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**O`ZBEKSTAN RESPUBLİKASI
XALIQ BİLİMLENDİRİW MİNİSTRİLGİ
A`JİNİYAZ ATINDAG`I NO`KİS MA`MLEKETLİK
PEDAGOGİKALIQ İNSTİTUTI**

T.K. Koyshekenova, A.A. Xudaybergenov

**ANGLİCHAN TİLİNDE JAZIWDI HA`M
JAZBA TİLDI RAWAJLANDIRIW**

(oqıw-metodikalıq qollanba)

NUKUS-2010

Du`ziwshiler: T.K. Koyshenova, A.A. Xudaybergenov

Oqıw-metodikalıq qollanba anglichan tili boyınsha talabalardıń jazıw ko`nlikpelerin ha`m jazba tilin rawajlandırıwǵa arnalg`an bolıp, pedagogikalıq instituttıń shet tiller fakul`tetinde jumıs alıp barıwshı anglichan tili oqıtıwshılarına ha`m basqa da joqarı oqıw orınlarında anglichan tilin u`yreniw kurslarında, sırtqı bo`limlerinde oqıwshılarg`a ha`m o`z betinshe til u`yreniwshilerge usınıladı.

J U W A P L I R E D A K T O R :

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P İ K İ R B İ L D İ R İ W S H İ L E R :

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- 2. R.K. Rzaeva*** - A`jiniyaz atındag`ı No`kis ma`mleketlik pedagogikalıq institutı inglis tili kafedrasının` dotsenti.

SO`Z BASI

Tildin` belgili bir rawajlanıw da`wirindegi jag`dayı sol da`wirdegi ja`miyetlik turmıstın` da`rejesi menen tikkeley baylanıslı. Tildin` so`zlik quramı tariyxıy qa`liplesiw ha`m rawajlanıwının` barısında tilge ta`n nızamlılıqlarg`a sa`ykes ra`wishte bayıp baradı.

Xalqımızdın` ekonomikalık, siyasiy ha`m ma`deniy jaqtan rawajlanıp barıwı til arqalı qarım-qatnastı ta`miyinlep, jergilikli jerdin` o`zine ta`n so`z ma`nilerin, mazmunın, bilim ha`m ilim tarawındag`ı jetiskenliklerin sa`wlelendirip keledi.

Mine usınday mu`mkinshiliklerden paydalang`an halda, qollanbada bu`gingi ku`nde talaba jaslarımızdın` jazba til qag`ıydaların o`zlestiriwi, qollanıw da`rejesi, uqıp ha`m ko`nlikpelerin anıqlaw ko`zde tutılğ`an.

Oqıw-metodikalıq qollanba to`rt bo`limnen ibarat: *I bo`limde* (Texts) talabalardıń jazıw ko`nlikpelerin rawajlandırıw maqsetinde anglichan ha`m amerikan avtorlarınń original tekstlerinen u`zindiler berilgen. Bul tekstlerdin` keyninde talabalardıń til baylıg`ın ken`eytiwge, olardıń taza so`zlew ha`m so`z dizbeklerin a`meliyatta durıs qollanıwına arnalğ`an shıng`ıwlar kompleksi berilgen.

II bo`limde (Some Spelling Rules) anglichan tili orfografiyasının` geybir qag`ıydaları ha`m orfografiyalıq shıng`ıwlar berilgen.

III bo`limge (Passages for Dictation) qıymshılıq da`rejeleri ha`r qıylı tekstler diktant jazıw ushın kirgizilgen.

IV bo`limnin` maqseti (Letter Writing) – xalıqaralıq qatnaslardın` rawajlanıwına baylanıslı talabalardı Angliya ha`m AQShda qabıllang`an xatlar boyınsha jazıw qag`ıydaları menen tanıstırıw ha`m xat jazıw texnikasın iyelewine ja`rdem beriwden ibarat.

Solay etip, usınılp atırg`an qollanba jazıwdı ha`m jazba tildi rawajlandırıw usılları talabalardıń pikirlew qa`biletlerinin` o`siwine, til materialların tolıq o`zlestiriwine, oqıw ha`m jazıw texnikaların iyelewge, sonın` menen birge grammatikalıq konstruktsiyalardı a`meliyatta durıs paydalanıwına u`lken ja`rdem beredi.

Part I. TEXTS

THE LEGEND OF SUNFLOWER ***(an Indian Legend)***

Once, long ago, an Indian maiden was found by a land of Indians nearly starved to death. They took her to their chief, and because she was a pretty child, he let her help his many wives. As she grew older, the maiden became tall and beautiful. The Indians named her Sunflower, for she was good to look upon. She was the best canoe paddler of the tribe, and she was the fleetest runner of all the maidens. She could swim long distances. Nothing seemed too difficult for her.

When she was eighteen years old, the chief adopted her as his daughter. Then she went to live with the chief's favourite wife and her daughter, Woodbird. Sunflower and Woodbird were happy together, until all of Woodbird's suitors began to pay more attention to Sunflower. This made Woodbird jealous and Sunflower quite vain. But she did not offer any encouragement to the suitors, for she thought none of them were great enough warriors to wed her.

One day the chief called Sunflower and told her that she must make a choice from among suitors for a husband. So she appointed a day on which she would choose from her lovers the one whom she would wed. They should, one by one, try to beat her in a canoe race. The victor she would wed, and him only.

The day came. It was a warm September day. The birds were singing, the wind was just strong enough to keep the leavers rustling. The river was broken into a thousand tiny ripples, and occasionally a fish would jump out of the water seemingly curious about the coming match.

As Sunflower and her first opponent stepped into their canoes a handsome Indian was seen floating down the river with the palms of his hands upward, as a sign of peace. The chief signaled for him to approach. The young Indian said that he had come a long distance to ask for Sunflower as his wife. The chief answered that if none of Sunflower's many suitors succeeded on the morrow he should try.

Then the signal was given and the canoes darted down the stream. From the start Sunflower's canoe was ahead of that of her suitor, and not once did he catch up to her.

When the goal was reached, Sunflower had won the race. One after another, each suitor was beaten. This made Sunflower more scornful and vain than ever. She sneered at their fruitless efforts.

The next day found Sunflower in her canoe and the stranger in his canoe, both waiting for the signal. When it was given instead of shooting down the stream with the strength of the first stroke they rose slowly up from the river and paddled toward the sun. Slowly, slowly, they went up, until they were lost to view among the clouds and the people stared after them, too astonished to speak. Finally, the old chief broke the silence.

