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АНГЛІЙСЬКА МОВА

Навчальний посібник
з розмовної практики
для здобувачів ступеня вищої освіти бакалавра
спеціальності «Філологія»
освітньо-професійної програми
«Мова і література (англійська)»

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Шама І. М. Англійська мова : навчальний посібник з розмовної практики для здобувачів ступеня вищої освіти бакалавра спеціальності «Філологія» освітньо-професійної програми «Мова і література (англійська)». Запоріжжя : Запорізький національний університет, 2025. 158 с.

Навчальний посібник спрямований на формування у студентів мовленнєвих компетенцій рівня «досвідчений автономний користувач» (С1) і покликаний поглибити лінгвокультурологічну компетентність, що, в свою чергу, надасть змогу розуміти співбесідників-носіїв мови у повному обсязі з урахуванням інтертекстуальних дискурсивних проекцій.

Навчальний матеріал посібника може використовуватися під час практичних заняттях, для самостійної роботи студентів, для перевірки засвоєння лексичного і лінгвокраїнознавчого програмного матеріалу, для виконання індивідуальних завдань, як-от проєктів, презентацій, есе та ін.

Видання призначено для здобувачів ступеня вищої освіти бакалавра, спеціалізації *В11.041 германські мови та літератури (переклад включно), перша — англійська,* за спеціальністю *В11 Філологія,* галузі знань *В Культура, мистецтво та гуманітарні науки* усіх форм навчання, а також може бути використано здобувачами ступеня вищої освіти бакалавра за освітньо-професійною програмою «Переклад (англійська мова)», студентами історичного, біологічного факультетів та факультету журналістики, чий рівень володіння англійською мовою є не нижче, ніж В2.

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ВСТУП

Дисципліна *«Англійська мова»* є обов'язковою дисципліною циклу професійної підготовки спеціальності і базується на компетентнісному підході, принципах аспектно-системного навчання та релевантності, активності, розвитку особистості, професійного вдосконалення та інтегративності. Ці принципи реалізуються у взаємозв'язку з такими цілями навчання, як практична, когнітивна, емоційно-розвиваюча, освітня, професійна та виховна.

Метою викладання навчальної дисципліни *«Практичний курс першої іноземної мови (англійської)»* є вдосконалення мовної / мовленнєвої компетентності студентів через стимулювання основних видів мовленнєвої діяльності, як-от читання, слухання, усне та письмове мовлення.

Основними ***завданнями*** викладання дисципліни *«Англійська мова»*, зокрема такого її аспекту як *«розмовна практика»* є : закріпити набутий вокабуляр студентів та розширити їхні висловлювальні можливості; сформувати вміння студентів визначати й інтерпретувати смисловий і змістовий аспекти тексту, його естетичні якості; покращити вміння студентів читати ефективно, розуміючи особливості стилю та нюанси змісту; покращити вміння студентів слухати з глибоким розумінням тексту, що звучить, з метою навчити їх активно і свідомо брати участь у дискусіях і розмовах із носіями англійської мови; покращити навички письма у студентів і заохочувати їх до розвитку практичної техніки письма з метою ефективної письмової комунікації; повторити ті елементи комунікативної англійської граматики, від вправного використання яких залежить успішність комунікації; покращити вміння розмовляти англійською мовою через застосування функціональних засобів та забезпечення можливостей для дискусій; покращити відчуття ступеня відповідності у застосуванні вербальних та невербальних складових англійської мови та у виборі засобів мовної комунікації; надати студенту можливість застосовувати англійську мову в аудиторії під час комунікативних вправ; інтегрувати різні мовні навички у комунікативній практиці, не ізолюючи їх одна від одної; заохочувати студентів покращувати їхню англійську поза аудиторією через читання і використання кожної можливості розмовляти англійською.

У результаті вивчення навчальної дисципліни студент повинен ***знати*** вокабуляр з основних тем силабусу навчальної дисципліни (за тематикою 4 року навчання); прийоми активного читання; основні комунікативні стратегії; техніку письма з метою ефективної письмової комунікації; залежність вибору засобів мовної комунікації від ситуації.

Студент також повинен ***вміти :***

<u>читання</u> — сканувати текст і знаходити необхідну інформацію; робити узагальнення прочитаного; виділяти новий вокабуляр; обирати доказові фрагменти тексту для участі у дискусії за темою;

<u>слухання</u> — знаходити необхідну інформацію у тексті, що аудіюється; інтерпретувати ставлення комунікантів до предмета розмови, спираючись на

аудитивні покажчики; розуміти нові слова та словосполучення із контексту; застосовувати логічну здогадку; ділитися своєю реакцією щодо прослуханого;

мовлення — висловлювати свою думку; вербалізувати свою реакцію; дефініціювати і адекватно застосовувати різні стилі усної та письмової англійської;

− брати участь у дискусіях (в т.ч. формату *warm-up* та *follow-up*); застосовувати релевантний вокабуляр; розпізнавати американський та британський варіанти мови; розуміти значення лексичних одиниць, виходячи із контексту, визначаючи їх конотацію; самостійно виділяти тематичний вокабуляр; застосовувати деривативні засоби словотворення; застосовувати синоніми згідно з їхніми відтінками значення; розрізняти слова-пароніми, слова-омоніми та слова, що провокують міжмовну омонімію; розуміти гру слів; застосовувати абревіацію; застосовувати опозити; створювати складні слова та емфатичні конструкції; свідомо користуватися словниками;

− правильно інтонувати висловлювання відповідно до їх комунікативної спрямованості та змісту;

− використовувати відповідні засоби комунікативної граматики у мовленні; знаходити типові помилки у власному або чужому мовленні та усувати їх;

письмо — створювати дискурсивне есе, статті, ревю фільму або книги, дописи в блозі; письмово реагувати на контраверсійний текст, а для цього вміти з'єднувати речення за допомогою сполучників; застосовувати відповідну пунктуацію; робити нотатки; обирати відповідний вокабуляр; оформляти параграфи; застосовувати адекватне стильове та інтонаційне забарвлення; хронологізувати ідеї; користуватися семантичними позначками; правильно визначати порядок слів; коректно починати та завершувати свою письмову працю.

Вивчення дисципліни *«Англійська мова»* передбачає комплексність і системність застосування компетенцій, сформованих на попередніх етапах навчання, а тому дисципліна пов'язана з іншими курсами циклів загальної та професійної підготовки. Зокрема, дисципліна *«Англійська мова»* забезпечує практичну аплікацію :

− теоретичного підґрунтя функціонування мови / мовних одиниць (*«Вступ до мовознавства», «Історія першої іноземної мови (англійської)»*);

− варіативності дискурсів та меж їх застосування (*«Лексикологія англійської мови», «Теоретична граматика першої іноземної мови», «Дискурсологія та текстологія»*);

− умінь розуміти та інтерпретувати інформацію, отриману з джерел, різних за жанром та стилем (*«Вступ до літературознавства», «Історія зарубіжної літератури», «Стилістика першої іноземної мови», «Основи письмової комунікації», «Компаративістика»*);

− умінь комунікативно коректно висловлювати власну думку, підтримувати спілкування та забезпечувати безконфліктну міжкультурну комунікацію (*«Українська мова професійного спрямування», «Вибіркова дисципліна, що забезпечує формування компетентності з української та*

зарубіжної культури», «Мова, культура, суспільство», «Теорія і практика перекладу»).

Аспект *«Розмовна практика англійської мови»* є невід'ємною складовою аспектно-комплексного навчання дисципліні на старших курсах бакалавріату. Очікуваний рівень володіння англійською мовою студентами по завершенні терміну навчання повинен відповідати рівню «досвідчений автономний користувач» (C1) за шкалою AELT.

Навчальний посібник з розмовної практики для здобувачів ступеня вищої освіти бакалавра, спеціалізації *B11.041 германські мови та літератури (переклад включно), перша — англійська*, за спеціальністю *B11 Філологія*, галузі знань *B Культура, мистецтво та гуманітарні науки* покликаний сформувати компетентності рівня C1 (advanced) через удосконалення всього спектра різновидів мовленнєвої діяльності. Завдання, тексти, вправи цього посібника включають культурологічну інформацію, знання якої уможливлює розуміння щонайменших змістових нюансів, пов'язаних зі значенням реалій, прецедентних імен, алюзій тощо, забезпечивши відтак успішність міжкультурної комунікації.

Метою навчального посібника є поглиблення лінгвокультурологічної компетенції через розширення знань студентів про географію, літературу, мистецтво та медіа Великої Британії, США, Австралії. Це, в свою чергу, надасть змогу пошукачам бакалаврського ступеня в філології розуміти співбесідників-носіїв мови у повному обсязі з урахуванням інтертекстуальних та дискурсивних проекцій.

Пропонований навчальний посібник складається з передмови, чотирьох навчальних блоків, списків використаних джерел та рекомендованої літератури, а також покажчика вокабуляру, що його повинні засвоїти студенти. Кожен з навчальних блоків формує мовленнєві навички спілкування з різних аспектів основної теми першого семестру — «Виживання в екстремальних умовах».

Тексти для читання та обговорення в посібнику відібрано з урахуванням таких критеріїв : а) релевантність для розкриття лінгвокультурологічних та історичних складових змісту завдань основного підручника; б) сучасність поданої інформації; в) рівень стилістичної та мовної презентації матеріалу, сучасність лексики, яка використовується в текстах. Задля цього долучались не лише класичні, але й інтернет-джерела, наприклад, блоги, форуми тощо. Стиль та орфографію онлайн-джерел збережено в оригінальному викладі, задля того, щоб студенти формували навички розуміння письмового неформального мовлення.

Структура кожного навчального блоку *(Section)* уніфікована, спирається на загальноприйняті вимоги до підручників і посібників з англійської мови рівня *advanced* та включає в себе :

− вступні зауваження, в яких формулюються мета та завдання навчального блоку *(Introductory Notes)*;

− перелік лексичних одиниць, які підлягають засвоєнню *(Word-Bank)*;

− завдання, спрямовані на формування читацької здогадки та попереднє виявлення фонових знань студентів *(Before You Read / Listen)*;

− текст для читання, в якому подається інформація щодо лінгвокультурем основного підручника *(Reading)* або текст для аудіювання, пов'язаний з основною темою семестру *(Listening)*;

− система вправ для контролю розуміння прочитаного *(After You Have Read / Listened)*;

− система вправ, спрямованих на засвоєння лексики та контроль цього засвоєння *(Vocabulary)*;

− завдання для дискусій на основі прочитаного *(Speaking)*.

Кожен навчальний блок організовано таким чином, щоб на завершення студент зміг вільно та дискурсивно правильно говорити про різні аспекти проблеми виживання людини в екстремальних умовах, що передбачено силабусом навчальної дисципліни.

Візуалізація матеріалу посібника забезпечується ілюстративними картами, портретами, постерами і т. ін. Вправи згруповано за їх спрямованістю та компетенціями, що формуються під час виконання. Для швидкого зорового впізнання серії вправ використано систему символів (перелік подано нижче).

Список використаних джерел *(References)* складено для кожного навчального блоку окремо. У такий спосіб реалізується частково-пошуковий метод навчання, а студентові надається змога ознайомитися з великою кількістю інформаційних ресурсів, що можуть стати у нагоді при реалізації інтегральної, загальних та спеціальних компетентностей у майбутній професійній діяльності.

Список рекомендованої літератури *(List of Recommended Literature)*, включає в себе перелік аудіозаписів, прескриптивних та дескриптивних словників, словників енциклопедичного та тезаурусного типів, а також словників типу *Heritage*, список інформаційних ресурсів, які пошвидшують пошук онлайн і надають найсучасніші відомості щодо функціонування лексики, яку пропоновано до засвоєння.

Завершує посібник покажчик вокабуляру *(Vocabulary Index)*, який є інструментом швидкого пошуку і самоперевірки, а також може бути використаний при оцінюванні результатів навчання.

Навчальні блоки посібника можуть використовуватися в системі або кожен блок окремо :

− на практичних заняттях з розмовної практики англійської мови;

− в якості завдань для самостійної роботи студентів;

− для перевірки засвоєння навчального матеріалу (як лексичного, так і лінгвокраїнознавчого);

− для індивідуальних завдань, як-от проєктів, презентацій, есе та ін.

Така різноспрямована аплікація стає можливою через поєднання мотиваційності, змістовності та операційності текстів, вправ та завдань посібника, а також їх спрямованості на міжкультурну комунікацію. Тож посібник сприятиме підвищенню автономності тих, хто навчається.

LIST OF SYMBOLS

1.  – reading activities

2.  – speaking activities

3.  – listening activities

4.  – communication activities

5.  – creative writing

6. 

– study the vocabulary

7.  – study the recommendations & rules

8.  – answer the questions

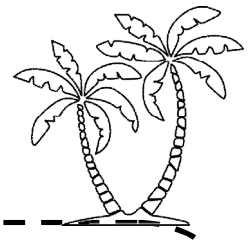
9.  – compare

10.  – attention / remember

11. 

– browse around the Internet

SECTION I
THE TORRES STRAIT & ITS ISLANDS

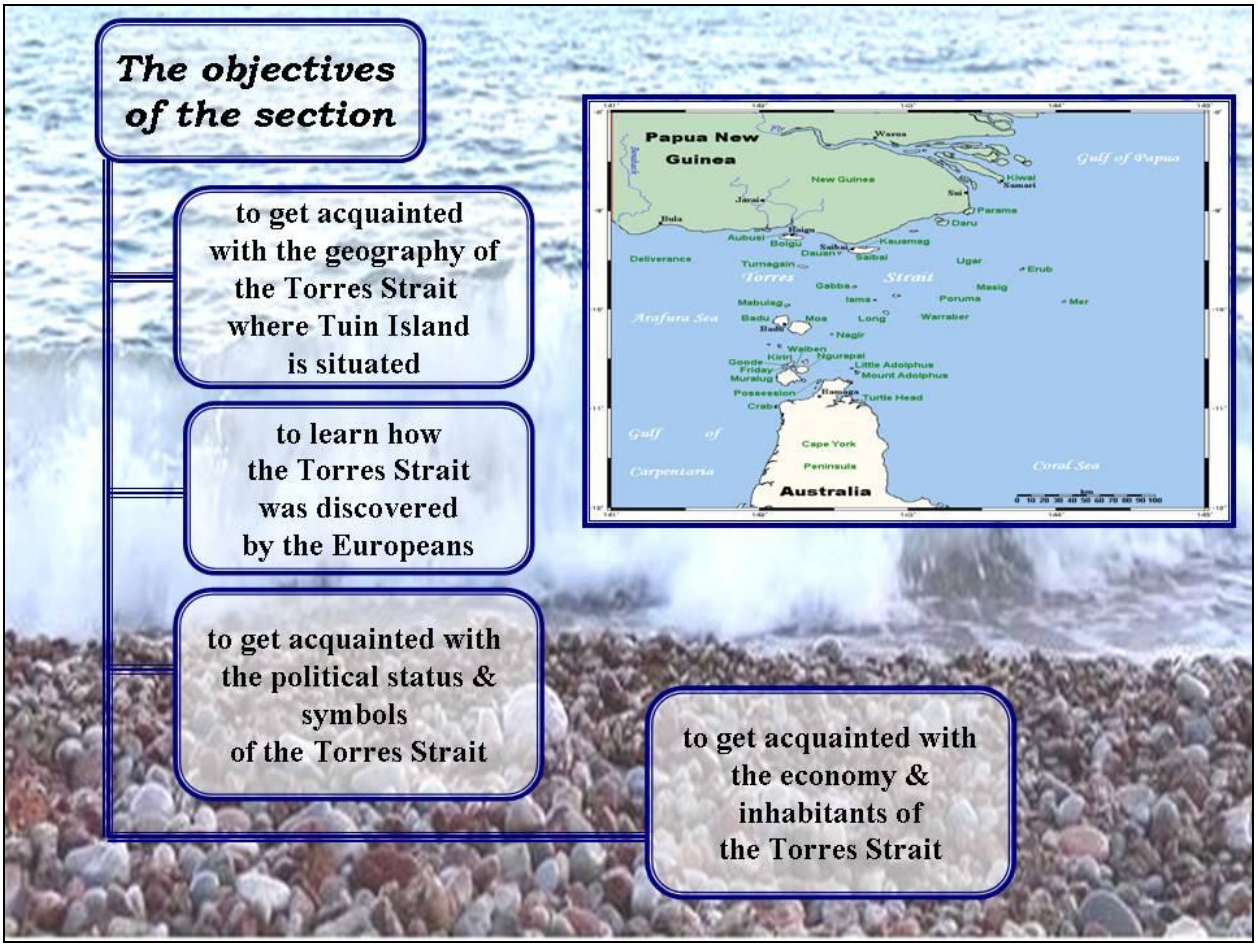


INTRODUCTORY NOTES

You are going to listen to the conversation in which the surviving of two people on a desert island is described. "A Year on a Desert Island" is based on a true story and the island is also real. It is Tuin Island in the Torres Strait.

