stale bread. Never a cake, never a pie. She thought he began to look thinner and discouraged. Her heart ached to add something good to eat to his meagre purchase, but her courage failed at the act. She did not dare affront him. She knew the pride of artists.

Miss Martha took to wearing her blue-dotted silk waist behind the counter.

One day the customer came in as usual, laid his nickel on the showcase, and called for his stale loaves. While Miss Martha was reaching for them there was a great tooting and clanging, and a fire-engine came lumbering past. The customer hurried to the door to look, as any one will. Suddenly inspired, Miss Martha seized the opportunity. On the bottom shelf behind the counter was a pound of fresh butter that the dairyman had left ten minutes before. With a bread knife Miss Martha made a deep slash in each of the stale loaves, inserted a generous quantity of butter, and pressed the loaves tight again.

When the customer turned once more she was tying the paper around them. When he had gone, after an unusually pleasant little chat, Miss Martha smiled to herself, but not without a slight fluttering of the heart. Had she been too bold? Would he take offense? But surely not. She imagined the scene when he should discover her little deception. He would lay down his brushes and palette. He would prepare for his luncheon of dry bread and water. He would slice into a loaf -- ah! Miss Martha blushed. Would he think of the hand that placed it there as he ate? Would he --

The front door bell jangled viciously. Somebody was coming in, making a great deal of noise. Miss Martha hurried to the front. Two men were there. One was a young man smoking a pipe – a man she had never seen before. The other was her artist.

His face was very red, his hat was on the back of his head, his hair was wildly rumpled. He clinched his two fists and shook them ferociously at Miss Martha. At Miss Martha.

"Dummkopf!" he shouted with extreme loudness; and then "Tausendonfer!" or something like it in German. The young man tried to draw him away.

"Guess you ought to be told, ma'am," he said, "what the row is about. That's Blumberger. He's an architectural draftsman. I work in the same office with him. He's been working hard for three months drawing a plan for a new city hall. It was a prize competition. He finished inking the lines yesterday. You know, a draftsman always makes his drawing in pencil first. When it's done, he rubs out the pencil lines with handfuls of stale bread crumbs. You know, ma'am, that butter isn't – well, Blumberger's plan isn't good for anything now."

Miss Martha went into the back room. She took off the blue-dotted silk apron and put on the old brown one she used to wear.

Text 7. Motivated Seller, Good Neighborhood
by Juliana Gray

This is a good neighborhood. Safe, clean. The houses are getting older, but people keep them up and we look out for each other. Last summer, when Glen Dieters next door let his grass grow long between mowings — shorter than the six inches declared a public nuisance by the village administration, but still ugly — I didn't say anything. When he finally did drag the mower out of his garage, it stalled trying to chew through the grass.

Then autumn came, and Dieters didn't rake his leaves. Everyone else on the street filed out on a sunny weekend and got the job done — it was like something choreographed, every yard with parents working, kids screaming as they flung themselves into crunchy piles, songs of leaf blowers. Not Dieters. Not his son. The row of lilacs that traced our property line marked a division as stark as in a child's coloring book: smooth green lawn on my side, crumpled brown droppings on his. In the evenings Dieters always picked up his son from school and drove straight into his attached garage, but I caught him one evening as he slipped out to get his mail. "Looks like you decided not to grow any grass next spring," I called, leaning on my rake. (I was only pretending; the job was long done by then, leaves spread evenly across my garden for mulch.) Dieters tucked his magazines under his arm and muttered about being busy, he'd get to the leaves next weekend.

He didn't, of course, and then the snow came. Dieters dug out two tracks for tires in his driveway, tossed a few handfuls of salt in front of his mailbox, but left his sidewalk untouched. There I was, like all the other neighbors, shoveling the snow plows' filthy wake, chipping away the ice, keeping the walks clear day after day. Honest people use that walk, joggers and students and parents pushing strollers. But the path disappeared at Dieters's property, his tacky, orange driveway reflectors jutting up like two defiant fingers. People had to step into the snow and walk in the road — not that there's much traffic on our street, but still. There was Dieters's dark house, with its sagging gutters and chipping paint, no name on the mailbox, no friendly wreath on the locked front door.

Then, during a February thaw, I found beneath the lilacs four used needles. Drugs. Some kids tossing their trash. They never would have dared do something like this before. Not here. I pulled on my gardening gloves and collected the needles. I could discard them; but I had a better idea. Dieters had it coming. He practically inflicted this disaster on our neighborhood.

I made an anonymous call from the public library, and a few days later, just before dawn, I woke to blue lights splashed on my bedroom walls. Police car parked at crazy angles across Dieters's drive and front yard, and as I watched, an ambulance lumbered through the lawn (tires slipping in the snowmelt and rotted leaves) and into the backyard. The door opened and the boy walked out, pale as milk and limping slightly, wrapped in a blanket and supported by two officers. I stood close to my window, my breath lightly misting the glass. As the sky turned pink, they helped him into the back of the ambulance. They put socks on his bare feet and gave him a cup of something, which he held carefully but did not drink. A woman sat close to him and talked. The boy started crying, and she closed the door. Dieters, I assume, had already been cuffed and loaded into one of the cars, but I hadn't woken up in time to see it.

And now the house will sit empty until it's turned over to a realtor, who will fix it up and put it on the market. Someone, maybe a family, will move in and take care of it properly. There's no reason our property values should suffer; the school district is one of the best in the area, and it's not as if the house is haunted. No one actually died there. This is a good neighborhood. Ask anyone. They'll tell you.