“It was Sun against whom she was to try her skill. He will wed her in his ball of fire, and there she will have to stay because she sought to be loved and admired, rather than to forget herself in her love and work for others.”



paddler – one who moves a boat with a paddle (a short oar)

fleet (*poet.*) – swift, quick-moving

to adopt – to take a child into one’s family and treat it as one’s own

suitor – a man who tries to persuade a woman to marry him

to wed (*wedded or wed*) – to marry

morrow (*poet.*) – the next day

Exercises to the text

A. Express in your own words the meaning of:

canoe, warrior, to sneer, to stare, chief, skill.

B. Fill in the spaces with suitable prepositions:

1. They paid no attention _____ the old lady. 2. Go on _____ front. I’ll soon catch up _____ you. 3. We are still waiting _____ fine weather. 4. Praise acts as an encouragement _____ the young. 5. We went there _____ a lovely day.

C. Construct sentences, using the following words and expressions:

Tall, tribe, favourite, to ask for, skill, to grow older, to swim long distances, to make a choice from, one by one, to be ahead of, to catch up to, to sneer at, to be lost to view, to break the silence.

D. Give the four forms of the following verbs:

to rise, to lose, to ask, to break, to say, to forget, to seek, to try, to find, to take, to go, to call.

THE BARREL-ORGAN MAN

A Fairy-tale

There was once a Traveller who had a long way to go. He could not manage to get there by nightfall, so he walked all night.

His way lay through woods and over hills, where there were no towns and no villages, and not even houses all by themselves. As it was a dark night he could not see his way, and after a while he lost it in the middle of a wood.

It was a night as still as it was dark, and he could hear as little as he could see. So for want of company he began to talk to himself.

“What shall I do now?” said the Traveller. “Shall I go on, or shall I stop still? If I go on I may go the wrong way, and by morning be farther off than ever. Yet if I stop still I shall certainly be no nearer than I am now and may have seven miles to walk to breakfast. What shall I do now? Supposing I stop still, shall I lie down or shall I stand up? If I lie down I may lie on a nettle. Yet if I stand up I shall certainly get a cramp in my legs. What shall I do now?”

When he had got this far in his talk, which was not very far after all, the Traveller heard the sound of music in the wood. No sooner was there something else to listen to, than he stopped talking to himself. It was surprising music to hear in that place. It was not somebody singing, or whistling, or playing a flute or a fiddle, sounds which anybody might expect to hear in such a place at such a time. No, the music the Traveller heard in that dark wood on that dark night was a tune on a barrel-organ.

The sound of the tune made the Traveller happy. He no longer felt that he was lost. The tune made him feel that he was quite near now, and that his home was just round the corner. He walked towards it, and as he walked he seemed to feel the grass flutter under his feet and the leaves dance against his cheeks. When he came close to the tune, he called out, “Where are you?” He was sure there must be somebody there, for

even a barrel-organ in a wood can't turn its handle by itself. And he was right for when he called out, "Where are you?" a cheerful voice answered, "Here I am, sir!"

The Traveller put out his hand and touched the barrel-organ. "Wait a bit, sir," said the cheerful voice, "I'll just finish this tune first. You can dance to it if you want to." The tune went on very loud and jolly, and the Traveller danced very quick and gay, and they both finished with a flourish.

"Well, well!" said the Traveller, "I haven't danced to a barrel-organ since I was a ten-year-old in a back street."

"I suppose not, sir," said the Organ-grinder.

"Here's a penny for you," said the Traveller.

"Thank you," said the Organ-grinder. "It's a long time since I have taken a penny."

"Which way are you going?" asked Traveller.

"No way in particular," said the Organ-grinder. "It's all one to me. I can grind my organ here as well as there."

"But surely," said the Traveller, "you need houses with windows in them, or how can people throw the pennies out?"

"I've enough for my needs without that," said the Organ-grinder.

"But surely," said the Traveller, again, "you need the back streets with children in them, or who's to dance when you play?"

"Why, there you've hit it," said the Organ-grinder. "Once upon a time I played to the houses with windows every day until I got my twelve-pence, and then for the rest of the day I played in the back streets. And every day I spent sixpence and saved sixpence. But one day it happened that I caught cold and had to lie up, and when I came out I found another organ in one of my back streets, and a gramophone in a second, and a sharp cornet in a third. So I saw it was time to retire, and now I grind my organ whenever I please. The tune's the same, here or there."

"But who's to dance?" asked the Traveller again.

"There's no want of dancers in the wood," said the Organ-grinder, and turned his handle.

As soon as the tune started the Traveller felt the grass and trees flutter as before and in a moment the air was full of moths and fireflies, and the sky was full of stars that

came out to dance like children in the back street. And it seemed to the Traveller, by the light of the dancing stars, that flowers came up in the wood where a moment before there had been none, pushing their way in haste through the moss to sway to the tune on their stalks. It seemed, too, that two or three little streams began to run where a moment before they had been still. And the Traveller thought there were other things dancing that he couldn't see, as well as flowers, and streams and stars and moths and flies and leaves in the night. The wood was quite full of dancing from top to toe, and it was no longer dark, for the moon had slipped out of a cloud, and was gliding all over the sky.

Long before this the Traveller was dancing too. He danced as he used to when he was ten years old, till the tune of the organ was faint to hear. For he had danced his way through the wood and was out on the road, with the lights of the city at the other end, and his way before him.



barrel-organ – an instrument from which music may be produced by turning a handle, often played in the streets as a means of obtaining money

nettle – a plant which has on its leaves sharp hairs that sting the skin when touched

cramp – a sudden pain in the muscles, caused by cold or overwork, usually making movement difficult or impossible

organ-grinder – one who makes music by turning the handle of a barrel-organ

to hit it (*colloq.*) – to express the exact truth

to lie up – to stay in bed because of an illness

want – lack, absence

moth – an insect like the butterfly, flying chiefly at night and attracted by lights and flames

firefly – a small flying insect that shines with a little light at night

Exercises to the text

A. Express in your own words the meaning of:

a handle, in particular, cornet, to retire, to flutter, a stalk.

B. Fill in the spaces with suitable prepositions:

1. I think I shall have finished _____ Thursday next. 2. The longest way is _____ the forest. 3. I have never been _____ those hills. 4. He was talking _____ his friends when I entered, so he did not see me. 5. He heard his father's voice but he wasn't listening _____ what was being said. 6. She was laughing and crying _____ the same time. 7. I remember one girl _____ particular. 8. I'll be back _____ a few minutes. 9. I love to see the water _____ moonlight.