In the given sections your task is to learn some basic facts about the geography of the Torres Strait and its significance for navigation. You'll also learn how the Europeans discovered the Strait and why the discovery was in secret for so long. You are going to get acquainted with the peculiar political status of the Torres Strait and its economy, as well as with the unique inhabitants of the islands. No less interesting is to learn what the flag of the Torres Strait Islands tells you.

At the end of the Section you'll read the abstract from one of the best survival stories. Jules Verne described the Torres Strait in his novel about captain Nemo.



WORD-BANK

- **strait** – a narrow passage of water between two areas of land, usually connecting two seas
- **shoal** – a small hill of sand just below the surface of water that makes it dangerous for boats
- **to perish** – *formal or literary* to die esp. in a terrible or sudden way
- **to wreck** – to destroy a ship, when a ship is badly damaged and sinks

BEFORE YOU READ

1.1



Work in pairs or small groups and discuss :

- if you know anything about the Torres Strait;
- if you can name the countries of Oceania;
- if the Indian and Pacific Oceans meet anywhere;
- if it was ever possible to walk from New Guinea to Australia.



READING

1.2



Study the information about the geographical position of the Torres Strait and two islands which are mentioned in the story you are going to listen to.

Pay attention to the facts that will help you :

- find the Torres Strait on the map;
- explain its significance for navigation;
- learn how modern continents appear.

THE TORRES STRAIT : GEOGRAPHY

The Torres Strait is the passage between the Coral Sea and the Arafura Sea in the Pacific Ocean. It lies between the island of New Guinea and the Cape York

Peninsula (Queensland, Australia). The width of the Torres Strait varies from 150 to 240km and the length of it is about 74km.



Map no. 1

The depth of the Torres Strait is different in different parts of it : from 7,5m to 22m. Regarding the fact that it has many reefs and shoals, it's considered to be dangerous for navigation. In the past only a very few ships stopped in the Torres Strait to take on water, to trade with the islanders or to carry out repairs. Numerous vessels and their crews have perished in these waters as they wrecked on the numerous reefs. No wonder, that the Torres Strait has been called a "*sieve for ships*".



Nevertheless the Torres Strait has been a principal waterway for over 300 years for ships entering and leaving the Pacific.



Map no. 2

The Torres Strait is the Australian possession and the Torres Strait Islands are the only part of Australia which has an active border with another country. Moreover, the neighbouring country is visible from the shoreline.

The latter can be easily explained, since more than 8.000 years ago world sea levels were about 100 metres lower than today and the Torres Strait was a land bridge which connected the present-day Australian continent with Papua New Guinea. People at that time could easily walk between Cape York and southern New Guinea.

That land bridge was submerged by rising sea levels and formed the Strait which now connects the Arafura and Coral Seas. Many of the Torres Strait islands are actually the remaining peaks of the former land bridge.

The Torres Strait Island Regional Council informs that as a total there are about 300 small islands in the Torres Strait and only 17 of them are inhabited, the main island being Thursday Island.

Badu Island, which is mentioned in the text “A Year on a Desert Island”, is 60km north of Thursday Island.

Tuin Island, where Lucy Irvine and Gerald Kingsland castawayed for a year, lies close to Badu Island and is uninhabited (see the map).

AFTER YOU HAVE READ

1.3

Complete the table with the correct information about the Torres Strait.

Width	.....
Length :	.....
Depth :	.....
Role for navigation :	.....
Possession :	.....
Total number of islands :	.....
Number of inhabited islands :	.....
The main island :	.....

1.4

Look at the maps no. 1 and no. 2. Read the information. Then decide which of the sentences below are true. Change the sentences which are false so that they are true.

1. Papua New Guinea is the Australian peninsula.
2. The Torres Strait varies in width and depth in different parts.
3. Cape York is the main Torres Strait Island.
4. The Torres Strait islands have no active boarder with another country.
5. The majority of the Torres Strait islands are inhabited.
6. Once there was a land route between the Arafura and Coral Seas.

1.5



Answer the questions about the text :

1. What seas meet in the Torres Strait?
2. What are the parts of land the Torres Strait lies between?
3. How wide / long / deep is the Torres Strait?
4. Why is it considered to be dangerous for navigation?
5. What is it nicknamed? Why?
6. What is the uniquity of the Torres Strait Islands regarding their boarders?
7. Whose possession is the Torres Strait?

8. Are the Torres Strait islands inhabited?
9. What is the main island of the group?
10. Where are Badu and Tuin islands situated? Is it easy to find them on the map?

VOCABULARY

1.6



Read the text "The Torres Strait : Geography". Find in the text the words / word-chunks that mean :

1. a line of sharp rocks, often made of coral;
2. a submerged sandbank visible at low water;
3. *formal* a ship or large boat;
4. a territory / country controlled or governed by another country;
5. a piece of land almost completely surrounded by water but joined to a large area of land;
6. to suffer death or ruin;
7. all the people who work on a ship;
8. to cover something completely with water;
9. such place does not have anyone living there;
10. a narrow passage of water between two areas of land connecting two seas.

Ø Describe the contexts in which the words / word-chunks you have found are used.

1.7



Try to reproduce the words you have found above in your native language.

Remember that your translation variant should correlate with the context in which the word or word-chunk is used in the text.

SPEAKING

1.8



Speak on geography of the Torres Strait. You should use the following words and word-chunks while speaking :

- *passage;*
- *navigation;*
- *reefs and shoals;*
- *to perish;*
- *to wreck;*
- *the sieve for ships;*
- *principal waterway;*
- *possession;*
- *shoreline;*
- *land bridge;*
- *uninhabited;*
- *Thursday Island;*
- *Badu island;*
- *Tuin island.*

WORD-BANK

WORDS

- **to credit [+with]** – to admit that someone has done something good
- **navigator** – an officer on a ship who plans which way it should go when it is travelling from one place to another
- **subject** – *formal* someone who was born in a country that has a king or queen
- **sovereignty** – complete power to govern
- **oblivion** – the state of being forgotten
- **to claim [+for]** – to state your legal rights to take or have something

WORD-CHUNKS

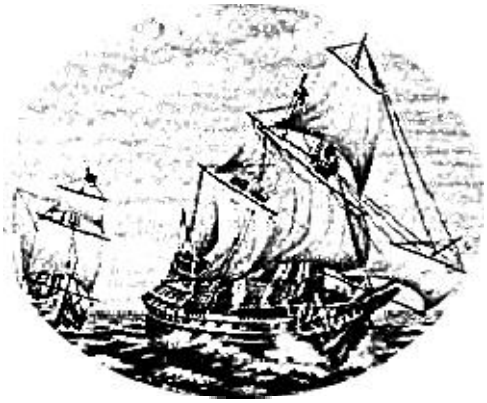
- **to be in command** – to control a group of people or a situation
- **contrary wind** – *formal* a wind, which is not blowing in the direction you want to sail

BEFORE YOU READ

2.1



Work in pairs or small groups and discuss :



- if you remember the names of the great navigators and explorers of the 16-17th centuries;
- if you know anything about the discovery of Australia and Oceania;
- if you can name any discoverers after whom the new lands were called;
- if you have ever heard of Luis Vaez de Torres.

READING

2.2



Study the information about the discovery of the Torres Strait and its islands.

Pay attention to the facts that will help you :

- **trace the origin of the toponym “the Torres Strait”;**

- **understand how the European possessions in Australia and Oceania were claimed;**
- **recollect what countries were in competition for the sea domination in the 17-18th centuries.**

THE TORRES STRAIT : DISCOVERY



Luis Vaez de Torres (1565 - 1607)

It is likely that these were the Chinese, Malay and Indonesian traders who explored the Torres Strait islands long before the Europeans.

Still it is named after the Spanish captain Luis Vaez de Torres. This navigator is credited with sailing through the Strait in 1606 on his way to Manila in the Philippines.

Luis Vaez de Torres was a Spanish subject. Nothing is known about his early life. He first entered the historical records at the beginning of the 1600s, when the Portuguese born navigator, Pedro Fernandes de Queirós, proposed an expedition to the Pacific. They set sail in 1605 from Peru, but in 1606 Queirós' ship became separated from the others in bad weather and Torres remained in command.

They headed for Manila in the Philippines, but contrary winds prevented them from taking the more direct route along the north coast of New Guinea. Torres decided to navigate the then unknown 150 km strait, which lies between the northernmost tip on mainland Australia (Cape York Peninsula) and the southern tip of New Guinea.

That voyage took more than two months and proved that Australia was not connected to New Guinea.

Torres reached Manila in 1607 and presumably stayed there.

How the Strait got its name

Interestingly, the world maps of 1561, 1560, 1600 clearly show a then unnamed Strait along with Terra Australis. It is quite possible that some unknown navigator had passed through the Strait before Torres did.

No less interesting is the fact that the Strait, though being discovered by Torres in 1606, was named after him only in 1769.

No one knows exactly why such a long period of oblivion followed that significant discovery. But the records say that Torres wanted to present the detailed



Alexander Dalrymple (1737 –1808)

account of his voyage to the king of Spain. That account was written and signed in Manila in 1608 by Torres himself and other officials. But right after that any information about Torres, his crew and the account disappeared from the historical records. It seemed as if the voyage was kept secret.

And only in 1762, when the British occupied Manila, the archives were opened and it appeared that the Torres' account was there as well as all his maps. Torres was mapping the coastline for all two months of his journey and claimed all the land there for Philip III, King of Spain.



James Cook
(1728 –1779)

The man who made the Torres' achievements public was Alexander Dalrymple, the British Admiralty Hydrographer. In 1769 he published his book, which contained the map with Torres' approximate course and for the first time named the Strait after the Spanish mariner – the Torres Strait.

Torres' maps were carefully examined by the navigators in Britain. One of them was James Cook, who was the first to claim British sovereignty over the eastern part of Australia. It was Captain Cook who is said to rediscover the Torres Strait for England in 1770 when he sailed his ship "Endeavour" North from the east coast of Australia through the Torres Strait over the Indian Ocean and round Africa back to England.

AFTER YOU HAVE READ

2.3

Complete the timetable with the events that happened in the years mentioned :

1605 .....
1606 .....
1606 .....
1607 .....
1608 .....
1762 .....
1769 .....
1770 .....

2.4

Match the names and toponyms with the information from the opposite column.

1. James Cook	**A.** the Portuguese born navigator
2. Cape York	**B.** the Spanish captain

3. Pedro Fernandes de Queirós
4. Alexander Dalrymple
5. Luis Vaez de Torres
6. Philip III
7. “Endeavour”
8. Manila

C. the British Admiralty hydrographer
D. the King of Spain
E. the British explorer
F. the ship of James Cook
G. the city in the Philippines
H. the Australian peninsula

2.5 -

Match the beginnings and the endings of the sentences.

1. Alexander Dalrymple named the Strait **…………..**
2. For only about several years the name of Luis Vaez de Torres **…………..**
3. Torres claimed all the land he sailed along **…………..**
4. The Torres’ achievement became to be known when **…………..**
5. Torres proved that **…………..**
6. Torres decided to sail through the then unknown strait because **…………..**

A. for the king of Spain.
B. the archives in Manila were opened in 1762.
C. Australia and New Guinea are not connected.
D. was met in the historical record.
E. the contrary winds prevented him from the direct route.
F. after the navigator who travelled through it.

2.6 -

Decide which of the sentences below are true. Change the sentences which are false so that they are true.

1. The Europeans were the first to explore the Torres Strait Islands.
2. Torres officially informed the King of Spain about his voyage having written an account of it.
3. Torres’ voyage proved that there is no sea passage between Australia and New Guinea.
4. Torres initiated the Pacific expedition and was honoured by the King of England for that.
5. The Strait was named after Torres by the Spaniards in 1609.
6. Captain Cook relied on the Torres’ maps when sailing his ship from Australia back to England.

2.7 -

Answer the questions about the text.



1. Were the Europeans the first to explore the Torres Strait Islands?
2. Why is the Strait named after Torres?
3. What expedition did Torres take part in?
4. Was he in charge of the expedition?
5. Where did the Queirós’ ships set sail from?

6. Why did Torres remain in command?
7. Where did he decide to head for?
8. Why didn't he choose the direct route?
9. What was the route he chose?
10. What were the principal results of Torres' voyage?
11. Have the Europeans known about the Strait before Torres sailed through it?
12. Why was the Strait named after Torres only when more than 150 years had passed after his voyage?
13. Who gave the Strait the name of Torres?
14. Who made the Torres' account public?
15. Who is credited with rediscovering the Torres Strait for England? When did it happen?

VOCABULARY

2.8



Read the text "The Torres Strait : Discovery". Find in the text the words / word-chunks that mean :

1. furthest north
2. *literary* a sailor
3. to make a drawing of a particular area, indicating its roads, rivers, mountains, etc.
4. to sail along a river or other area of water
5. information about something that is written down so that it can be looked at in the future
6. a written or spoken description that says what happens in the event or process
7. to go or travel towards a particular place, especially in a deliberate way
8. the land on the edge of the area, where it meets the sea

Ø **Describe the contexts in which the words / word-chunks you have found are used.**

2.9



Try to reproduce the words and word-chunks from the list above in your native language.

Remember that your translation variant should correlate with the context the word or word-chunk is used in the text.

2.10

Complete the following sentences with one word. Use the words on the right. There are five extra words there which you do not need to use.

1. The 1605 expedition to the Pacific was proposed by _____.
2. Torres was a Spanish _____.

A. *hydrographer*
B. *claimed*

3. The point of Torres' destination was Manila in the _____.
4. Torres' achievements are known thanks to the British _____.
5. The British sovereignty over the eastern part of Australia was _____ by James Cook.
6. The Torres' voyage was _____ secret up to 1762.
7. Torres is _____ with sailing through the Strait between Cape York and New Guinea.
8. Torres' discovery of the Strait sank into _____ for more than a century.

C. *Peru*
D. *credited*
E. *subject*
F. *records*
G. *oblivion*
H. *navigate*
I. *Pedro Fernandes de Queirós*
J. *kept*
K. *command*
L. *Philippines*
M. *mariner*

SPEAKING

2.11



Speak on the discovery of the Torres Strait. You should use the following words and word-chunks while speaking :

- *to explore*
- *to name after*
- *to credit with*
- *a subject*
- *enter the records*
- *to navigate*
- *expedition*
- *to set sail*
- *in command*
- *contrary winds*
- *direct route*
- *oblivion*
- *to keep secret*
- *an account*
- *to claim for*
- *to make public*
- *sovereignty*

3. POLITICAL STATUS AND FLAG

WORD-BANK

to refer [+to]	– to mention or speak about something or someone
a rush [+on]	– a situation in which a lot of people suddenly try to do or to get something
to annex	– to take control of a country or area next to your own, especially by using force
seafaring	– [*only before noun*] working or travelling on ships and the sea

BEFORE YOU READ



3.1

Work in pairs or small groups and discuss :

- whether the Torres Strait Islands belong to Great Britain or Australia;
- if the Torres Strait islanders have their own official flag.



READING

3.2



Study the information about the political status and the flag of the Torres Strait islands.

Pay attention to the facts that will help you :

- **understand the reasons of Western Europeans' interest in the area;**
- **understand how the territories were joined to Queensland;**
- **comprehend the symbolism of the Torres Strait Islander flag and its elements.**

THE TORRES STRAIT : POLITICAL STATUS AND FLAG

Political status. After the British explorers have charted the channels through the Torres Strait, trader ships regularly sailed through it on their way to ports in India and Asia, but very few stopped at the islands.