C. Construct sentences, using the following words and expressions:

to go on, it's all one to me, to catch cold, to save money, full of, from top to toe.

D. Give the four forms of the following verbs:

To lose, to lie, to put, to spend, to hit, to have, to hear, to play, to begin, to come, to slip.

THE UNIVERSITY BOAT RACE
from *The Universities of Oxford and Cambridge*

by K.J.Swann

Of all the sports at the Universities the most famous is rowing. The University Boat Race is the oldest of the sporting competitions between Oxford and Cambridge; and, though it is not true to say that no rowing races had ever taken place before the Boat Race was instituted one hundred and twenty years ago, there is no doubt that the two Universities developed this sport. The development of the eight-oared racing boat is almost entirely a result of the Oxford and Cambridge Boat Race.

The most interesting of the rowing races at the two Universities are the races for eight-oared boats, known as "bumping" races. These take place twice a year, and all of the colleges enter as many boats as they can for these races. Only very good oarsmen have even a chance of getting a place in the University boat; but every man who joins his college club, unless he is very bad at rowing, will get a chance of rowing for his college in the bumping races, though he may have to row in the fourth or fifth boat. These strange races were invented at Oxford and Cambridge. The rivers are too narrow for boats to be raced side by side, and so somebody thought of a bumping race. In this kind of race, as it is now organized, sixteen boats race one behind the other. They are separated by a fixed distance. As soon as the race begins each boat tries to catch the boat

in front of it. When a boat gets close enough to another to do so, it bumps it. This means victory for the boat that makes the bump and defeat for the one that receives it. When this happens both boats stop rowing; the others, of course, continue. On the next night (for the races are held on several nights) the boats that have made bumps change places with those they bumped. In the following year the boats start in the order in which they finished in the previous year. There are no prizes to be won in such races as these, but the oarsmen in the boat which finishes first, and those whose boat makes a bump on every night of the races, are allowed to have the oars with which they rowed. The names of the crew are written on each oar in gold letters. The races that take place in the Summer Term, the last of the three terms of the Academic Year in England, are the more important. At Cambridge these are known as the "May Races" and they form part of the celebrations that mark the end of the year; for examinations are over by this time. The name given to these festivities is "May Week". Somebody once observed that it is called May Week because it is held in June and lasts a fortnight.

The Boat Race is rowed on the Thames and can be seen free of charge. The University Boat Race and the Derby (the famous horse race) are seen every year by the largest crowds of people that ever gather in England. No one can say exactly why the Boat Race is so popular; the fact remains that it is. People who have never been to Oxford or Cambridge, people who know nothing about them, come in thousands to see the race. As soon as the two crews arrive in London for the last few days of practice before the race, the newspapers begin to take an interest in them and to make their own suggestions as to which University will win. Many people come to the race wearing coloured ribbons, the dark blue of Oxford or the light blue of Cambridge, whichever they happen to be in favour of that year; for many people who have no connection with the Universities sometimes support one University and sometimes the other. Very often these people could tell you why they support one or the other; but there are also times when the public supports one because the other has won the race many times in recent years, and they want to see the loser become the winner. The Boat Race is one of the great events of the year for the general public in England.



Oxford and Cambridge – when both universities are mentioned the order is “Oxford and Cambridge”, never “Cambridge and Oxford”. It is a custom of speech.

to bump – to strike against or knock into

the Derby [da:bi] – a race for three-year-old horses, held at Epsom near London on the first Wednesday in June every year, known as Derby Day. The race was founded by the Earl of Derby in 1780, hence its name.

Exercises to the text

A. Construct sentences, using the following words and expressions:

1) to take place once a year; 2) side by side with; 3) to take an interest in; 4) to be in favour of; 5) in recent years; 6) to be one of the great events of the year.

B. Fill in the spaces with suitable prepositions:

1. She is bad _____ tennis. 2. I saw a figure _____ front _____ me. 3. The concert will take place _____ the second term. 4. It is free _____ charges. 5 People came _____ hundreds to see the fireworks.

C. What are:

a race, a prize, an oar?

D. Give the four forms of the following verbs:

To hold, wear, to put, to spend, to win, to hear, to come.

OLD TRADITIONS AT OXFORD AND CAMBRIDGE

from The Universities of Oxford and Cambridge

by K.J. Swann

Academic dress – cap and gown – is worn by professors and lectures in Universities and often teachers in schools all the world over, in some cases only at important events, in others on every occasion when professional duties are being done. At Oxford and Cambridge not only the professors and lectures but also the students wear academic dress on many occasions. This is an example of how tradition continues, for academic dress has its origin in the Middle Ages. The student must wear his academic dress at

lectures and when he goes to visit his tutor; but he is also obliged to wear it at other times. For instance, although only some of the students can live in college nowadays, all of them must dine in college a certain number of times every week. All must wear academic dress on these occasions. Every college has its chapel, for, when the colleges were founded, education and the Church were closely connected, and religious services are still held daily in the chapels. Until only seventy years or so ago all students at Oxford and Cambridge had to belong to the Church of England, and so it was only to be expected that everybody had to go to the services in chapel. Here again, academic dress had to be worn, and as a matter of fact, still must be. It was not until some years after the two Universities were opened to all students, whatever their religious belief, that students were allowed to choose whether they would go to the services in chapel or not. Academic dress must be worn in the town streets after dark, and here, where the is not in his college, he comes under the discipline of the University. There is a special official known as the “Proctor”, whose duty it is to see that this rule is obeyed. Wearing his academic dress he walks about the chief streets of the town, accompanied by two college servants who are known as his “bulldogs”. They have to be able to run fast; for if a student is seen without his cap and gown the “bulldogs” are told to catch him. If he sees them running after him, he naturally runs away, and if he can run fast enough he will escape. Usually the “bulldogs” can run fast enough to catch the student. They take him to the Proctor later, who orders him to pay a fine of six shillings and eight-pence. This amount of money used to be the value of a piece of money known as an “angel”, but it has not existed as a separate piece of money for several hundred years; the fine, however, remains the same.



cap – a covering for the head, brimless and of soft material

gown – a loose, flowing robe worn by members of a university

shilling – British silver coin (=twelve pence)

penny (*pl. pence*) – English bronze coin

“angel” – old English gold coin, showing archangel Michael piercing dragon.

Exercises to the text

A. Construct sentences, using the following words and expressions:

1) is to be expected; 2) as a matter of fact; 3) to pay a fine; 4) to run fast; 5) used to;

B. Fill in the spaces with suitable prepositions:

1. This gown is put on only _____ important events. 2. You can use it _____ many occasions. 3. _____ some cases it is different. 4. He studies _____ Oxford. 5. We can see many people _____ the chief streets _____ the town.

C. What are:

A tutor, a servant, a fine?

D. Give the four forms of the following verbs:

To choose, to run, to tell, to wear, to take, to know, to allow, to open.

DOLPHIN, SMARTY OF THE SEA

by Daniel Cohen

The chimpanzee and other great apes, long ranked next to man in evolutionary development and intelligence, soon may be displaced in the animal kingdom's intellectual hierarchy by a mammal that looks far more fishlike than manlike.

Long ago many scientists became interested in porpoises and sailors had recognized the bottle-nosed dolphin and his relatives as unusually intelligent and friendly creatures.

Perhaps the most famous dolphin of any era was Pelorus Jack, a 13-foot Risso's dolphin. Between 1880 and 1912, Jack – so the story goes – became famous for guiding ships through the agonizing channels of Pelorus Sound which separates the north and south islands of New Zealand.

Jack was so useful that the Governor of New Zealand once signed a special order prohibiting the killing of a Risso's dolphin anywhere in the area, after a drunken boat passenger had taken a pot shot at Jack.

Ancient Greek sailors believed that dolphins helped shipwrecked mariners by pushing the survivors ashore. In modern times there is a seemingly authenticated case of a woman swimmer who, caught in a strong undertow, was shoved onto a beach by a

dolphin. If the story is true, it was probably the animal's natural curiosity and playfulness, rather than any compassion for the floundering swimmer that caused the dolphin to bump the woman.

At first glance, the bottle-nosed dolphin and all his relatives look like fishes. To add further confusion there is *a true fish* known as the dolphin. The bottle-nosed dolphin numbers, however, among his relatives the gigantic blue whale, the largest known animal, the curious "one-horned" narwhale, which supplied medieval doctors with "unicorn" horns, the dreaded killer whale, the most dangerous creature in the sea.

The bottle-nosed dolphin is so called because of its bulbous beak. It is one of some 22 species of small toothed whales found along the Atlantic and Pacific coasts of North America and is known as a porpoise in the Gulf of Mexico area.

Dolphins possess no gills but actually have lungs and breathe air. Like all mammals young dolphins are born alive.

A dolphin has a curious way of sleeping. It never closes its eyes for more than 15 to 30 seconds, and it floats near the surface of the water, with tail dangling.

A number of intelligence tests have been devised for chimpanzees and other apes, whose physical structure closely resembles that of man. Some tests have produced remarkable results. But how could such experiments be performed with a dolphin whose hands have been modified into flippers? What type of tests would be valid for probing the comparative intelligence of dolphins, apes and man?

A start has been made, however. In one of the experiments electrodes were painlessly implanted in a dolphin's brain. When a feeble electric current was turned on, the "pleasure" areas of the animal's brain were stimulated, and the dolphin appeared to observers to get a great deal of enjoyment out of it. The dolphin was kept in the neighbourhood of an electric switch located well within reach of the animal's long snout. As the switch was turned on and off by the researchers, the dolphin watched from the water.

The switch was finally turned off, and left off, by the investigators. At this turn of events, the dolphin became obviously distressed and began whistling and making other noises. Probably the animal was trying to get someone to turn on the current again.

Failing this, the dolphin swam over to the side of the tank and used its long snout to flip the switch. It took the dolphin no more than five tries to flick the switch and usually the trick was mastered in a single try, whereas monkeys, in similar experiments, took at least 300 tries to get the idea.

Man has tried to study the dolphin since antiquity. Aristotle sought to determine how long dolphins live by getting fishermen to nick the dorsal fins of dolphins so they could be recognized again. Aristotle's estimate was about 30 years, which is as good a guess as any.

But whatever the outcome of the present scientific investigations of porpoises, there can be no doubt that the grinning marine animal has captured the public's imagination.



dolphin – a sea animal like a small whale, about six to eight feet in length

smarty – a would-be smart or witty person

hierarchy ['haɪərə:ki] – any organization with graded ranks

mammal – one of the class of animals which feed their young with milk

porpoise ['pɔ:pəs] – same as dolphin

Risso's dolphin

blue whale

narwhale [nɑ:wəl] various species of whales

killer whale

pot shot – a shot taken without careful aim

mariner – a sailor; in modern English this word is poetic or dignified, but is still used in official papers

to authenticate – to establish the truth of

unicorn – an imaginary animal with a horse's body and a single twisted horn in the middle of its forehead

species ['spi:Siz] – a group of animals having important common characteristics

gills [gilz] – that part of the body with which a fish breathes under water

snout – the nose and sometimes the jaws of an animal

Aristotle – a famous Greek philosopher (384-322 B.C.)

to nick – to make a small V-shaped cut

fin – organ for propelling and steering, attached to fish

dorsal – situated on, or near, the back

marine – found in or produced by the sea

Exercises to the text

A. Construct sentences, using the following words and expressions:

1) to look like; 2) to produce remarkable results; 3) a great deal of something; 4) to make different noises; 5) to capture one's imagination.

B. Fill in the spaces with suitable prepositions:

1. _____ first glance I saw that we were late. 2. I can't see anything. Turn _____ the switch please. 3. He mastered the trick _____ a single try. 4. He swam _____ the other side.

C. What are:

A scientist, a sailor, a swimmer, a lung, an investigator, antiquity?

D. Give the four forms of the following verbs:

To leave, to become, to seek, to believe, to try, to get.

OSCAR WILDE IN AMERICA

from Oscar Wilde

by G.J. Renier

Oscar sailed on Christmas eve, 1881. American journalists were, then already, in the habit of interviewing distinguished visitors at the time of their arrival, and of asking them to specify the degree of their admiration for the United States and its inhabitants with whom they were still unacquainted. Oscar was more careful than some of those who have gone the same journey since. New York did not yet present visitors with the magnificent view and skyline that make it possible for the wiser among them to avoid talking to interviewers about its inhabitants. But Oscar made the difficult conversation veer into an unexpected channel. "I am not exactly pleased with the Atlantic," he told the reporters. "It is not so majestic as I expected." The saying impressed them. They could not take offence: the Atlantic was not a purely American institution. The papers gave

prominence to Oscar's dictum, and New York flocked to hear him lecture on the English Renaissance at Chickening Hall. It was a great financial success.