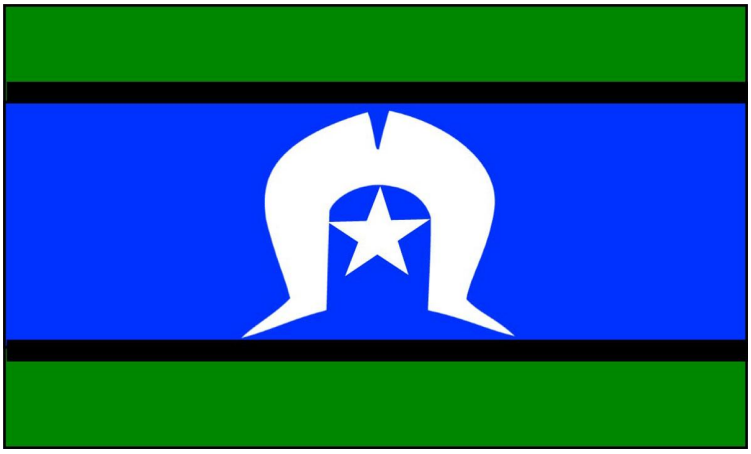


But in the 1850s it was discovered that the seas close to the Torres Strait and the Great Barrier Reef were rich in bêche-de-mer (sea cucumber) This sea animal was much sought-after. It drew the western Europeans' attention to the area. Later in the 1870s there was a rush on pearls in the waters around the islands.

All that made Britain decide to annex the profitable territory to Queensland, which was the British colony then.

Thus, the Torres Strait Islands were annexed in 1879. Later, in 1901, when the Commonwealth of Australia was established, the Torres Strait Islands became part of the Australian State of Queensland.

Torres Strait Islander Flag. The Torres Strait Islands have their own flag which was recognised as an official "Flag of Australia" under the Flags Act 1953 in 1992.



The flag is highly symbolical and has five meaningful elements : three horizontal coloured stripes, a Dhari and a five-pointed star.

The top and bottom stripes are green and they represent the land.

The blue stripe in between is for the sea.

Two black stripes stand for the people.

A five-pointed star beneath a Dhari is white symbolising peace and the navigational importance of stars for the seafaring people of the Torres Strait.

Apart from that this star also represents the five distinct languages and five cultural island groups, which are :

- *northern islands* (Boigu, Dauan, Saibai)
- *eastern islands* (Erub, Mer, Ugar)
- *western islands* (St Pauls, Kubin, Badu, Mabuiag)
- *central islands* (Masig, Poruma, Warraber, Iama)
- *southern islands* (Kirriri (Hammond Island), Waiben (Thursday Island) and Inner Islands, Northern Peninsula Area and Mainland Australia).



The Dhari

But the most noticeable is the central element of the flag — a white dhari, which is the symbol of Torres Strait Islanders.

A dhari is a traditional headdress of the Torres Strait islanders. Though having some modifications on different islands, generally it has the same features.

A dhari is made of feathers. A long feather in the middle is of a frigate bird.

Smaller feathers with black tips are in the centre close to the frigate bird feather. They belong to a Torres Strait pigeon.

The outer edge of a headdress is made of crane or heron feathers. They are all cut to resemble fish swimming.

A dhari was worn for a battle, but today it is used for traditional dance and cultural ceremony.

A dhari is the most recognizable artefact of the Torres Strait Islands. Therefore on the flag it is the symbol of all Torres Strait islanders.

All in all, the Torres Strait Islander flag stands for the unity and identity of all the Torres Strait islanders.

AFTER YOU HAVE READ

3.3

Study the symbolism of the Torres Strait Islander flag and match the colour and the elements of the flag with their explanations. There are 2 extra variants on the right which you do not need to use.

1. two black stripes	**A.** the British annexation
2. two green stripes	**B.** peace
3. a blue stripe	**C.** the head-hunters' past of the Torres Strait islanders
4. a five-pointed star	**D.** the land
5. white colour of the star	**E.** the Torres Strait islanders and their identity
6. a dhari	**F.** the people of the Torres Strait Islands
7. five points of the star	**G.** the sea
	H. five island groups of the Torres Strait
	I. the importance of the stars for navigation

3.4

Decide which of the sentences below are true. Change the sentences which are false so that they are true.

1. The white figure in the centre of the Torres Strait Islander flag is in the shape of the Torres Strait Islands.
2. The sea area around the Torres Strait Islands appeared to be full of rare animals and pearls.
3. The Torres Strait Islands were annexed by Spain because Queensland was the then Spanish colony.
4. The use of flags in Australia is regulated by the law.
5. The five-pointed star on the Torres Strait Islander flag symbolises five European explorers who sailed through the Torres Strait.
6. Black stripes on the Torres Strait Islander flag stand for the black colour of the land on the Torres Strait Islands.
7. There were large plantations of sea cucumbers in the orchards of the Torres Strait Islanders. Therefore the green stripes on the Torres Strait Islander flag mean the colour of those vegetables.

3.5

Answer the questions about the text.



1. Did the Europeans' trade ships often stop at the Islands?
2. What made the Europeans interested in the area in the middle of the 19th century?
3. What rush was provoked in the 1870s that attracted attention of the British?
4. What decision was made by Britain concerning the Torres Strait Islands? Why?
5. Are the Torres Strait Islands British today?
6. Is there any law in Australia that provides a flag with an official status?
7. Is the Torres Strait Islander flag officially recognised?
8. What are the elements of the Torres Strait Islander flag?
9. What representatives of the Torres Strait islands fauna are mentioned in the text?
10. What does the Torres Strait Islander flag symbolise?

VOCABULARY

3.6



Read the text "The Torres Strait : Political Status and Flag". Find in the text the words / word-chunks that mean :

1. a sudden strong demand for something;
2. an association of countries with political or economic connections;
3. a ritual headdress of the Torres Strait islander worn in battles;
4. to make a map of an area of land, sea, or stars, or to draw lines on a map to show where to travel;
5. people travelling by sea, especially regularly;
6. wanted by a lot of people but rare or difficult to get;
7. to incorporate (territory of another) into one's own.

Ø **Describe the contexts in which the words / word-chunks you have found are used.**

3.7

Try to reproduce the words / word-chunks you have found above in your native language.



Remember that your translation variant should correlate with the context the word or word-chunk is used in the text.

3.8

Complete the following sentences. Use the words on the right. There are four extra words there.

1. A dhari is made of _____.
2. A sea cucumber is an _____ which is a delicacy for the

A. *parrot*
B. *animal*

Asian people.

3. The middle largest feather of a dhari is usually of a _____.
4. The Torres Strait Islands were _____ by Britain in 1879.
5. The outer edge of a dhari is usually made of _____ feathers.
6. There was a rush on _____ in the seas around the Torres Strait.

C. *Frigate bird*
D. *conquered*
E. *pearls*
F. *Torres Strait pigeon*
G. *feathers*
H. *vegetable*
I. *annexed*
J. *crane*

SPEAKING

3.9



Speak on the political status of the Torres Strait and its flag. You should use the following words and word-chunks while speaking :

- *Great Barrier Reef;*
- *sea cucumber;*
- *a rush on pearls;*
- *to annex;*
- *the Commonwealth of Australia;*
- *the Flag Act 1953;*
- *a dhari;*
- *a five-pointed star;*
- *stripes;*
- *seafaring people.*

4. INHABITANTS AND ECONOMY

WORD-BANK

WORDS

- **indigenous** – originating naturally or born in a region
- **influx** – a continual stream of people or things
- **subsistence** – the minimal level of existence or the income providing this;
- **artefact** – a product of human art and workmanship;
- **to scour** – to search very carefully and thoroughly through an area, a document, etc.
- **the limelight** – the full glare of publicity; the focus of attention.

WORD-CHUNKS

- **Austronesian people** – apart from the Polynesian people of Oceania, the Austronesian people include : Taiwanese Aborigines, the majority ethnic groups of East Timor, Indonesia and Malaysia
- **(as) distinct from (sth)** – different in kind or quality, unlike;

BEFORE YOU READ



Face mask from the Torres Strait Islands

4.1



Work in pairs or small groups and discuss :

- why people migrate to another countries / continents;
- what you know about pearl-hunt;
- what the sources of income on the Torres Strait Islands are.

READING

4.2



Study the information about the inhabitants and economy of the Torres Strait islands.

Pay attention to the facts that will help you :

- **realize how long people live on the islands;**
- **learn what the migration waves to the islands are triggered by;**
- **be aware of the cultural complexity of the islands;**
- **understand the variety of problems the pearl-hunt evoked in the region.**

THE TORRES STRAIT : INHABITANTS AND ECONOMY



Inhabitants. The indigenous inhabitants of the Torres Strait Islands are the Torres Strait Islanders. They are an ethnically Melanesian people who also inhabited the northern tip of Cape York Peninsula, distinct from the Australian Aboriginals who are the Indigenous Australians in the rest of the country.

The first inhabitants of the Torres Strait migrated from the Indonesian archipelago 70 000 years ago, when New Guinea was still attached to the Australian continent.

The archeologists working in the Torres Strait found evidence of human settlement dating back 2 500 years.

The mightiest wave of migration was in the 1860s when pearl-shell hunt began. Then there was an influx of people from all the regions (the Japanese, Malays, Filipinos, Micronesians and Europeans).

According to the Australian Bureau of Statistics (2021), there are about 4124 Torres Strait Islanders who live in the Strait and there are approximately 30 000 to 40 000 Torres Strait Islander people living in Australia, mostly in north Queensland.

Their culture is complex, with some Australian elements, Papuan elements and Austronesian elements.

Economy. The original inhabitants lived in small communities relying on fishing, hunting and the growing crops for their subsistence. As a result, most of islands' economy today is based around traditional activities. Fishing is the main one.



Trade in artefacts made of pearl shell, turtle shell, feathers, canoes and tools was very important in the life of the Torres Strait Islanders. But being the benefit for the Strait, these treasures were quickly transformed into its disaster.

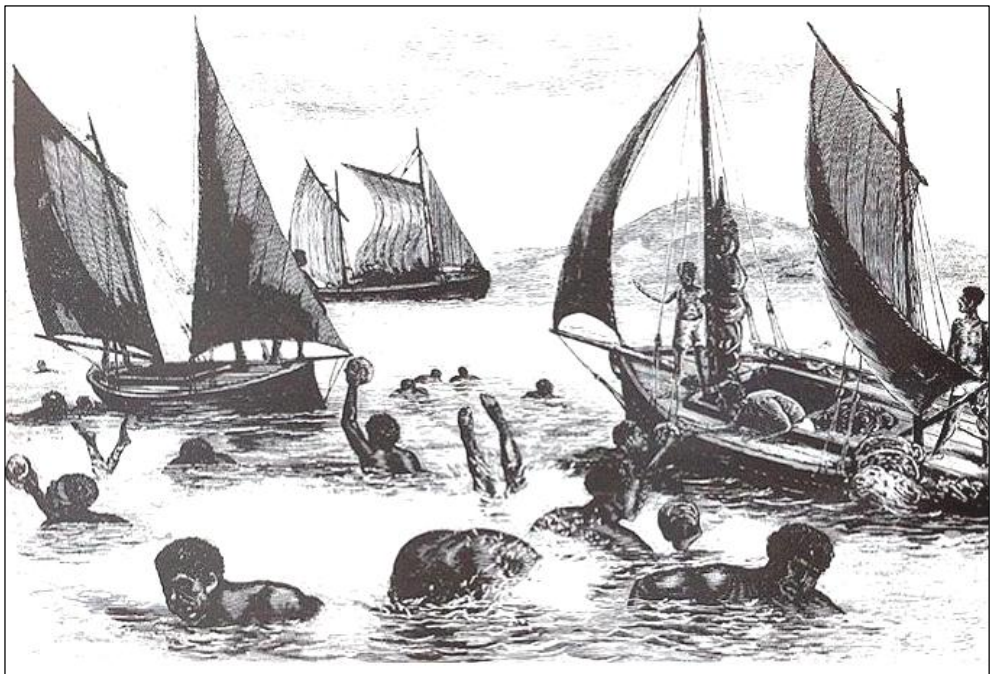
The story is sad, but typical. An Australian captain once noticed that all the islanders of tiny Warrior Island wore necklaces and ornaments made of pearls. They were so common that the children used them for marbles. That led to a pearl rush developed around the Torres Strait Islands in the latter part of the 19th century.

There were a lot of people employed in the pearling industry. Even the pearl culture was developing, but it collapsed for several reasons.

Firstly, by 1900 treasure seekers had scoured the reefs clear and hardly an oyster was to be found any longer in the area.

Secondly, there was a disease attacked the shells in 1970. After that the pearling industry collapsed and the pearl trade stopped.

Nevertheless, cultured pearl farms still operate in the Torres Strait today. But the outside world has little interest in the region.



Australian South Sea Islanders Pearl diving in the Torres Strait

Tourism is also limited by a lack of facilities.

In recent years the Torres Strait has been known only to a handful of anthropologists studying the island cultures and hardy travelers with a love for the exotic and remote who visited the region on small sailing vessels or an

occasional expeditionary cruise ship.

The region came briefly into the limelight in 1983 with the publication of Lucy Irvine's book, *Castaway*, an account of a year she had spent on a small, uninhabited island in the Torres Strait with an Englishman.

AFTER YOU HAVE READ

4.3

Complete the sentences with the basic dates and figures mentioned in the text :

1. The first inhabitants appeared in the Torres Strait _____ years ago.
2. The first settlement in the Torres Strait dates back _____ years ago.
3. The mightiest migration wave at the Torres Strait Islands was in _____.
4. The number of the Torres Strait islanders living in the Strait is _____.
5. The number of the Torres Strait islanders living in Queensland is _____.
6. The reefs in the region were cleared of oysters by the year of _____.
7. The pearl shells were attacked by a disease in _____.
8. The region came into the limelight in _____.

4.4

Match the beginnings and the endings of the sentences.

1. The indigenous inhabitants of the Torres Strait islands are **……...**	**A.** dates back 2500 years.
2. The first human settlement in the Torres Strait **…….**	**B.** lives outside the islands.
3. The pearl-shell hunt resulted in **……..**	**C.** a rush on pearl shells developed around the Torres Strait islands.
4. The larger part of the Torres Strait islanders **……..…**	**D.** ethnically Melanesian.
5. The subsistence of the original inhabitants of the Torres Strait islands was provided by **……..…**	**E.** the pearl seekers scoured the reefs clear.
6. In the latter part of the 19th century **……..…**	**F.** there are no proper facilities.
7. The Pearling industry collapsed because **……...…**	**G.** an influx of people from different regions.
8. Tourism in the Strait is not developing as **……**	**H.** fishing, hunting and the growing crops.

4.5 -

Decide which of the sentences below are true. Change the sentences which are false so that they are true.

1. In the times of pearl-shell hunt the migration to the Strait decreased.
2. There is no possibility for the archaeologists to work in the Torres Strait, because all the relics are under the sea.
3. When the first inhabitants appeared on the Torres Strait Islands, New Guinea was still attached to Australia.
4. The indigenous Torres Strait islanders are distinct from the indigenous Australians.
5. Pearls were not appreciated by the Torres Strait islanders like something precious and valuable.
6. The pearl-shell hunters scoured the reefs clear and thus restored the ecological balance of the Great Barrier Reef and the Torres Strait.
7. The pearling industry today is the mighty source of income for the Torres Strait islands' economy.
8. Tourism started to develop in the region after Lucy Irvine had published her book.

4.6 -

Answer the questions about the text.



1. What is the ethnic origin of the Torres Strait islanders?
2. Is their origin the same as of the rest of the Australian native inhabitants?
3. Were the first inhabitants of the Torres Strait islands born on the islands or were they migrants?
4. Where did they migrate from?
5. Did the first inhabitants and the first settlements on the Torres Strait Islands appear simultaneously?
6. What is the mightiest influx of people to the Torres Strait Islands connected with?
7. Do all the Torres Strait islanders live in the Strait?
8. Is the culture of the Torres Strait islanders homogeneous?
9. In which way did the Torres Strait islanders provide their subsistence?
10. What influenced the modern Islands economy?
11. Did the trade in artefacts help the Islands flourish?
12. How did the Europeans learn that the seas around the Torres Strait Islands are full of pearl shells?
13. Why did the interest in the area arise in the 19th century?
14. What industry was developing?
15. Why is the pearl-rush considered to be both luck and tragedy of the region?
16. Is tourism popular in the Torres Strait?