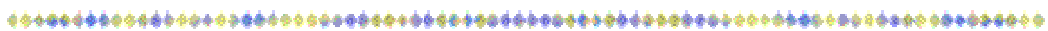
Oscar now started upon his pilgrimage through the American continent. The intelligent and the unenlightened came to hear him, expecting different things. The English had been started when he told them that all was not well with them. Were not they living in the nineteenth century? But when he delivered the same message to the Americans, they were dumbfounded. Were they not Americans? Many people, happily enough, did not take the lecturer seriously. They had not been prepared to do so by the nature of the preliminary publicity which had called them to see and hear the "English" aesthete. The touching and disarming keenness of Americans to know all manifestations of culture was less prominent in those days. It was not so easy for a merchant of paradoxes to draw an audience, and the common-sense of the Americans was sterner. But the Irish were prepared to welcome their fellow-countryman, the son of a woman who had, for a brief period, been in the van of the Irish nationalist movement. And thus the reception given to Oscar varied from town to town, and he failed, on the whole, about as often as he succeeded. His impresario soon lost interest in him, and he continued the tour on his own account. Altogether, he lectured more than two hundred times in the States and in Canada.

Boston provided Oscar with the most sensational experience of the journey. Boston was then, as it still is, the most intelligent town in the United States. It was more English than any other. It was able to see that, beneath the harlequinade and affectation of Oscar's mission, there was earnestness, and a conception of life that deserved at least some attention. But near Boston was Harvard, more like an English university also than other colleges in the States. Its students were more closely akin than those of other similar institutions to that curious phenomenon, unknown on the continent of Europe, the English undergraduate, a mixture of childishness and animal spirits almost entirely unabsorbed by intellectual endeavour. And when Oscar came to Boston, the students of Harvard decided to have a "rag" at his expense. A little after the beginning of the lecture sixty of them filed into the hall, dressed in a burlesque of Oscar's aesthetic costume. They wore swallow-tail coats, knee-breeches, flowing wigs and green ties. Each wore a large lily in his buttonhole, and each carried an enormous sunflower. Oscar had been

warned, and appeared, that night, in conventional evening clothes. The result was that a large portion of the audience missed the point of the joke.

Sixty seats in the front of the hall had been reserved by the students. There they sat down, prepared to enjoy themselves uproariously. Whenever the lecturer paused, they burst into vigorous applause. But Oscar was able to cope with the occasion. He soon left aestheticism alone, and began to talk of his own student days. He spoke of Oxford, of the wonderful leadership of Ruskin, and of his influence over the undergraduates of his day. In the end he offered to provide the statue of Greek athlete to stand in the Harvard gymnasium, and said he would esteem it an honour if the students would accept it. They altogether forgot to applaud, and when the lecture ended, they walked out in silence. Oscar's triumph was complete. By the charm of his voice and the sheer magnetism of his personality he had tamed the least amenable human material, a crowd of adolescents. It is through little incidents like this that we obtain glimpses of the real Oscar Wilde, so often hidden under the insincerity of a pose or marred by a morbid craving for brilliant and hollow phrases.

The undergraduates' prank rebounded to Oscar's advantage. "How mortified I should be if a son of mine were among them!" said a lady in the audience. That ablest of American newspapers, *The Boston Transcript* wrote on the following day that Boston was indebted to Wilde for "the thoroughgoing chastening of the super-abounding spirits of the Harvard freshmen." The journal declared that he remained "gracious, dignified, gentle and sweet", and loaded him with compliments. Boston became the great success of the American tour, and the approval of America's cultural centre was of great help during the remainder of the journey.



the English Renaissance – usually the 1536 is fixed as the date of the beginning of the English Renaissance. But Oscar Wilde might have used the term to designate a new era of aestheticism.

Boston [ˈbɒstən] – the capital city of Massachusetts, USA.

Harvard [ˈhɑ:vəd] – the oldest university in the USA

burlesque [bəˈlesk] – an imitation made in such a way that people are amused (at that time O.Wilde wore wore an "aesthetic" costume – a loose shirt, a large tie, knee-

breeches and velvet coat; besides he professed an admiration for large and striking flowers, like lilies or sunflowers)

“rag” – a noisy disorderly scene

Ruskin, John (1819-1900) – an English author and art critic

Exercises to the text

A. Express in your own words the meaning of:

To veer, institution, dictum, pilgrimage, harlequinade, aesthetic, swallow-tail coat, knee-breeches, to cope with, gymnasium, amenable, prank, freshman.

B. Point out words which have these dictionary definitions:

1) one who makes arrangements for public entertainments; 2) a journey in which a short stay is made at a number of places; 3) exciting, extraordinary; 4) the use of unnatural or artificial manners, speech or behaviour; 5) according to accepted rules or traditions; 6) a victory, a success; 7) to punish in order to correct;

C. Use each of these expressions in a sentence designed to show that you understand its meaning:

- 1) to take somebody seriously;
- 2) to draw an audience;
- 3) to be in the van;
- 4) at somebody's expense;
- 5) dressed in;

D. Complete each of the following sentences with *to dress*, *to put on*, *to wear*:

1. I _____ early every morning. 2. I _____ my clothes early morning. 3. He was _____ a new suit when I saw him in the Park. 4. He was _____ in a new suit when I met him at the theatre. 5. Does it take you a long time to _____? 6. Do all English students _____ gowns? 7. Does she _____ well? 8. I _____ my hat after leaving the house.

Part II.

SOME SPELLING RULES

A.A Few General Rules

1. Silent e.

In adding an ending silent “*e*” is dropped if keeping it would make two consecutive vowels: *advise – advisable, due – duly*;

But: *postpone – postponement*

Exceptions: a) *e* is kept to show pronunciation: *noticeable, courageous*;

b) *e* is also kept after *o*: *canoeing, shoeing*;

2. Final y.

Words ending in “*y*” preceded by a consonant change **y** to **I** in adding all endings except those beginning with **I** (-ing, -ish, -ist):

try – tries – trying

bury – buried – burying

apply – application – applying

lobby – lobbies – lobbyist

baby – babies – babyish

3. Doubling a final consonant.

Words accented on the last syllable, ending with a single consonant preceded by a single vowel, double that consonant before a suffix beginning with a vowel:

plan – planned – planning

occur – occurred – occurrence – occurring

A.Plural of Nouns

Most English nouns form their plurals by adding *s* to the singular without adding another syllable. But there are exceptions to this rule:

1. In case the singular form ends in the sounds **ch, j, sh, x, z** - *es* is added:

witch – witches

grass – grasses

fox – foxes

crash – crashes

b) Nouns ending in *o* preceded by a vowel are pluralized regularly: *cameos, oratorios, radios, cuckoos, kangaroos, tattoos*;