VOCABULARY

4.7



Read the text "The Torres Strait : Inhabitants and Economy". Find in the text the words / word-chunks that mean :

1. the arrival of large numbers of people or large amount of money, goods, etc., especially suddenly;
2. the condition of only just having enough money or food to stay alive : the means of supporting life;
3. an object such as a tool, weapon, etc., that was made in the past and is historically important;
4. a small round white object that forms inside an oyster and is a valuable jewel;
5. to fail suddenly or become too week to continue;
6. to hasten over (an area, etc.) searching thoroughly;
7. pearls that have been grown artificially;
8. strong, healthy people who are able to bear difficult living conditions being on a journey;
9. a situation in which someone receives a lot of attention, especially from newspapers, television, etc.
10. people who have always been in the place where they are, rather than being brought there from somewhere else;
11. different in kind or quality.

Ø **Describe the contexts in which the words / word-chunks you have found are used.**

4.8



Try to reproduce the words and word-chunks you have found above in your native language.

Remember that your translation variant should correlate with the context the word or word-chunk is used in the text.

4.9

Complete the following sentences with one word. Use the words on the right. There are 3 extra words there which you do not need to use.

1. The indigenous inhabitants of the Torres Strait Islands are ethnically _____.
2. The first inhabitants of the Torres Strait migrated from the Indonesian _____.
3. When the pearl-shell hunt began, there was an _____ of people to the Torres Strait.
4. The Torres Strait islanders' culture comprises the elements

A. *marbles*
B. *distinct*
C. *Melanesian*
D. *limelight*
E. *subsistence*
F. *artefacts*

from different cultures : Australian, Papuan and _____.

5. Fishing, hunting and the growing crops were the Torres Strait islanders' means of _____.
6. The Europeans were stunned to know that the children on the Torres Strait Islands used pearls to play _____.
7. The ecological balance of the Great Barrier Reef and the Torres Strait was damaged because pearl hunters _____ the reefs clear.
8. After a disease attacked the shells the pearling industry in the Strait _____.
9. Today the Torres Strait Islands are only visited by the travellers who are really _____.
10. After Lucy Irvine's book had been published, the Torres Strait Islands came briefly into the _____.

G. *archipelago*
H. *hardy*
I. *scoured*
J. *charted*
K. *influx*
L. *collapsed*
M. *Austronesian*

SPEAKING

4.10



Speak on the inhabitants and economy of the Torres Strait Islands. You should use the following words and word-chunks while speaking :

- *indigenous;*
- *distinct (from);*
- *to migrate;*
- *influx;*
- *complex culture;*
- *subsistence;*
- *traditional activities;*
- *artefacts;*
- *pearling industry;*
- *to collapse;*
- *to scour (clear);*
- *cultured pearls;*
- *hardy;*
- *love for exotic and remote;*
- *come into the limelight.*

5. CAPTAIN NEMO IN THE TORRES STRAIT

WORD-BANK

WORDS

- **to charge** – to make a rushing attack; to throw oneself against
- **to plug** – to fill or block a small hole
- **inkling** – a slight idea about something
- **islet** – *literary* a very small island
- **breaker** – a large wave with a white top that rolls into the shore
- **to circumnavigate** – to sail, fly or travel completely around the Earth, an island, etc.

- **to entail** – to involve something as a necessary part or result

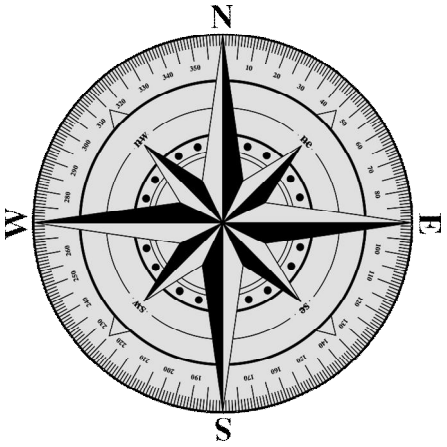
WORD-CHUNKS

- **to be content [+with]** – to be happy and satisfied with something
- **to run aground** – to become stuck in a place where the water is not deep enough

BEFORE YOU READ



5.1 **Work in pairs or small groups and discuss :**



- if you read any book by Jules Verne;
- if you ever heard of Captain Nemo;
- if you read the book about Captain Nemo's adventures;
- what ship Captain Nemo travelled by.

READING

5.2 **Read the abstract from "20000 Leagues Under the Sea" by Jules Verne and :**

- find the translation of the underlined words. Use the dictionaries for that.
- pay attention to those parts of the text in which the Torres Strait is described.

TWENTY THOUSAND LEAGUES UNDER THE SEA
by Jules Verne
translated from French by F. O. Walter

CHAPTER 20
THE TORRES STRAIT

By January 2 we had ***fared*** 11,340 miles, hence 5,250 leagues, from our starting point in the seas of Japan. Before the *Nautilus's* ***spur*** there stretched the dangerous waterways of the Coral Sea, off the northeast coast of Australia. Our boat cruised along a few miles away from that ***daunting*** shoal where Captain Cook's ships wellnigh miscarried on June 10, 1770. The craft that Cook was aboard charged into some coral rock, and if his vessel didn't go down, it was thanks to the circumstance that a piece of coral broke off in the collision and plugged the very hole it had made in the ***hull***.

I would have been deeply interested in visiting this long, 360-league reef,

against which the ever-***surging*** sea broke with the fearsome intensity of thunderclaps. But just then the *Nautilus's* ***slanting*** ***fins*** took us to great depths, and I could see nothing of those high coral walls. I had to rest content with the various specimens of fish brought up by our nets. ‹...›

On January 4, two days after crossing the Coral Sea, we raised the coast of Papua. On this occasion Captain Nemo told me that he intended to reach the Indian Ocean via the Torres Strait. This was the extent of his remarks. Ned saw with pleasure that this course would bring us, once again, closer to European seas.

The Torres Strait is regarded as no less dangerous for its ***bristling*** reefs than for the savage inhabitants of its coasts. It separates Queensland from the huge island of Papua, also called New Guinea. ‹...›

"It's the heartland of the blacks who occupy all Malaysia," Mr. de Rienzi has said; and I hadn't the foggiest inkling that sailors' luck was about to bring me face to face with these daunting Andaman aborigines.

So the *Nautilus* ***hove*** before the entrance to the world's most dangerous strait, a passageway that even the boldest navigators hesitated to clear : the strait that Luis Vaez de Torres faced on returning from the South Seas in Melanesia, the strait in which ***sloops of war*** under Captain Dumont d'Urville ran aground in 1840 and nearly miscarried with all hands. And even the *Nautilus,* rising superior to every danger in the sea, was about to become intimate with its coral reefs.

The Torres Strait is about thirty-four leagues wide, but it's obstructed by an incalculable number of islands, islets, breakers, and rocks that make it nearly impossible to navigate. Consequently, Captain Nemo took every desired precaution in crossing it. ***Floating*** ***flush*** with the water, the *Nautilus* moved ahead at a moderate pace. Like a *cetacean's* tail, its propeller churned the waves slowly.

Taking advantage of this situation, my two companions and I found seats on the ever-deserted platform. In front of us stood the pilothouse, and unless I'm extremely mistaken, Captain Nemo must have been inside, ***steering*** his *Nautilus* himself.

Under my eyes I had the excellent charts of the Torres Strait that had been surveyed and drawn up by the hydrographic engineer Vincendon Dumoulin and Sublieutenant (now Admiral) Coupvent-Desbois, who were part of Dumont d'Urville's general staff during his final voyage to circumnavigate the globe. These, along with the efforts of Captain King, are the best charts for ***untangling*** the ***snarl*** of this narrow passageway, and I consulted them with scrupulous care.

Around the *Nautilus* the sea was boiling furiously. A stream of waves, bearing from southeast to northwest at a speed of two and a half miles per hour, broke over heads of coral emerging here and there.

"That's one rough sea!" Ned Land told me.

"***Abominable*** indeed," I replied, "and hardly suitable for a craft like the *Nautilus*."

"That damned captain," the Canadian went on, "must really be sure of his course, because if these ***clumps*** of coral so much as brush us, they'll ***rip*** our hull into a thousand pieces!"

The situation was indeed dangerous, but as if by magic, the *Nautilus* seemed to

glide right down the middle of these ***rampaging*** reefs. It didn't follow the exact course of the *Zealous* and the new *Astrolabe,* which had proved so ill-fated for Captain Dumont d'Urville. It went more to the north, ***hugged*** the Murray Islands, and returned to the southwest near Cumberland Passage. I thought it was about to charge wholeheartedly into this opening, but it went up to the northwest, through a large number of little-known islands and islets, and steered toward Tound Island and the Bad Channel.

I was already wondering if Captain Nemo, rash to the point of sheer insanity, wanted his ship to ***tackle the narrows*** where Dumont d'Urville's two sloops of war had gone aground, when he changed direction a second time and cut straight to the west, heading toward Gueboroa Island.

By then it was three o'clock in the afternoon. The current was ***slacking off***, it was almost full tide. The *Nautilus* drew near this island, which I can see to this day with its remarkable fringe of ***screw pines***. We hugged it from less than two miles out.

A sudden ***jolt*** threw me down. The *Nautilus* had just struck a reef, and it remained motionless, listing slightly to port.

When I stood up, I saw Captain Nemo and his chief officer on the platform. They were examining the ship's circumstances, exchanging a few words in their incomprehensible dialect.

Here is what those circumstances entailed. Two miles to ***starboard*** lay Gueboroa Island, its coastline curving north to west like an immense arm. To the south and east, heads of coral were already on display, left uncovered by the ***ebbing*** waters. We had run aground at full tide and in one of those seas whose tides are moderate, an inconvenient state of affairs for floating the *Nautilus* off. However, the ship hadn't suffered in any way, so solidly joined was its hull. But although it could neither sink nor split open, it was in serious danger of being permanently attached to these reefs, and that would have been the finish of Captain Nemo's submersible.

I was mulling this over when the captain approached, cool and calm, forever in control of himself, looking neither alarmed nor annoyed.

"An accident?" I said to him.

"No, an incident," he answered me.

"But an incident," I replied, "that may oblige you to become a resident again of these shores you avoid!"

Captain Nemo gave me an odd look and gestured no. Which told me pretty clearly that nothing would ever force him to set foot on a land mass again. Then he said :

"No, Professor Aronnax, the *Nautilus* isn't consigned to ***perdition***. It will still carry you through the midst of the ocean's wonders. Our voyage is just beginning, and I've no desire to deprive myself so soon of the pleasure of your company."

"Even so, Captain Nemo," I went on, ignoring his ironic turn of phrase, "the *Nautilus* has run aground at a moment when the sea is full. Now then, the tides aren't strong in the Pacific, and if you can't unballast the *Nautilus*, which seems impossible to me, I don't see how it will float off."

"You're right, professor, the Pacific tides aren't strong," Captain Nemo replied. "But in the Torres Strait, one still finds a meter-and- a-half difference in level

between high and low seas. Today is January 4, and in five days the moon will be full. Now then, I'll be quite astonished if that good-natured satellite doesn't sufficiently raise these masses of water and do me a favor for which I'll be forever grateful."

This said, Captain Nemo went below again to the *Nautilus's* interior, followed by his chief officer. As for our craft, it no longer stirred, staying as motionless as if these coral polyps had already walled it in with their indestructible cement.

AFTER YOU HAVE READ

5.3

Jules Verne's novel was translated from French into Ukrainian by *Dmytro Palamarchuk*. Read the fragments from the Ukrainian translation and find the correspondent fragments in the English version by *F. P. Walter*.

1. Там, ніби темні грозові хмари, котилися велетенські морські хвилі і з гуркотом розбивалися об його неприступні скелі.

2. Торресова протока сягає тридцяти — сорока миль в широчінь, та, захаращена численними островами, острівцями, бескеттям, рифами, вона майже неприступна для суден.

3. Становище й справді було загрозливе, але «Наутілус», ніби якимись чарами, прослизав поміж грізними рифами.

4. Торресову протоку мореплавці вважали за небезпечну не так своїми численними рифами, як тим, що її береги часто-густо навідують дикуни.

5. На південному сході вже бовваніли оголені відпливом вершини коралових рифів.

6. Переді мною лежали чудові карти Торресової протоки.

7. Та хай нема ні пробоїни, ані течі — «Наутілусові» загрожувала небезпека назавжди лишитися прикутим до підводних рифів.

8. Припливи в Тихому океані невисокі; тож коли ви не звільните судна від баласту — я не уявляю, як ми зійдемо з мілини.

9. Судно, на котрому плив сам Кук, наскочило на підводну скелю і не затонуло тільки тому, що кораловий відламок, який одбився від скелі, застряг у проломі корпусу.

10. Приплив майже сягнув найвищого рівня.

5.4



Compare the Ukrainian and English fragments you have found above.

Work in pairs or small groups and discuss :



- if the English and Ukrainian fragments are the same in their content;
- if the English and Ukrainian fragments are the same in their mood;

- if you can suggest your own variants of translation of some disputable words or phrases.
- if you can judge the Jules Verne's writing skills relying on the translations you've read?
- if you can judge the quality of the translations you've read.

SPEAKING

5.5



Compare the information about the Torres Strait that Jules Verne gives in his work of fiction with the information you've got from the section above. Emphasise the following :



- if J. Verne's information is the same as in the above section;
- if you have noticed any additional facts or details.

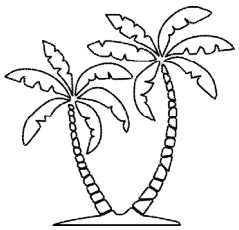
5.6

Jules Verne is a French writer. Therefore he is more interested in the Frenchmen who explored the Pacific, than in the Englishmen or Spaniards.

Speak on the following :

- whose names are mentioned in the abstract you have read;
- if those people are real or they are fictional characters;
- what contribution to the discovery of new lands is made by the explorers you have read about.

SECTION II
LUCY IRVINE & GERALD KINGSLAND : THE STORY OF CO-SURVIVING

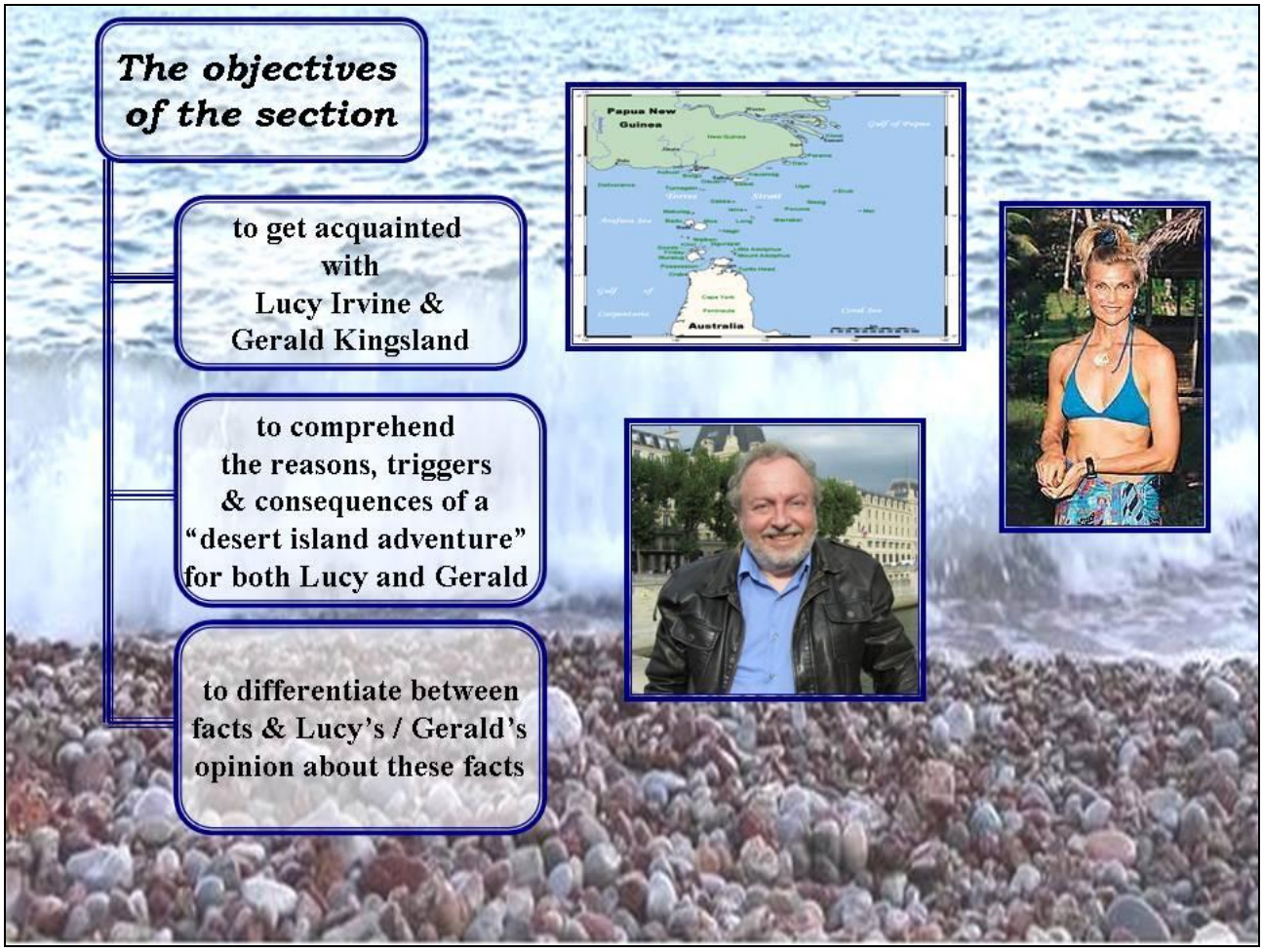


INTRODUCTORY NOTES

You are going to listen to the conversation in which the surviving of two people on a desert island is described. "A Year on a Desert Island" is based on a true story. Lucy Irvine and Gerald Kingsland are the ones who experienced their adventure in the 1980s.

Years have passed, but even now their story impresses you and, what's more, it is that kind of a story that may be considered a sort of a prototypical one for a lot of modern reality shows provoking people to get the same sort of adventure, examine themselves and be ready to overcome the hardships in a way more successful than Lucy and Gerald did.

In the given sections your basic task is to get acquainted with these two risky people and to learn some facts that will make the recorded story more complete and help you better understand the story's triggers and consequences.



1. THE STORY OF CO-SURVIVING : CASTAWAY GERALD

WORD-BANK

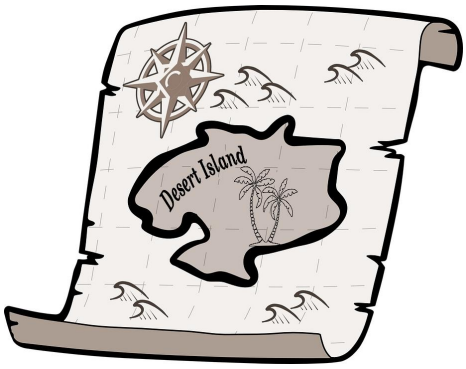
- **celebrity** – famous living person
- **stint** – a period of time spent doing a particular job or activity
- **combat** – fighting, especially during a war
- **to hop** – *informal* to move somewhere quickly or suddenly
- **robinsonade** – the adventure of a person marooned on a desert island
- **to trigger** – to initiate something

BEFORE YOU READ

1.1



Work in pairs or small groups and discuss :



- whether you managed to find a lot of facts about G. Kingsland's life;
- the conditions on which a man and a woman can live most happily;
- your attitude to adventure-seeking people.

READING

1.2



Read the brief biography of Gerald Kingsland. Pay attention to the facts that will help you :

- **describe Gerald's character;**
- **evaluate his possible survival skills;**
- **understand his life credo and his attitude to women.**

THE STORY OF CO-SURVIVING : CASTAWAY GERALD

1. Gerald W. Kingsland was a man who famously advertised for a female companion in *Time Out* and thus initiated the Tuin Island adventure in the 80s last century. There is little information about his life before he chose Lucy Irvine among the applicants as he wasn't well-known then. There is not more information about his

life after that year on Tuin together with Lucy as he didn't come to be a celebrity. It seems that all the fame was credited to Lucy as that was her book which became a bestseller and a film.



Gerald W. Kingsland

2. All the same, it is known that Gerald Kingsland was born in 1930 in Whitchurch, Buckinghamshire, England. He was a farmboy, then – a mechanic. In 1951 he did his stint in the British Army where he fought in combat during the Korean War. Later he became a successful journalist and a publisher, but went into bankruptcy. He tried a wine-growing in Italy, but unsuccessfully.

3. People, who knew him, say that he was great eccentric and behaved like a modern Robinson Crusoe. His basic thesis was that a man and a woman could live most happily in a Garden-of-Eden-state of paradise. He didn't prove that, but for 22 years of his life he was hopping from one desert Island to another in the South Pacific. He was seeking a tropical island where he could be self-sufficient together with a female companion. Therefore he advertised in newspapers and magazines for suitable Girl Fridays to accompany him. He found them, but in turn they found life in Gerald's paradise to be less than perfect.

4. He became widely known after the event when he and Lucy Irvine spent a year on Tuin Island in the Torres Strait. They nearly perished there, but were saved by Badu Islanders.

5. Kingsland's publishers invested a considerable amount of money into that project, as he promised them to write a book about the adventure. They were expecting a kind of a "lovely blue lagoon, coffee-table book" (as Lucy Irvine described the intentions of Gerald). But actually he wrote nothing but a story. "The Islander" was published in 1984 and was not a success, especially if to regard the huge popularity of Lucy's version of the event.

Unfortunately, while Lucy Irvine's book became a best-seller and a movie, Gerald Kingsland's account has become difficult to find, so only one side of the tale has been published.

6. Gerald's search for paradise led him to five marriages (Lucy was his third wife). He left nine children and his last home was in Western Samoa with his fifth wife, a native girl. When he became seriously ill, he returned to his first London family who were surprisingly forgiving.

7. He died in 2000 in England at the age of 70, when about twenty years passed after his robinsonade on the Island of Tuin. Having triggered one of the most

scandalous stories of the time, he is remembered mostly as *Castaway Gerald* (after the title of Lucy's bestseller - *Castaway*). Such an irony of fate.

AFTER YOU HAVE READ

1.3

Look through Gerald Kingsland's biography once again. The text is divided into 7 parts. Suggest a suitable heading for each part of the text.



When thinking over the heading, remember :

- **it should not be too long;**
- **it should give an overall view of what the entitled part is about;**
- **being taken altogether, the headings should present a content-scheme of the whole text.**

1.4

Rearrange the sentences in the sequence they are given in the text, leaving out those sentences, which are odd.

1. Gerald advertised in magazines and journals for a suitable Girl Friday.
2. Regarding the popularity of Lucy's "Castaway", Gerald's story seemed to be not a success.
3. Gerald behaved like the hero of Daniel Defoe's novel.
4. Being an ornithologist, Gerald was looking for an island with rich fauna.
5. You can find not much information about Gerald Kingsland's life.
6. Gerald did his stint in the British Army.
7. Gerald was a kind of a "family man" being married only once.
8. For 22 years he was hopping from one desert island to another.
9. Lucy and Gerald nearly perished on Tuin Island.
10. In his youth he was a farmboy, then – a mechanic.
11. The women he found didn't consider the life in Gerald's paradise perfect.
12. Gerald didn't prove his basic thesis about the ideal place for a man and a woman to be happy in.

1.5

Decide which of the sentences below are true. Change the sentences which are false so that they are true.

1. Being a family man, Gerald usually travelled together with his parents, wives and children.
2. The publishers invested a lot into Gerald's adventure, but their hopes were deceived.
3. Gerald chose Lucy for promoting his technical achievements.

4. Gerald was supposed to write the account of their adventure, but it was Lucy, who really did it.
5. Gerald's idea was that a man and a woman can really be happy only if the live in a place similar to the biblical Garden of Eden.
6. Gerald dreamed to be a farmboy. Therefore he gained some practical experience when combating in Korea.
7. Gerald's thesis about happiness un the earthly replica of the Garden of Eden was proved by all his life.
8. Gerald became a celebrity right after his bestselling story "The Islander" was published.
9. Gerald Kingsland is remembered mostly as the Lucy Irvine's companion in the Tuin island adventure.
10. "The Islander" by Gerald Kingsland was a romantic story about the tropical paradise.

1.6



Answer the questions about the text.

1. What is Gerald Kingsland famous for?
2. Why isn't there much information about Gerald Kingsland's life online?
3. What is known about Gerald Kingsland's jobs? Was he successful in any of them?
4. Did he have any military experience?
5. How do his acquaintances describe him? Was he an ordinary man?
6. What was his basic thesis as for happiness in the relations between a man and a woman? Was he a success in proving that?
7. Why was he hopping from one desert island to another?
8. Did the women he found support his "theory of paradise"?
9. Did Gerald Kingsland reveal himself as a true survivor in the Tuin island event?
10. Did Gerald comply the terms of the contract with his publishers?
11. Who appeared to be more successful – Gerald or Lucy Irvine?
12. Was Gerald a monogamous (one-woman) man?
13. Is he remembered by his own deeds?
14. Was the Tuin island adventure fairly reflected in the public opinion?

VOCABULARY

1.7



Read the text "The Story of Co-Surviving : Castaway Gerald". Replace the explanations with one of the words / word-chunks given below. There are five extra words / word-chunks there.

Reproduce the context in which a chosen word or word-chunk from the list is used in the text.

1. in a way that is known about by many people in many places;
2. a well-known person;
3. the state of being known about by a lot of people because of your achievements;
4. to be believed or admitted that someone has achieved something
5. a popular product which many people buy;
6. to do a fixed or allotted amount of work;
7. to struggle in an armed encounter or conflict;
8. to appear in the state of being unable to pay your debts;
9. someone who behaves in a way that is different from what is usual or socially accepted;
10. the place where Adam and Eve lived, often seen as a place of happiness and innocence;
11. *colloq.* to make a quick change of position or location;
12. able to provide all the things you need without help from other people;
13. a helper, a follower; *BrE old-fashioned* a girl or a woman worker who does several different jobs in an office;
14. means that a person is stranded in the wilderness (often – desert island) far away from civilisation and is forced to live off the land in order to survive;
15. to make something happen very quickly, especially a series of events.

– *to go into bankruptcy*	– *celebrity*	– *a Girl Friday*
– *to advertise*	– *bestseller*	– *the Garden of Eden*
– *to be credited to sb / sth*	– *to hop*	– *female companion*
– *to fight in combat*	– *famously*	– *robinsonade*
– *to invest*	– *eccentric*	– *fame*
– *search for paradise*	– *to trigger*	– *to do one's stint*
– *forgiving*	– *self-sufficient*	

1.8 **- -**

Explain the meaning of those words or word-chunks from the list above, which appeared to be the odd ones.

Then reproduce the context in which an odd word or word-chunk is used in the text.

1.9 **- -**

Try to reproduce the words and word-chunks from the list above in your native language.



Remember that your translation variants should correlate with the context the word or word-chunk is used in the text.

1.10 **- -**

Complete the following sentences with one word. Use the words on the right.

Be careful! Not all the sentences look the same as in the text. Besides, there are six extra words there, which you do not need to use.

1. Gerald did his ..... in the British Army.
2. Once Gerald was a successful publisher, but unfortunately went into ..... .
3. Gerald's ..... of the Tuin island adventure is difficult to find online.
4. Lucy Irvine and Gerald Kingsland nearly ..... in Tuin island.
5. The publishers ..... a lot into the project and expected a kind of a "blue lagoon" story.
6. Gerald's basic thesis was that a woman and a man could be happy only in a place similar to a ..... .
7. Gerald Kingsland ..... one of the most scandalous stories of the 80s.
8. He was advertising for a Girl ..... to accompany him.
9. For 22 years Gerald Kingsland was ..... from one desert island to another.
10. It seems that all the fame was ..... to Lucy Irvine.

A. *account*
B. *perishing*
C. *bankruptcy*
D. *bestseller*
E. *celebrity*
F. *combat*
G. *credited*
H. *combat*
I. *robinsonade*
J. *Friday*
K. *hopping*
L. *invested*
M. *paradise*
N. *perished*
O. *stint*
P. *triggered*

1.11 -

Explain the meaning of every sentence from the task above. Do not forget to rely on the context in which the statement was used.

Then reproduce the sentences in your native language.

SPEAKING



1.12 -

Speak on Gerald Kingsland's life story. You should use the following words and word-chunks while speaking :

- *famously;*
- *celebrity;*
- *to credit;*
- *to do one's stint;*
- *to go into bankruptcy;*
- *the garden of Eden;*
- *to hop;*
- *self-sufficient;*
- *Girl Friday;*
- *to perish;*
- *one side of the tale;*
- *robinsonade;*
- *to trigger.*

2. THE STORY OF CO-SURVIVING : CASTAWAY LUCY

WORD-BANK

- **wanderlust** – a strong desire to travel to different places
- **to stroll** – to walk somewhere in a slow relaxed way
- **scrape** – *informal* a situation in which you are in trouble or have difficulties
- **to outweigh** – to be more important or valuable than something else
- **to secure** – to get or achieve something that will be permanent, especially after a lot of effort
- **incompatible** – so different that they cannot be accepted together or have a friendly relationship
- **hermit** – someone who lives alone and has a simple way of life, usually for religious reasons
- **to commission** – to formally ask someone to write an official report, produce a work of art for you, etc.
- **to uproot** – to make someone leave their home for a new place, especially when this is difficult or upsetting
- **tumultuous** – full of activity, confusion or violence

BEFORE YOU READ

2.1



Work in pairs or small groups and discuss :



- what makes people (especially young ones) run away from their homes;
- what is “the spirit of adventure” for you;
- whether you should be well-educated to become an adventure-seeking person.

READING

2.2



Read the survey of Lucy Irvine’s life story. Pay attention to the facts that will help you :

- **understand her reasons for running away from home;**
- **discern her reasons for responding to Gerald Kingsland's ad;**
- **learn about her life after the Tuin island adventure.**

THE STORY OF CO-SURVIVING : CASTAWAY LUCY

1. Lucy Irvine is a woman Gerald Kingsland chose among the applicants for being his Girl Friday for a year on a tiny tropical island of Tuin in the Torres Strait. To get there she had to marry Gerald whom she hardly knew. They could have died on Tuin island if the indigenous people from Badu Island had not rescued them.

When she returned back home, she hit the headlines with her best-seller and came in the limelight of public attention. As a result a lot of facts from her life are known and may help you discern the reasons of her actions before and after the event.

2. Lucy Irvine was born in London in 1956. When she was 12, she ran away from school and from the house where she lived with her parents, her older sister and her younger brother.



The main reason for her wanderlust seems to be the collapsing marriage of her parents – they were drifting apart at the time.

Her first runaway wasn't a success – she was found out soon and brought back home. For a time she went back to school, but had no full-time education after her 13th birthday. She strolled out of school and was less interested in the classroom than in adventure.

3. At 16, Lucy says, she decided that the wider world is not only easier to live with than a divided family, but the world is full of interest and excitement for a youngster with an open mind. So she crossed the Channel for Greece. She spent six month hitchhiking abroad, usually alone. While travelling she experienced sharp contrasts of treatment. She got into scrapes, such as rape, followed by a breakdown, but was kindly taken in by strangers who helped her recover.

In Israel she sold blood to cover lack of funds and worked on a soldiers' outboard village for bed and board. Later she said that the positive sides of an adventure and independence outweighed the disadvantages.

4. For the next ten years she was working all the time, as used to from 14 when she began to earn. There was a variety of odd jobs as a charlady, waitress, monkey-keeper, life model, a pastry cook. The year when she responded to Gerald's advertisement, she worked as a clerk for the British Inland Revenue.

That was a period of aimless drifting. She was longing for changes and when the tropical island called, she was ready. She answered the ad, was chosen and her life changed forever.