Nouns ending in *o* preceded by a consonant are pluralized by the addition of *es*: *cargoes, potatoes, tomatoes, torpedoes, heroes*, etc.

c) Nouns ending in *f* or *ff* form their plurals regularly:

chief – *chiefs*

cliff – *cliffs*

roof – *roofs*

But some nouns ending in *f* or *fe* change the *f* to *v* and add *es* to form their plurals:

calf – *calves*

half – *halves*

knife – *knives*

leaf – *leaves*

d) Many words recently borrowed from foreign languages retain their original plurals, but as they are more commonly used, they tend to take on the usual English plural in *-s*:

phenomenon – *phenomena* (*-nons*)

criterion – *criteria* (*-rions*)

formula – *formulae* (*as*)

curriculum – *curricula* (*lums*)

e) The plural of hyphenated compounds is formed by adding *s* or *es* to the major part:

brother-in-law – *brothers-in-law*

hanger-on – *hangers-on*

Some compound nouns consisting of nouns of equal importance are pluralized on both parts: *men servants, women servants*, etc.

The following compounds take final pluralization: *forget-me-nots, go-betweens, will-o'-the-wisps*, etc.

B. The Feminine Endings

Feminine endings are *-a*, *-ess*, *-ena*, *-trix*, but they are passing. The sex of the worker is of little consequence. The feminine termination *-ess* persists in *actress*, *hostess*, *mistress*, *patroness*, *sculptress*, *waitress*; it is of comparative low frequency in *abbess*, *benefactress*, *duchess*, *empress*, *goddess*, *tigress*, etc.

Authoress and *editress* are now archaic; *postmistress* is still used in government papers; but *postmaster* may correctly be used in reference to a woman in charge of a post office, as may *chairman* in reference to a woman who presides at a meeting of any kind.

Today the woman who works in a machine shop, like the man who works beside her, is called a machinist, and similarly, regardless of inflectional endings, buyer, citizen, driver, lecturer, speaker, and hundreds of other agent nouns are, as they stand, masculine or feminine, or both, as context dictates. This wholesome simplification is taking place in every field of human endeavor.

C. Syllabication

If there is room at the end of a line for one or more syllables of a word, but not for the whole word, divide the word, unless this involves putting off only a single letter, or cutting off only two letters of a long word. No hard and fast rule for all words can be laid down. The principles most frequently applicable are:

- a) Divide the word according to its formation: *know-ledge* (not *knowl-edge*), *de-scribe* (not *des-cribe*), *at-mo-sphere* (not *atmos-phere*), etc.
- b) Divide on the vowel: *edi-ble* (not *ed-ible*), *propo-sition*, *regu-lar*, *presi-dent*, etc.
- c) Divide between double letters, unless they come at the end of the simple form of the word: *Apen-nines*, *Cincin-nati*, *refer-ring*, etc.
- d) Do not divide before final **-ed** if the “e” is silent: *treat-ed* (but not *roam-ed*).

EXERCISES IN SPELLING

1. Combine each word below with the element indicated, dropping or retaining the final *e*:

agitate – ion

arrange – ment

guide – ance

agree – ment

desire – able

notice – able

advise – able

due – ly

smoke – y

2. Add to each word its ending, retaining *y* or changing it to *i*:

allay – s/es

enemy – s/es

marry – age

betray – ed

fiery – ness

multiply – ing

berry – s/es

fury – ous

ray – s/es

comedy – an

heavy – er

try – ed

3. Add to each word its proper ending (*-ary*, *-ery*, *-ory*):

access –

contr –

nurs –

antique –

deliv –

necess –

artill –

exclamat –

second –

auxili –

groc –

secret –

brav –

legend –

wat –

comment –

lott –

compuls –

liter –

confection –

myst –

4. Write the plural forms of the following nouns:

apex

knife

safe

alloy

leaf

shelf

body

life

mouse

court-martial

man-of-war

tooth

duty

marsh

variety

fox

negro

way

glory

ox

piano

hanger-on

roof

woman doctor

5. Supply the right word:

- a) The suit was of _____ cloth. (coarse, course)
- b) We shall _____ this tomorrow. (practice, practise)
- c) O, what can ail thee, _____ at arms? (night, knight)
- d) He performed several _____ of hand tricks. (sleight, slight)

6. Write out these words in full, putting either *dg* or *g* in each blank space:

Ju____e, colle____e, marria____e, e____e, char____e, he____e, knowle____e, a____e, le____e,
bri____e, carria____e, we____e, besie____e, hu____e, smu____e.

DICTATION EXERCISES IN HOMOPHONES

Insert in the blank spaces the appropriate word in each group.

SEALING, CEILING

- 1. We had difficulty in _____ the leak. 2. The spider made its web on the _____.
- 3. The _____ of this room is twelve feet above the floor.

SOLE, SOUL

- 1. My old boots need new _____. 2. He was the _____ executor named in the will.
- 3. We had a nice _____ for lunch. 4. He has a hard job to keep body and _____ together.
- 5. He put his heart and _____ into his work.

BARE, BEAR

- 1. In winter the garden looked _____. 2. The pain was almost more than he could _____.
- 3. I can't _____ that man! 4. He moved with the grace of a trained _____. 5. The ice won't _____ your weight.

PAIL, PALE

- 1. When she saw us she turned _____. 2. His remarks are beyond the _____ of decency.
- 3. Fill the _____ with water. 4. She wore a _____ blue ribbon. 5. I should like to have a drink directly from the _____.

AIR, HEIR

1. The little boy was ____ to the throne. 2. The mountain ____ is pure and invigorating. 3. According to his will, his sole ____ is Tom.

SERIAL, CEREAL

1. The story was first published as a _____. 2. What is the _____ number of the machine? 3. Any kind of grain used for food is called _____.

SELL, CELL

1. A honeycomb consists of many _____. 2. Merchants buy and _____ things. 3. The prisoner escaped from his _____.

SAIL, SALE

1. They were ordered to set the _____ of the ship. 2. Is this house for _____? 3. I wanted so much to _____ the Pacific Ocean. 4. There will be a _____ of all the pictures in this house. 5. They hoisted _____ and left the port.

HAIR, HARE

1. I want to have my _____ cut. 2. Do not run with the _____ and hunt with the hounds. 3. A man with no _____ on his head is bald. 4. He is as mad as a March _____.