5. She and Gerald spent a year on Tuin Island in the Pacific. To secure permission to live on the island she had to marry a stranger twice her age whom she neither loved nor trusted. When on the island, it appeared that they were deeply

incompatible and, besides, the life on the island proved to be a lot less idyllic than they imagined. Food was scarce, they were dealing with drought, illness and injury. They might have died without the timely intervention of neighbouring islanders, who actually saved them.

6. Having come back home, Lucy described her experience in a book called "Castaway". The story was so incredible, harsh and honest, that it captured the public's imagination and became a bestseller. It was adapted for the big screen and Lucy reached the celebrity status. She was whirled into the interviews and tours, but felt uncomfortable with it, because she preferred the life of a hermit. Eventually she bought an isolated cottage in Scotland, where she raised three sons and wrote "Runaway", which is the prequel to "Castaway".



7. In 1999 her life took one more dramatic upturn, when she was commissioned to write a biography of a British couple who lived on a remote coral island for 40 years. She agreed, took her sons and uprooted to Pigeon Island – one of the most remote in the Outer Solomons in Oceania. The book she wrote was called "Faraway" and was published in 2001.

8. Though she never finished secondary education, she liked learning. When she ran away at 12, she took books, a notebook and pen with her. At the age of 16, to prove to herself that she is "not totally stupid" (as she told), she took a test and joined Mensa (the largest and oldest high IQ society in the world).

In her middle years she went back to school – doing courses in screen writing, philosophy in film and political philosophy.

9. When Lucy's sons grew up, she moved to rural Bulgaria, where she lives until now. Her hermit-like existence, however, doesn't mean complete isolation. She keeps in touch with the outside world posting a blog on her website and having a Facebook page.

Besides, after a tumultuous career, she's settled down to work she loves : helping animals in need. She is the founder of LIFE (*The Lucy Irvine Foundation Europe*), which is a non-profit organisation actively reducing the suffering of dogs, cats and horses in Bulgaria.

AFTER YOU HAVE READ

2.3

Complete Lucy's resumé using information available from the text you've read.

name / family name **…...……...**

place of birth **…….**

year of birth ……………………………………………………………………..
family ……….………………………………………………………………….
education ….…………………………………………………………………….
work experience …..…………………………………………………………….
survival experience (*when, where, for how long*) …..….…………………………
writing experience ………………………………………………………………
became well-known after …………………………………………………………
social activity / membership in societies ………………………………………..

2.4 -

Match the entries from the left column with the entries on the right. Some entries from the left column can be used twice.

1. *the Channel*

2. *the British Inland Revenue*

3. *Mensa*

4. *IQ*

5. *the Outer Solomons*

6. *Oceania*

7. *LIFE*

8. *Solomon islands*

A. the region made up of Australia, New Zealand, New Guinea and several other island nations in the surrounding area

B. *Latin* for “table” which is on the logo of the organisation

C. a non-profit organisation reducing the suffering of animals in Bulgaria

D. La Manche

E. a sovereign state consisting of 6 major islands and over 900 smaller islands lying to the east of Papua New Guinea

F. a department of the British government responsible for the collection of direct taxation

G. a total score derived from several tests designed to assess human intelligence

H. several remote atolls north of the main islands group, some of which are part of the country, others belong to Papua New Guinea

I. the body of water that separates the southern coast of England from the northern coast of France

J. intelligence quotient

K. The Lucy Irvine Foundation Europe

L. a non-profit organisation who score at the 98th percentile or higher on a standard intelligence test

2.5 -

Look through Lucy Irvine’s biography once again. The text is divided into 9 parts. Suggest a suitable heading for each part of the text.

When thinking over the heading, remember :

- **it should not be too long;**
- **it should give an overall view of what the entitled part is about;**

− **being taken altogether, the headings should present a content-scheme of the whole text.**

2.6 -

Rearrange the sentences in the sequence they are given in the text, leaving out those sentences, which are odd.

1. Though she never finished school Lucy Irvine joined Mensa at the age of 16.
2. Gerald Kingsland chose Lucy among the applicants for being his Girl Friday.
3. After a tumultuous career Lucy Irvine has settled down to work she loves : helping animals in need.
4. When Nicholas Roeg decided to adapt Lucy's book for a big screen, he invited her to star in the movie.
5. The "Castaway" captured the public imagination and became a bestseller.
6. Gerald Kingsland and Lucy Irvine appeared to be deeply incompatible.
7. Lucy's wanderlust was triggered by the collapsing marriage of her parents.
8. Lucy decided that the world is full of interest and excitement for a youngster with an open mind.
9. She used to earn her living since 14 years old and there was a variety of odd jobs she tried.
10. The Tuin island survival adventure ruined Lucy's self and appeared to be so unbearable that Lucy never travelled more.
11. She was commissioned to write a biography of a British couple who lived on Pigeon Island (Oceania) for 40 years.
12. She strolled out of school and was less interested in the classroom than in adventure.

2.7 -

Decide which of the sentences below are true. Change the sentences which are false so that they are true.

1. Lucy Irvine and Gerald Kingsland secure permission to live on the island because Lucy refused to marry Gerald.
2. Lucy's wanderlust made her run away from school and home at the age of 12.
3. Lucy Irvine had no full-time education, but she did several courses in her middle years.
4. When strolling out of school, Lucy read an advertisement that Gerald placed in "Time Out".
5. Lucy was hitchhiking around her hometown.
6. Lucy experienced sharp contrasts of treatment when she got into scrapes in Europe.
7. That was a dramatic upturn in her life, when she uprooted to Pigeon island.
8. Lucy and Gerald might have died on Tuin island if not the timely help of the neighbouring islanders.

9. After the success of “Castaway” Lucy was whirled into the bizarre interviews and tours and enjoyed it very much.
10. Lucy Irvine today lives like a hermit and leads a tumultuous life.

2.8

Answer the questions about the text.



1. What is the event that famed Lucy Irvine?
2. Why did she run away from home? At what age?
3. Why was she strolling out of school?
4. Did she have a full-time education?
5. What conclusion about the world was her wanderlust based on?
6. Was her hitchhiking safe?
7. Did she regret her early independence?
8. How did she earn her living?
9. Why did she respond to Gerald Kingsland’s ad?
10. Did she eagerly marry Gerald? Was it a true marriage?
11. Was the life on Tuin island idyllic?
12. Why did “Castaway” become a bestseller?
13. How did Lucy’s life change after the book was cheered and adapted for a big screen? Did she like those changes?
14. What was she commissioned to do and where did she uproot for that?
15. Did Lucy ever continue her education?
16. Where does she live now? Is she a total hermit?
17. What social activities is she busy with?

VOCABULARY

2.9



Read the text “The Story of Co-Surviving : Castaway Lucy”. Replace the explanations with one of the words / word-chunks given below. There are five extra words /word-chunks there which you do not need to use.

Reproduce the context in which a chosen word or word-chunk from the list is used in the text.

1. opposed in character; unable to live, work, etc., together in harmony;
2. to displace a person from an accustomed location;
3. exceed in value, importance or influence;
4. to be reported in many newspapers and on radio and television;
5. an eagerness for travelling;
6. a long period of dry weather when there is not enough water for plants and animals to live;

7. an awkward predicament, especially resulting from an escapade;
8. to succeed in obtaining allowance;
9. agitated, disorderly, turbulent;
10. during a short period before it changed;
11. casual isolated piece of work;
12. to order a work to be written;
13. to travel to places by getting free rides from drivers of passing cars;
14. an improvement, an increase in the level of something;
15. to receive as a lodger.

– *wanderlust*	– *hermit*	– *to uproot*
– *for a time*	– *to secure permission*	– *to drift apart*
– *hitchhiking*	– *incompatible*	– *tumultuous*
– *scarce*	– *drought*	– *to take in*
– *scrape*	– *to settle down*	– *to hit the headlines*
– *to outweigh*	– *upturn*	– *collapsing*
– *odd job(s)*	– *to commission*	

2.10 -

Explain the meaning of those words or word-chunks from the list above, which appeared to be the extra ones.

Then reproduce the context in which an extra word or word-chunk is used in the text.

2.11 -

Try to reproduce the words and word-chunks from the list above in your native language.



Remember that your translation variant should correlate with the context the word or word-chunk is used in the text.

2.12 -

Complete the following sentences with one word. Use the words on the right.

Be careful! Not all the sentences look the same as in the text.

Besides, there are four extra words there, which you do not need to use.

1. Lucy Irvine and Gerald Kingsland got married because they wanted to **.....** permission to live in the island.
2. Lucy reached a celebrity status and was **.....** into tours.
3. She was not interested in the classroom and **.....** out of school.
4. Lucy and Gerald appeared to be deeply **.....** .
5. Lucy was sure that the positive sides of the adventure **.....** its disadvantages.
6. Being the author of the bestseller, Lucy was **.....** to write

A. *wanderlust*
B. *strolled*
C. *hermit*
D. *overweighed*
E. *odd*
F. *scarce*
G. *hit*

a new book.

7. Lucy's parents were drifting apart and it was the main reason for her **.....** .

8. When she was hitchhiking, Lucy got into **.....** but strangers helped her.

9. She earned from 14, but all her jobs were the **.....** ones.

10. Lucy **.....** the headlines with her bestseller.

H. *uprooted*
I. *to secure*
J. *scrapes*
K. *tumultuous*
L. *incompatible*
M. *whirled*
N. *commissioned*

2.13

Explain the meaning of every sentence from the task above. Do not forget to rely on the context in which the statement was used.

Then reproduce the sentences in your native language.

SPEAKING



2.14

Speak on Lucy Irvine's life story. You should use the following words and word-chunks while speaking :

- *to hit the headlines;*
- *wanderlust;*
- *to run away;*
- *to hitchhike;*
- *to get into scrapes;*
- *to overweigh;*
- *odd jobs;*
- *to secure;*
- *incompatible;*
- *to be commissioned;*
- *hermit;*
- *tumultuous.*

3. TUIN ISLAND ADVENTURE

WORD-BANK

WORDS

- **castaway** – someone who is left on a lonely shore or island after their ship has sunk
- **creek** – a small narrow stream or river
- **ulcer** – a sore area on your skin or inside your body that may bleed or produce poisonous substances
- **to wither** – to become drier and smaller and start to die (esp. about plants)
- **to long [+for]** – to want something very much, especially when it seems unlikely to happen soon
- **to rush [+into]** – to do or decide something too quickly, especially so

that you do not have time to do it carefully or well

- **bossy** – always telling other people what to do in a way that is annoying

WORD-CHUNKS

- **on condition that** – only if a particular thing is agreed to
- **to go off** – to leave a place, especially in order to do something
- **to be stuck with** – *informal* to have something you do not want because you cannot get rid of it
- **to make a living** – to earn money one needs to pay for housing, food, etc.
- **to depend on sb / sth for sth** – to rely on somebody / something for something
- **survival rations** – items of food and drink that a person stores and relies on in case of an emergency
- **division of labour** – the way that particular tasks are shared
- **bone of contention** – something that causes arguments between people
- **out of the blue** – *informal* very unexpectedly
- **to be sympathetic to sb about sth** – to be kind and understanding about someone's problems
- **in exchange for** – in order to receive something else instead
- **bit by bit** – *esp. BrE* gradually
- **rough sea(s)** – sea(s) with large waves

BEFORE YOU LISTEN

3.1



Work in pairs or small groups and discuss :

- how to get to the island of Tuin from London;
- what famous geographic objects are situated close to the island of Tuin;
- why Gerald Kingsland and Lucy Irvine chose this very island for their castaway adventure.





When discussing, rely on the information you've got from the previous section and parts of section B.

You are also welcome to use the online maps for your discussion.

3.2



In the story you are going to listen to the name of Alexander Selkirk is mentioned as Gerald Kingsland wanted to go to the island where Selkirk castawayed.

Read the information below and then say :

- what Alexander Selkirk's life story is;
- what famous British writer was inspired by Selkirk's story;
- why Gerald Kingsland wanted to go to that very island where Selkirk was marooned.

When reading, pay attention to the words below the text. They are highlighted in the text and their explanations will help you understand the Selkirk's life story better.

THE EXTRAORDINARY TRAVELLER

(**retrieved from **: BBC. History. Scottish History. The Europen Lifeline. History Oddities.)

Frequently history is stranger than fiction and none more so than in the tale of Alexander Selkirk : the real-life Robinson Crusoe.

Born in 1676, the seventh son of ***a cobbler***, Alexander Selkirk grew up in ***Lower Largo***, ***Fife***. At the age of 19 he found himself in trouble with ***the Kirk Session*** after his brother's trick of making him drink sea water resulted in a family fight. Before his case was heard, Selkirk ***fled*** to sea hoping to make his fortune through privateering (effectively legalised piracy on the King's enemies) against Spanish vessels off the coast of South America.

Within a few years his skill at navigation led to his appointment as Sailing Master on the 'Cinque Ports', a sixteen gun, ninety ton ***privateer***. The expedition was a disaster. The captain of the ship was a ***tyrant*** and after a few sea battles with the Spanish, Selkirk feared the ship would sink. So, in an attempt to save his own life he demanded to be put ***ashore*** on the next island they encountered. In September 1704, Selkirk was castaway on the uninhabited island of Más a Tierra (today known as Robinson Crusoe Island), over 400 miles off the West Coast of Chile. He took with him a little clothing, bedding, a ***musket*** and powder, some tools, a Bible and tobacco.



The Robinson Crusoe Statue in Lower Largo, Fife, Scotland

At first Selkirk simply read his Bible awaiting rescue, but it soon became apparent that the rescue wasn't ***imminent***. He ***resigned himself to*** a long stay and began to make island life habitable with only rats, goats and cats for company in his lonely ***vigil***.

After several years of isolation, two ships drew into the island's bay. Selkirk rushed to the shore, realising a little late that they were Spanish. Their landing party fired, forcing him to flee for his life although he managed to ***evade capture*** and the Spaniards eventually departed.

Finally on the 1st of February 1709, two British privateers dropped anchor offshore. Alexander lit his signal fire to alert the ships, who ***dispatched*** a rather astonished landing party to find a 'wildman' dressed in goat skins. Remarkably the privateers' pilot was William Dampier, who had led the Selkirk's original expedition and was able ***to vouch for*** the 'wildman'.

Selkirk had spent four years and four months of isolation on the island, yet seemed stable when he was found. The experience had, in fact, saved his life. From William Dampier he learnt that he had been right to leave the 'Cinque Ports', which had sunk off the coast of Peru with all of its crew drowned except the captain and another seven men, who had survived only to be captured and left to rot in a Peruvian jail.

Selkirk re-embarked on his career as a privateer and within a year he was master of the ship that rescued him. In 1712 he returned to Scotland £800 richer, and surprised his family as they worshipped at the Kirk in Largo. They had long given him up for dead and were astonished that he was alive, let alone alive in his fine, gold and lace clothes. In 1713 he published an account of his adventures which were fictionalised six years later by Daniel Defoe in his now famous novel : "Robinson Crusoe".

Selkirk, however, could never really readjust to life on the land, and, in 1720, a year after he was immortalised by Defoe, he joined the Royal Navy only to die of fever off the coast of Africa.

- -

Vocabulary Notes :

1. ***cobbler*** - a mender or maker of shoes and often of other leather goods;
2. ***Lower Largo*** - a village in Fife, situated on Largo Bay;
3. ***Fife*** - a region in E. Scotland;
4. ***the Kirk*** - *ScotE* a church of Scotland;
5. ***the Kirk Session*** - the lowest court of the Presbyterian Church;
6. ***to flee (fled; fled)*** - to leave somewhere very quickly, in order to escape from danger;
7. ***privateer*** - an armed ship in the past that was not in the nave but attacked and robbed enemy ships carrying goods;
8. ***tyrant*** - someone who has power over other people, and uses it cruelly and unfairly;
9. ***ashore*** - on or towards the shore of a lake, river, sea, etc.;
10. ***musket*** - a type of gun used in the past;
11. ***imminent*** - (of an event) about to happen;
12. ***to resign himself to*** - to make yourself accept something that is bad but cannot be changed;
13. ***vigil*** - a period of time, especially during the night, when you stay awake in order to pray or watch for danger;
14. ***to evade*** - to escape from someone who is trying to catch you;
15. ***to capture*** - when you catch someone in order to make them a prisoner;
16. ***to dispatched*** - *formal* to send someone somewhere for a particular purpose;

17. ***to vouch for*** **-** to say that you firmly believe that something is true / good because of your experience or knowledge of it.

LISTENING

3.3



Listen to the part of the broadcast about the adventure Lucy Irvine and Gerald Kingsland experienced on Tuin island.

Pay attention to the facts that will help you understand :

- who and why are telling the story;
- what they are retelling – the content of the book / books, the content of the movie or the real story;
- what attitude the speakers demonstrate to the story they are speaking about as well as to the main characters of the story.

AFTER YOU HAVE LISTENED

3.4

Complete the table with the brief explanations of what the proper names mentioned in the broadcast relate to.

1. "Castaway" ……
2. Ronald Lui ……
3. Peter and Derek ……
4. Lucy Irvine ……
5. Nicholas Roeg ……
6. Alexander Selkirk ……
7. Tim Craven ……
8. "Time Out" ……
9. Robinson Crusoe ……
10. Gerald Kingsland ……
11. Jane Brown ……
12. Cocos Island ……
13. the Torres Strait ……
14. Badu island ……
15. Tuin island ……
16. Singapore ……

3.5

Listen to the broadcast once again It is obviously divided into 3 parts by means of the audible pauses. Try to :

- identify the parts;
- suggest a suitable title to every part.

A YEAR OF A DESERT ISLAND

1. ……………………………………………………………………….
2. ……………………………………………………………………….
3. ……………………………………………………………………….

When thinking over the title, remember :

− it should not be too long;
− it should give an overall view of what the entitled part is about;
− being taken altogether, the titles should present a content-scheme of the whole text.

3.6 -

Rearrange the events in the sequence they appear in the broadcast. There are three extra sentences that describe the events absent in the story you've listened to. You do not need to use these extra sentences.

1. Gerald was bitten by sand flies, consequently he got tropical ulcers and could hardly walk.
2. Gerald told Lucy that she should be the one to write the book about their adventure.
3. Gerald considered himself an "experienced survivor" as he spent some months on Cocos island off the coast of Costa Rica.
4. Gerald didn't fulfil the agreement with his publishers, though they invested a lot into the project.
5. To survive on Tuin island, Lucy and Gerald took the survival rations with them and established a division of labour.
6. They seemed to lose touch with reality when two yachtsmen arrived and helped them.
7. To get permission to spend a year on Tuin island Lucy and Gerald had to get married.
8. Lucy ran away from school at 12 and had no full-time education.
9. When Lucy saw the ad in "Time Out", she was so bored by her dead-end job, that she made a decision to respond.
10. The bone of contention was that Gerald didn't want to build a permanent shelter saying it wasn't a priority.
11. Later a local Badu fisherman brought them food and fresh water and thus saved them.
12. They didn't get on well, therefore Lucy went off for long walks trying to escape from Gerald's bad temper.
13. Gerald wanted to be like Robinson Crusoe so much that he tried to go to the original Crusoe's island off Chile.
14. Gerald did his stint in the British Army and thought that he has the right to look down on Lucy.
15. As all their vegetables withered and they didn't get enough carbohydrates, they got thinner and thinner.

3.7 -

Decide which of the sentences below are true. Change the sentences which are false so that they are true.

1. Lucy Irvine and Gerald Kingsland were the old friends who decided to experience life on a desert island.
2. When Gerald advertised in "Time Out", no one responded.
3. Tuin Island is an islet in the Torres Strait off Badu island.
4. Peter and Derek read about Lucy's suffering and arrived to the island to save her.
5. Gerald didn't want to rush into anything as well as he didn't even try to write his book.
6. Gerald restored his self-respect as he appeared to be the only person on Badu who could repair outboard motors and generators.
7. Lucy and Gerald seemed to go around in a sort of dream, because their water supply was salty.
8. Peter and Derek were very sympathetic to Lucy about being stuck with Gerald.
9. Though she was too young for Gerald, Lucy wanted to stay on the island with him when the time came to leave.
10. Being a successful writer, Gerald wrote a bestseller called "The Islander".

3.8 -

Answer the questions about the text.



1. Why was Lucy longing for an escape?
2. What did Gerald advertise for?
3. What was Gerald's previous "desert island experience"?
4. Why did he advertise in "Time Out"?
5. Where did they decide to castaway?
6. What was the official condition on which they could stay on Tuin island?
7. Was Tuin island big and full of resources?
8. Did they have a clear definition of what each of them would do?
9. Why did the tension between them start to grow?
10. Why did they almost die of starvation?
11. Who were the visitors that saved Lucy and Gerald?
12. Did Gerald manage to restore his self-respect? How?
13. Who was keeping a diary?
14. Why did Gerald suggest that Lucy should write a book about their adventure?
15. Why do you think Lucy's book became a bestseller?

VOCABULARY

3.9



Listen to the text "A Year On a Desert Island". Replace the explanations with one of the words / word-chunks given below. There are three extra words / word-chunks there which you do not need to use.

Reproduce the context in which a chosen word or word-chunk from the list is used in the text.

1. *spoken* it is useless to do something because you will not achieve anything useful by doing this;
2. the thing that you think is the most important and that needs attention before anything else;
3. to bring back a positive feeling that a person felt before;
4. *informal* a picture, set of words, or a short film, which is intended to persuade people to buy a product or use a service, or that gives information about a job that is available, an event that is going to happen, etc.
5. a piece of equipment used for stitching cloth or clothes together;
6. the work for an employer with no wages and no chances of progress;
7. a feeling of being happy about your character, abilities and beliefs;
8. while something else is happening;
9. someone who has formally asked, usually in writing, for a job, university place, etc.;
10. the clear liquid that does nor contain salt and is used for drinking;
11. an amount of money that you must pay to the government according to the money that you earn;
12. a machine supplying motive power to a small boat and attached to the back end of it;
13. in the future;
14. to undergo or live through;
15. slowly, over a long period of time;
16. a constant, fixed place to live.

– *priority*	– *to experience*	– *fresh water*
– *dead-end job*	– *applicant*	– *bone of contention*
– *creek*	– *no point in doing sth*	– *sewing machine*
– *meanwhile*	– *ahead [+of]*	– *outboard motor*
– *income tax*	– *permanent shelter*	– *self-respect*
– *ad*	– *to long for*	– *to restore*
– *division of labour*	– *gradually*	

3.10 -

Explain the meaning of those words or word-chunks from the list above, which appeared to be the odd ones.

Then reproduce the context in which an odd word or word-chunk is used in the text.

3.11 -

Try to reproduce the words and word-chunks from the list above in your native language.

Remember that your translation variants should correlate with the context the word or word-chunk is used in the text.

3.12 -

Complete the following sentences with the words on the right.

Be careful! Not all the sentences look the same as in the text. Besides, there are four extra words there, which you do not need to use.

1. Lucy's job was boring and **.............** .
2. Gerald wanted to go to the island where Robinson Crusoe's prototype, Alexander Selkirk, had first been **.............** .
3. They would have to be married. Otherwise the Australian authorities would not give them a **.............** .
4. They set up the division of labour, establishing different **.............** .
5. Gerald didn't want to **.............**into anything.
6. The building of a permanent shelter was a bone of **.............**.
7. Gerald could hardly walk, because the sea water made his tropical **.............**worse.
8. Out of the blue Peter and Derek appeared sailing to Singapore in **.............** .
9. The locals brought different mechanisms for Gerald to **.............** .
10. Two young yachtsmen were **.............** to Lucy about the situation.
11. Lucy was **.............**with Gerald and that was the reason for her to refuse to leave him.
12. Lucy wrote the **.............** of their adventure together and it became a bestseller.

A. *roles*
B. *account*
C. *resources*
D. *cast away*
E. *sympathetic*
F. *catamarans*
G. *dead-end*
H. *exchange*
I. *permission*
J. *repair*
K. *contention*
L. *rough*
M. *experience*
N. *stuck*
O. *rush*
P. *ulcers*

3.13 -

Explain the meaning of every sentence from the task above. Do not forget to rely on the context in which these statements were used.

Then reproduce the sentences in your native language.

Remember that your translation variant should correlate with the context the sentence is used in the text.

SPEAKING

3.14



As now you are aware of some basic facts from the life stories of Lucy Irvine and Gerald Kingsland, as well as with the brief survey of their adventure, work in pairs or small groups and decide on the following :

- what triggered Lucy to go to the island of Tuin;
- what triggered Gerald to go to the island of Tuin;
- if those triggers were the same;
- if the Tuin island adventure influenced their lives.

3.15



In the task 3.1 you have explained the reasons why Gerald and Lucy chose Tuin island for their adventure.

Have you changed your mind after you have listened to the story? Do you think about the same reasons? Give your arguments.

3.16

Speak on Lucy Irvine and Gerald Kingsland's adventure on Tuin island. You should use the following words and word-chunks while speaking :

- *castaway*
- *dead-end*
- *income tax*
- *creek*
- *ulcer*
- *to wither*
- *to long [+for]*
- *to rush [+into]*
- *bossy*
- *on condition that*
- *ahead*
- *priority*
- *to go off*
- *to be stuck with*
- *to make a living*
- *to depend on sb / sth for sth*
- *survival rations*
- *division of labour*
- *bone of contention*
- *out of the blue*
- *to be sympathetic to sb about sth*
- *in exchange for*
- *meanwhile*
- *bit by bit*
- *rough sea(s)*

4. TUIN ISLAND CO-SURVIVING : SCRAPES & LESSONS

Supplementary material for communication activity

WORD-BANK

WORDS

- **consummate** – showing a lot of skill
- **impasse** – a situation in which it is impossible to continue with a discussion or plan because the people involved cannot

agree

- **plethora** – *formal* a very large number of something, usually more than you need
- **limbo** – 1) a forgotten or ignored place;
  – 2) an uncertain or undecided state or condition
- **meagre** – too small, much less than you need
- **self-imposed** – able to maintain oneself or itself without outside aid; capable of providing for one's own need
- **commitment** – a promise to do something or to behave in a particular way
- **to vent** – to find emotional release
- **frustration** – the feeling of being annoyed, upset or impatient, because you cannot control or change a situation, or achieve something
- **animosity** – strong dislike or hatred
- **to deteriorate** – to become worse

WORD-CHUNKS

- **costly mistake** – a mistake that causes a lot of problems or trouble
- **to revel in** – to enjoy something very much
- **moot point** – something that has not yet been decided or agreed, and about which people have different opinions
- **to lay one's cards on the table** – to be open and honest, to reveal one's position or intentions

BEFORE YOU READ

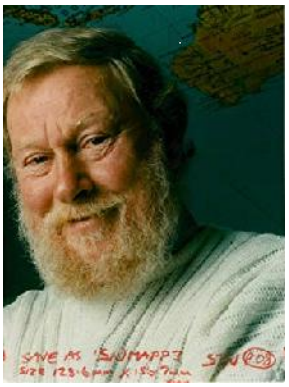


4.1 **Work in pairs or small groups and describe Lucy's first meeting with Gerald after she was chosen among all the applicants.**



Try to detail :

- the place of their meeting;
- the first impression each of them made on the other one;
- the first words / phrases they uttered;
- the topics for their discussion;
- the length of the meeting;
- the steps they decided to take (right after the meeting).



READING

4.2



Two years after her yearlong adventure, Lucy Irvine was interviewed by Keith Tuber, a regular columnist for "Orange Coast" magazine.

You are going to read the interview. Twelve sentences have been removed from it and placed below the interview.

Choose from the sentences (A – N) the one which fits each gap (1 – 12). There is an example at the beginning (0).

There is one extra sentence which you do not need to use.

CASTAWAY FOR A YEAR : TROUBLE IN PARADISE

Lucy Irvine is interviewed by Keith Tuber

(published in "Orange Coast" Magazine in September 1984)

Irvine had worked at a variety of odd jobs — charlady, waitress, monkeykeeper, life model and pastry cook — since leaving school at thirteen, and was working as a clerk for the British Inland (Internal) Revenue when she ***spotted*** the ad in a London travel magazine.

"Ever since I left home and school, I quite deliberately planned my life ***in chunks*** of one or two years at a time," Irvine, now 28, says as we sit in a Marina del Rey restaurant. "After having spent nearly two years with Inland Revenue, I planned to have a totally contrasting year. I had to ***dangle*** the carrot of adventure in front of me." **0 .** ***F The carrot was supplied by Gerald Kingsland, who placed the ad.***

Kingsland, a mechanic turned journalist, appeared to be the consummate Robinson Crusoe : middle-aged, slightly ***hunched*** with ***shaggy*** red hair and a ginger beard.

Irvine pauses a moment to consult a menu — a luxury she was denied for more than a year — and after a few minutes decides on the blueberry cheesecake. It is apparent that even now, two years after her adventure, she is still ***readjusting*** to society. "Choices like this still give me problems," she admits, laughing. "I was like a child when I came off the island. The small things in life gave me so much pleasure. **1** _____." When the cheesecake arrives, Irvine marvels at the size of the portion. "My God, this is indecent," she exclaims. After a bite or two, she continues her tale.

"Actually, I was frightened by the plethora of opportunities which were facing me, and I liked the idea of putting myself into limbo for a year," she says. "Before I met Gerald, it was clear in my own mind that as long as this chap didn't turn out to be a maniac, I would go."

Kingsland, who is more than twice Irvine's age, received more than 200 responses to his ad. He and Irvine met at a London restaurant. Although she was not physically attracted to him, she remembers she did find him curiously interesting.

Eventually they became lovers, and after her self-imposed commitment to Inland Revenue was fulfilled, they left on their journey.

Only there was no place to go.

Deserted, potentially habitable islands around the world are ***scarce***, most of them being, in Irvine's words, "privately owned, secret naval bases or satellite tracking stations." Australia seemed their last hope, so they sold their possessions and flew to ***the land Down Under***.

The Australian Immigration authorities refused the unmarried couple permission to live as castaways. **2** **.**

It was an unbearable situation for Irvine. She was in a foreign country, married to a man she barely knew, with little money and ***grandiose*** — if unfulfilled — expectations. Not surprisingly, she vented her frustrations on Kingsland, whom she called "G" for Gerald. Her refusal to sleep with him once they found an island became a constant source of animosity between the two for months.

"I had no idea we'd be celibate," Irvine recalls. "The rude awakening occurred in Brisbane when the government withdrew its support, and we were suddenly there, married but without an island. I saw Gerald in a new light. **3** **.** He didn't go out and find an island or do anything except watch someone's television. I couldn't stand it. 'What did I get myself into?' I wondered. I could sleep with him before, when I was not in love with him, but I could never sleep with somebody I had no respect for. I just had no respect for him at all.

It disgusted me to be connected with him. I would actually walk away from him in the street, this hunched, ***slouching*** character. God, that is my husband.

"Not only was I not proud of him, I was ashamed of him," she continues. "One morning, I ***pulled myself together***, marched into Brisbane and laid our cards on the table in front of the authorities. 'This is the situation,' I said. '**4** **.**' And they did. But the day I did that, I realized I would have to survive as if I were alone, and that Gerald was not going to be the leader of this expedition."

They were given permission to live on Tuin, a mile-long, ***sun-drenched*** piece of turf in the Torres Strait, the channel that separates Australia's northernmost tip from Papua, New Guinea. Paradise it was not. Expecting to find plenty of food resources on the island, they brought ***meager*** supplies — a costly mistake. **5** **.**

Still, Irvine fell in love with her surroundings. She eagerly explored her new home, alone, when Kingsland fell victim to a ***debilitating*** leg infection. **6** **.** Soon she gave up wearing clothes as a matter of practicality and preference; there simply was no need for them. She was realizing her dream, and reveling in it.

But as food and water ran short, their bodies withered. Both suffered from ***ulcerated*** legs, and Irvine's refusal to sleep with her husband remained a constant barrier between them. As their health deteriorated, the sexual impasse proved to be a moot point; neither had the strength nor the will. Eventually, natives from Badu Island, seventeen miles away, came to their rescue. As Kingsland recovered, he

exchanged his mechanical expertise — fixing motors and generators — with the islanders for food and supplies. **7** [redacted].

As the year approached its conclusion, Kingsland began making plans for his — and Irvine's — future.

They would live on Badu Island, he speculated, where he would become rich, relatively speaking, as a mechanic. They would live the simple life for all time. **8** [redacted].