BLUE, BLEW

1. She was dressed in _____. 2. The wind _____ my hat off. 3. It was a bolt from the _____

SEA, SEE

1. The _____ covers nearly three-fourths of the world's surface. 2. He was all at _____ when he began his new job. 3. I shall be glad to _____ you again. 4. Go and _____ for yourself if you don't believe me.

MEAT, MEET

1. I don't like _____ for breakfast. 2. We write to each other regularly but seldom _____. 3. This was _____ and drink to him.

HEAR, HERE

1. Deaf people cannot _____. 2. We listened but could _____ nothing. 3. “_____ you are,” she said, passing him a cup of tea.

FAIR, FARE

1. All is _____ in love and war. 2. “Vanity _____” is Thackeray’s masterpiece. 3. Please make a _____ copy of this essay. 4. Such behaviour will spoil your _____ name. 5. What’s the _____ from London to Paris? 6. Give me the bill of _____, please. 7. His knowledge of English is _____ but ought to be much better.

MAID, MADE

1. My aunt is an old _____. 2. The news _____ her happy. 3. We’ve _____ 80 miles since nine o’clock. 4. The two friends had a quarrel but they have now _____ it up.

TAIL, TALE

1. I have a nice cream-coloured cat with brown head, feet and _____. 2. All children like fairy-_____. 3. A legend is an old, old _____, half true and half fanciful. 4. When we are quite close you must make a dash and grab the bird by the _____. 5. A dog wags its _____ when it feels pleased.

PEACE, PIECE

1. It is necessary to intensify the struggle to preserve and strengthen _____. 2. The tea-pot fell and was broken to _____. 3. That is a fine _____ of work. 4. A pipe of tobacco smoked as a sign of _____ among North-American Indians is a _____ - pipe. 5. I’d like to give them a _____ of my mind.

SUN, SON

1. In summer it is pleasant to rise with the _____. 2. Once upon a time there was a poor man who had an only _____. 3. There is nothing new under the _____.

BEET, BEAT

1. We heard the _____ of a drum. 2. I can _____ you at swimming. 3. Sugar is made from white _____.

BERRY, BURY

1. Holly has bright red _____ in winter. 2. Some animals _____ nuts in the ground.
3. We saw strange purple _____ growing in clusters. 4. I hope you are not going to
_____ yourself in your books.

FLOWER, FLOUR

1. The best _____ is made from wheat. 2. The rose is the national _____ of
England. 3. Most fruit trees _____ in spring. 4. I wanted to grind some corn into _____.
5. It was spring and the trees were all in _____.

PLAIN, PLANE

1. There was an old _____ -tree under which I used to play. 2. The _____ landed
safely. 3. The meaning is quite _____. 4. She had a _____ face but her figure was
beautiful.

WEEK, WEAK

1. What day of the _____ is it? 2. I'm too _____ to walk. 3. He was paid by the
_____. 4. He is _____ in spelling. 5. I prefer _____ tea.

WEAR, WHERE

1. I do not know _____ he lives. 2. I _____ my hair long. 3. Cheap shoes soon
_____ out. 4. This suit has been in constant _____. 5. That is _____ you are mistaken.

Part III.

PASSAGES FOR DICTATION

Dictation No. 1

Theatres are much the same in London as anywhere else: the chief theatres, music-halls and cinemas are in the West End.

If you are staying in London for a few days, you'll have no difficulty whatever in finding somewhere to spend an enjoyable evening. You'll find opera, ballet, comedy, drama, review, musical comedy and variety. Films are shown in the cinemas during the greater part of the day. The best seats at the theatres are those in the stalls, the circle, and the upper circle. Then comes the pit, and last of all the gallery, where the seats are cheapest. Boxes, of course, are the most expensive. Most theatres and music-halls have good orchestras with popular conductors. You ought to make a point of going to the opera at least once during the season, if you can. There you can get the best of everything – an excellent orchestra, famous conductors, celebrated singers and well-dressed audience. But, of course, if you are not fond of music and singing, opera won't interest you. At the West-End theatres you can see most of the famous English actors and actresses. As a rule, the plays are magnificently staged – costumes, dresses, scenery, everything being done on the most lavish scale. Choose a good play, and you will enjoy yourself thoroughly from the moment the curtain goes up to the end of the last act. Get your seat beforehand, either at the box-office of the theatre itself or at one of the agencies. When you go to a theatre, you will probably want to sit as near to the stage as possible. But if you are at the cinema, you may prefer to sit some distance from the screen. In fact, I would say, the further away, the better.

Dictation No. 2

Great Britain is one of the most important commercial and trading centres in the world. Britain buys more goods than it sells. Not being a great agricultural country, England has to obtain the food supplies largely from abroad. It also has to import many raw materials, such as wool from Australia; timber from Sweden and Finland; cotton,

petroleum and tobacco from the United States. Wine and fruit are imported from France, Italy, Spain and the Dominions; dairy produce from Denmark and Holland and so on.

One of the most extensive industries in England is the textile industry, immense quantities of cotton and woollen goods and artificial silk are produced and exported. English leather goods are also in great demand in other countries. Great Britain is noted for its coal mines and for iron and steel goods, and it supplies many countries with certain classes of machinery. Another leading industry in this country is shipbuilding. The motor industry is also very flourishing.

Dictation No. 3

As we listen to a person speaking our native language we hear not only what is said, but also certain things about the speaker. If he is an acquaintance, we recognize him. If not, we identify him as male or female and perhaps obtain some idea of his age, his education, and his social background. A person's voice serves at least two functions in communication. One is linguistic, in that it serves as the vehicle of the expression system of language. The other is non-linguistic, in that it carries information of a quite different sort about the speaker. This distinction is made, at least roughly, even by the unsophisticated. If we are told to repeat exactly what another says, we will duplicate every feature which is included in the language expression system. We can do that, if it is our own language, even without understanding the content. In repeating we will make no effort to reproduce anything beyond the linguistically pertinent features. If, however, we are asked to mimic another, we attempt to reproduce every discernible characteristic. Few can mimic with any degree of success, whereas every normal native speaker can, perhaps with a little practice, repeat exactly up to the limit imposed by his memory span.

Dictation No. 4

And the rain poured on down. Not in one incessant sheet – it varied, nearly stopped and then with a different rhythm began again. I remember the hours of staring at it. How many different ways it can rain! One felt on that afternoon that it tried every variation of its wet repertoire. With the violence of its first cloud, it had broken in deluge, knifing down quite vertically its curtain, screening the air with watered silver wire. That first

violence had abated, a small wind had carried the lighter wider lines of rain to a slant – the surface of the river had resolved its silver coinage into a sluggish mirror just flecked by light strokes as at the passage of a fleet of water-insects. Suddenly the lightening sky had grown purple dark again, a sulphurous yellow radiance had travelled at speed from the east, and without warning – and only for the space of some three minutes – the air had been white with a rain of hailstones. Some of these collected like crumbled soda on the projecting ends of the landing-stage; though white they fell like a storm of heavy soot against the shining brass sky; they made a cruel whipping sound, danced like mad white peas. Yet – soon as the command of the human agency that seems to control storms – this temper had exhausted itself; and for a while in a sullen windless air the rain had showered into lighter, finer drops of the texture of mist, of a most penetrating damp. A bloom of wetness had then moistened the inside of the boat-house a sweat suffused clothes, hands, wood with its clammy dew. And how low the clouds had hung then, an accumulated greyness of damp mist rolling within its thickness and hanging, always hanging down over and over. The trees no longer rustled to the lively drops – a clean sound like the refreshment of birds – but now dropped dogged and wet, miserable and drenched, stifled with too much water; no tree could breathe in such dense moisture.

Dictation No. 5

He became aware of the cottage again by the red glow of a hidden flame, which penetrated a little way into the white blanket of mist with a promise of warmth and calm companionship and food. Fear had not dispelled his hunger, it had but overlaid it with a more fierce emotion. Now with the slow return of peace he remembered what his belly desired. He was not angry nor frightened now, only a little ill at ease. He advanced cautiously, with one arm of his spirit raised to ward off a blow.

Through the window he peered into a room deprived of daylight. A large fire burnt with a kind of subdued ferocity and its red rays, instead of bearing light, spilt blacker pools of darkness in the room. Only a small semicircle before it was a space cleared, and the dark pushed back from there formed a more somber and concentrated wall on the further side. Squatting on the floor in the cleared space Elizabeth knitted with a metallic flash-flash of needles like sparks from a gaseous coal.

Her figure started so distinctly from the shadows, distorted though it was by the glass, that Andrews did not realize that his own face was veiled. He tapped with fingers which he intended to sound gentle and reassuring. She looked up and remained staring at him with a mixture of fear, perplexity and doubt, and let the knitting fall upon her lap. He smiled but was unaware that she could not see his smile, or glimpsed at most a vague grimace from almost invisible lips.

Part IV.

LETTER WRITING

Letter is a specific kind of written composition involving a concrete writer, message and a concrete reader. The parts of a letter are the heading, the inside address, the salutation (greeting), the body, the complimentary close and the signature.

1. Heading.

The heading contains the mailing address of the writer and the date:

200 Euclid Avenue,
Cleveland, Ohio,
September 15, 1998.

In personal letters no heading is necessary, only the date. The heading and the date should be placed in the upper right-hand corner of the page.

There are two ways of punctuating the heading – the heavy, or close punctuation and the sparse, or open punctuation. But the tendency is definitely toward open punctuation.

Close punctuation is appropriate to formal writing. In close punctuation commas are placed after each item of the heading and there is a full stop after the last item. In open punctuation no marks are used in the heading.

Items of a date should not be abbreviated: *December 16, 1970; 16th December 1970; December Sixteenth 1970;*

The name of the day should precede the name of the month: *Tuesday, 21st March, 1981;* or *Tuesday, 21 March, 1981.*

2. Inside Address.

The name and address of the person to whom the letter is written should be given at the left margin of the page.

Strathmore Paper Company
West Springfield
Massachusetts

Gentlemen:

.....

In less formal letters the inside address may be placed at the end of the letter at the left margin and below the signature.

Dear Dr. Holt:

.....

*Yours sincerely
J.P.Johnson*

Dr.K.S.Holt

Department of Philosophy

DePauw University

Greencastle, Indiana

In a personal letter to intimate friends or relatives there is no inside address:

Dear Frank,

.....

*Yours ever,
Sylvia*

The inside address should be arranged like the heading. If the block form is used in the heading, the same style should be used in the inside address.

In the inside address the proper title should be used with the name of the person written to.

The name of a man should be preceded by *Mr.*; the name of a married woman by *Mrs.*; the name of a unmarried woman by *Miss*.

3. Salutation.

The usual forms of address in a formal letter are:

Sir:

Gentlemen:

Dear Sir:

Madam:

Ladies:

Dear Mr. Johnson:

Dear Mrs. Mott:

The colon is customary after any formal greeting.

In personal letter, the following are the commonest forms of address:

Dear Mr. Lacy,

Dear Mrs. Hiller,

Dear Father,

Dearest Jean,

Dearest of all,

My darling, etc.

It is natural that these forms may vary according to the occasion. In a personal letter the comma is usual after the greeting.

4. Body.

A letter should be written in paragraphs. Abbreviations, omission of pronouns or other words, and incomplete sentences should be avoided. A good letter should be clear, direct, coherent, dignified and courteous.

5. Complimentary Close.

The complimentary close is usually placed in the middle of the page below the body of the letter. Only the first word of the complimentary close is capitalized and a comma is used at the end of it before the signature. In case of open punctuation the comma may be omitted.

The commonest forms of complimentary close for a formal letter are:

Yours very truly,

Very truly yours,

Sincerely yours,

Yours respectfully, etc.

In a personal letter the following complimentary closes are usual:

Faithfully yours,

Yours sincerely,

Cordially yours,

Sincerely,

Affectionately, etc.

The complimentary closes are given in order of formality.

6. Signature.

The signature is placed below the complimentary close. It should always be handwritten.

In a formal letter the signature usually consists of the first name, middle initial, and last name. But it is permissible to vary it:

John J. Brown

John Brown

John Jacob Brown

J.J. Brown

J. Brown

J. Jacob Brown

In a personal letter the usual form of signature is the first name only:

Your affectionate son

John

Your loving friend

Helen

7. Outside Address

The address of the recipient is written in the centre of the envelope and the proper form is:

the first line – the name of the recipient preceded by a title

the second line – the number of the house and the name of the street

the third line – the name of the city

the fourth line – the name of the county (in England) or of the state (in the U.S.A.)

The return address may be placed either in the upper left-hand corner of the envelope or on the flap.

Richard L. Morris

18 Duke Street

Newcastle

Stamp

Dr. Edward P. Smith

8 Northroad

Whitby

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*Development
Writing Skills of Students
in
English*

**ANGLICHAN TILINDE JAZIWDI HA`M
JAZBA TILDI RAWAJLANDIRIW**

(oqıw-metodikalıq qollanba)

1

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