And it didn't. Irvine left Tuin for England after the year was up, while Kingsland — who had failed to write a word during their entire period of selfexile — floated around Australia. Irvine's reentry into "civilized" society was traumatic. She survived London only two weeks before fleeing to Scotland, where her father, Robert Irvine, is proprietor of a hotel in the Western Highlands. "Walking on carpets instead of cutting my feet on stones, and putting on clothes for the first time — I had to deal with the complications of all that.

"But there was another, less enjoyable side," she says. "I didn't know what I was going to do. I certainly didn't think I was going to write a book. But what could I do?

Her husband's publishers contacted her about writing the book he had failed to deliver. She had written a travel story based on her diaries for a London newspaper, and the publishers had seen it. **9** [redacted]. She didn't want to be connected with her husband but felt strongly about honoring his contract. She was also, as she readily admits, naive about the publishing field.

The book she wrote differed drastically from the romantic, blue-lagoon synopsis Kingsland had proposed before actually going to the island. "When they started reading what I was doing, the publishers said, 'You know, this is depressing, this is frightening, this is horrifying.' I replied, 'This is what happened.' "

The honesty and introspection of her prose, which lays bare her uncommon love affair with Tuin and her unusual relationship with Kingsland, resulted in "*Castaway"*, a bestseller in Britain. "*Cosmopolitan"* magazine is serializing the book, and the film rights have been sold to United British Artists. Irvine, who recently revisited the Torres Strait, will be a consultant.

Her return to Badu, where she spent a week, and Tuin, where she enjoyed an afternoon, was filled with mixed emotions. **10** [redacted].

But she became fully aware of the ***drastic*** extent to which the island lifestyle had deteriorated. Progress, she believes, is seriously ***jeopardizing*** life in the Torres Strait.

Irvine takes another bite of cheesecake, and contemplates her own future. She's planning another book, describing her years before Tuin. She hasn't planned beyond that.

But what of Kingsland?

They're still married. According to Irvine, her husband's attorneys have advised him against agreeing to a divorce unless he receives ***a lump sum*** settlement from her. So she remains in limbo. The last rumor she heard was that Kingsland had finally started writing his book. **11** [redacted].

She stands, a bit shakily. The young woman has problems with her legs, a permanent ***after-effect*** from a year on a tropical island. But if she could do it all over, would she?

"**12** _____," she says. "It was the richest experience of my life — to date."

A. But deep down, he knew it would never come to pass.
B. Called "*Tuinlady*" by the Badu natives, Irvine renewed old acquaintances and made new friends.
C. Even after they married in Brisbane, they seemed no closer to finding an island for their adventure.
D. When the rainy season failed to arrive on time and their seeds wouldn't grow, the pair began a long battle against thirst and starvation.
E. I was fascinated watching people talk, watching the games they play—it was all fun, at first, until it became clear to me that I had forgotten all the rules.
F. The carrot was supplied by Gerald Kingsland, who placed the ad.
G. Irvine hopes so, for the sake of his own self-respect.
H. Oh yes, I would do it again, and with the same man and the same circumstances
I. "The incidence of disease is dreadful in Badu", Lucy says.
J. She accepted their proposal immediately, even agreeing to repay money advanced to Kingsland for the project six years ago.
K. She fished daily, chopped wood, gathered berries, brewed tea and kept a diary.
L. Suddenly I realized that the things he was saying were just words.
M. Survival, then, was no longer a daily battle.
N. We're here to go on an island, and the understanding was that you would have an island for us, so find one.

4.3

Explain the meaning of the words and word-chunks that are underlined in the interview. Use the descriptive or learner's dictionaries for that. Rely on the context when explaining any vocabulary item from the margins.

Reproduce these words and word-chunks in your native language. You may look up any unknown word or word-chunk in a bilingual dictionary.



Remember that your translation variants should be plausible and should correlate with the context in which the word or word-chunk is used in the interview.

AFTER YOU HAVE READ

4.4

Rearrange the sentences in the chronological order (in the order they happened in the *real life*). There are three extra sentences which you do not need

to use as the facts presented in them are not mentioned in the interview you've read.

1. As Lucy Irvine always planned her life in chunks of one or two years at a time, after two years spent with the tax office she was planning to have a totally contrasting year.
2. Lucy was readjusting to the "civilized" society for a very long period of time, because it appeared to be traumatic.
3. First she wrote a travel story based on her diaries for a London newspaper, and then the publishers spotted her.
4. Ronald Lui, a Badu island fisherman, was a really friendly chap.
5. Gerald speculated how he would become rich and they would live the simple life on Badu Island for all time.
6. Gerald Kingsland proposed the romantic, blue-lagoon synopsis to the publishers and they advanced money to him.
7. When Lucy met Gerald for the first time, she was not physically attracted to him, but she found him curiously interesting.
8. She saw Gerald in a new light, realizing suddenly that the things he was saying were just words.
9. That was apparent that Gerald was not going to be the leader of this expedition and Lucy would have to survive as if she were alone.
10. They went to Badu for Christmas and had to stay there until the sea was calm enough for them to return.
11. They were expecting to find plenty of food on the island and thus made a costly mistake as they brought meager supplies.
12. The Australian government withdrew its support. So, and Lucy and Gerald were suddenly in limbo : married but without the island.
13. While Gerald fell victim to his ulcerated legs, Lucy eagerly explored the island and was reveling in her realized dream.
14. Then two Australian nurses came and gave them some more antibiotics to help cure his tropical ulcers.
15. Gerald didn't agree to a divorce unless he received a lump sum settlement from her, though earlier she had repaid money the publishers advanced to him.
16. Being naïve about the publishing field at the beginning, two years after she was planning another book.
17. Lucy's bestseller, "Castaway", was serialized by "Cosmopolitan" magazine and the film rights were sold to United British Artists.
18. Lucy Irvine left Tuin for England after their yearlong adventure, while Gerald Kingsland floated around Australia.

4.5 -

Decide which of the sentences below are true. **Change the sentences which are false so that they are true. Give arguments for your corrections.**

1. When they went to Australia, they had already chosen the island for their adventure.
2. Even after they married, they seemed no closer to the fulfilment of their project.
3. Planning a totally contrasting year, Lucy faced the plethora of opportunities.
4. The unbearable situation with the choice of the island made Lucy understand that Gerald was the real leader of the expedition.
5. Lucy was realizing her dream, when Gerald fell victim to the situation.
6. Lucy didn't want to be connected with her husband and thus refused to repay money advanced to Gerald by the publishers.
7. Lucy's book was a really romantic blue-lagoon story full of mystery.
8. Lucy never revisited the islands of Tuin and Badu, because her first experience of being there jeopardised her life.
9. Lucy and Gerald flew to the land Down Under after she fulfilled her self-imposed commitments and they sold their possessions.
10. Lucy failed to write a word during the entire period of selfexile, and later wrote a story based on Gerald's synopsis.

4.7 **- -**

Find those parts of the interview which relate to the facts you already know from the broadcast you've listened to. Then say :



− if in the interview Lucy interprets the facts in the same way the broadcast performers do;
− if there are some additional details in the description of the facts in the interview in comparison with the description of the same facts in the broadcast "A year on a desert island".

4.8 **- -**

Now read the interview once again and find out all the additional information, which is absent in the broadcast "A year on a desert island" and in the previous sections (1 — 4), but which is introduced in the interview you've read and makes the whole story more complete.

Organize the information according to the following key points :

1. Life before they met :
- *Lucy Irvine* **…………………………………………………………….**
- *Gerald Kingsland* **……………………………………………...…….**

2. The reasons to rush into the adventure :
- *Lucy Irvine* **…………………………………………………………….**
- *Gerald Kingsland* **……………………………………………...…….**

3. The choice of the island :
- *reasons for the choice* **……………………………………………….**
- *problems when choosing* **…………………………………………….**
- *contribution to the choice*
  - *Lucy Irvine* **………………..…………………………………..**

- *Gerald Kingsland* ……

4. The island and its supply.
5. The appreciation of the island :
   - Ø *Lucy Irvine* ……
   - Ø *Gerald Kingsland* ……
6. The attitude to one another :
   - Ø *Lucy Irvine* ……
   - Ø *Gerald Kingsland* ……
7. The tension between them :
   - Ø *the trigger of the tension* ……
   - Ø *other reasons for the tension* ……
8. Their health.
9. Their plans for the future after Tuin :
   - Ø *Lucy Irvine* ……
   - Ø *Gerald Kingsland* ……
10. Their life after Tuin :
    - Ø *Lucy Irvine* ……
    - Ø *Gerald Kingsland* ……
11. Their accounts of the adventure :
    - Ø *Lucy Irvine* ……
    - Ø *Gerald Kingsland* ……
12. Your own ideas about the differences between the broadcast and Lucy's interview.

4.9 -



Turn back to your assumptions about the first meeting of Gerald Kingsland and Lucy Irvine (see 4.1). Work in pairs or small groups and decide whether your assumptions were right.

Once again pay your attention to :

- the place of their meeting;
- the first impression each of them made on the other one;
- the first words / phrases they uttered;
- the topics for their discussion;
- the length of the meeting;
- the steps they decided to take (right after the meeting).

4.10 -

Now answer the questions about the interview :



1. Why did Lucy decide to dangle the carrot of adventure in front of her?
2. What was her reaction to Gerald's ad?
3. What was Gerald like? Was Lucy attracted to him?
4. Can you prove that Lucy was quite a responsible young lady?
5. What kind of an island were they searching for? Was that an easy choice? Why?

6. Why was Lucy forced to lay their cards on the table in front of the Australian authorities?
7. What was the starting point of the animosity between Lucy and Gerald as Lucy explained it?
8. Who did actually choose the island and make the whole adventure possible?
9. Why did they appear in the impasse?
10. What was the difference in the way they took the surroundings on Tuin?
11. Was that easy for Lucy to readjust to "civilized" society after she came back home from Tuin Island? Was it traumatic?
12. What did they plan to do after their Tuin adventure was over? Did they accomplish their plans?
13. Why did Lucy decide to write a book, if Gerald insisted only on her account of their adventure?
14. Why was Lucy ion limbo at the moment of the interview?
15. Would she do it all over if she could? Why?

VOCABULARY



4.11

Match the word or word-chunk (1 — 15) to its synonym (A — W) on the right.
Some words / word-chunks from the left column (1 — 15) can be used twice.

1. impasse ……..
2. meagre ……...
3. to revel in ..……
4. animosity ……...
5. a moot point ……..
6. to vent ……
7. consummate ……..
8. plethora …….
9. in limbo …….
10. to deteriorate …….
11. to jeopardize ……..
12. in chunks ……...
13. to lay one's cards on the table ……..
14. grandiose ……...

A. to release
B. deadlock
C. abundance
D. to announce
E. ambitious
F. to take pleasure in
G. an arguable question
H. damaging
I. experienced
J. fatal
K. hostility
L. to worsen
M. in small portions
N. magnificent
O. to endanger
P. neither here nor there
Q. on hold
R. plenty
S. to take out
T. poor

15. costly ……………………………………..

U. scarce
V. skilful
W. to expose one's motives or opinion

4.12 -

Replace the explanations with one of the words / word-chunks from the list below. There are three extra words / word-chunks which you do not need to use.

1. with a curved / crooked back;
2. *about a place* all the time with a lot of light shining on it;
3. an amount of money given in a single payment;
4. extreme and sudden;
5. *formal* to make someone ill and weak;
6. long and untidy;
7. to force yourself to stop behaving in a nervous, frightened, or uncontrolled way;
8. to offer something good to someone in order to persuade them to do something;
9. to risk losing or spoiling something important;
10. with your shoulders bent forward that makes you look tired or lazy.

– *drastic*	– *lump sum*	– *slouching*
– *to debilitate*	– *scary*	– *to jeopardize*
– *grandiose*	– *to dangle*	– *sun-drenched*
– *hunched*	– *shaggy*	– *ulcerated*
	– *to pull oneself together*	

4.13 -

Reproduce the context in which the words and word-chunks that you have chosen from the list above are used in the interview.

4.14 -

Explain the meaning of those words or word-chunks from the list above, which appeared to be the extra ones. Use the descriptive or learner's dictionaries for that. Rely on the context when explaining any vocabulary item from the margins.

Then reproduce the contexts in which the extra words or word-chunks are used in the interview.

4.15 -

Try to reproduce the words and word-chunks from the list above in your native language. You may look up any unfamiliar word or word-chunk in a bilingual dictionary.



Remember that your translation variants should be plausible and should correlate with the context in which the words and word-chunks are used in the text of the interview.

4.16 **- -**

Replace the expressions in italics with one of the words / word-chunks from the list below. There are three extra words / word-chunks which you do not need to use.

1. Umberto Eco is a great philosopher, author and semiotician, as well as *an extremely skilled and accomplished* collector of rare books.
2. It seemed that Lucy Irvine had no perspectives in her career and was determined to break the *deadlock*.
3. Arthur Miller states that "there has been *an abundance* of plays in recent years whose claim to modernity is based on indicated rather than felt emotions".
4. Lucy Irvine was in *a state of uncertainty* after she left Tuin for London, trying to decide what to do next.
5. Hermits usually live in *voluntarily assumed* exile.
6. In all the textbooks James Cook is credited with the discovery of *Australia*.
7. When Lucy Irvine revisited Badu and Tuin Islands, she noticed that the island lifestyle *degenerated* to the *severe and radical* extent.
8. Lucy Irvine *enjoyed* the island *very much* and hadn't noticed that they made a mistake *that caused a lot of problems* for both of them.
9. Lucy Irvine and Gerald Kingsland faced *some things about which they had different opinions*. Subsequently, those things triggered *a strong dislike and active hostility* between them.
10. When the Australian government withdrew its support, Lucy *openly claimed her and Gerald's plans* and the authorities found the island for them.

− *animosity*	− *to revel in*	− *consummate*
− *costly*	− *to deteriorate*	− *frustration*
− *impasse*	− *limbo*	− *meagre*
− *moot points*	− *to vent*	− *to lay one's cards on the table*
− *plethora*	− *self-imposed*	− *the land of Down Under*
	− *drastic*	

4.17 **- -**

Explain the meaning of those words or word-chunks from the list above, which appeared to be the extra ones. Use the descriptive or learner's dictionaries for that.

Then reproduce the contexts in which these extra words / word-chunks are used in the text of the interview.

4.18 **- -**

Try to reproduce the words and word-chunks from the list above in your native language. You may look up any unknown word or word-chunk in a bilingual dictionary.

Remember that your translation variants should be plausible and should correlate with the context in which the words and word-chunks are used in the interview.

SPEAKING

4.19



You are going to read the quotations from different interviews, books and online resources. They describe the yearlong co-surviving that Lucy Irvine and Gerald Kingsland experienced.

Work in pairs or small groups and try to :

- **identify the author of the quotation (***Lucy Irvine* **or** *Gerald Kingsland***);**
- **guess what situation or period of their co-surviving is talked about.**

1. I had to dangle a carrot of adventure in front of me.
2. My life had changed so radically on Tuin — my former values radically altered.
3. I was not prepared to doctor my experience to suit what they felt "the market" would like. The market, after all, consists of individuals and some people enjoy reading about reality.
4. Torres Strait Islanders from Badu had heard about my presence in Australia and sent a boat to fetch me.
5. Though it was only a small, two-men tent under a rough construction of mangrove poles and palm thatch, I was extremely proud of my Coral Sea-facing "house" — importing an entire floor made of tiny shells, bucket by bucket, from a beach on the other side of the island and raking it regularly with twigs.
6. I've lived more in my 70-odd years than most men would in 400.
7. The scent that people wore affected me in a very heady way. And that was beautiful. The cars affected me strongly. Hearing a piece of music that I was familiar with stirred all sorts of old chords in me I hadn't felt. Beauty came to me very strongly, and ugliness as well. I was so childlike. Things pleased me so much, like walking on a carpet which didn't cut you and you didn't have to look out for stones or coral.
8. This is my life. It's not fiction. If you don't like it, stuff it.
9. I didn't go to remote islands with the aim of becoming famous, but with the aim of learning from the experiences I had there.
10. Had it not been for the timely intervention of infinitely more experienced Islanders — the Baduleegas, natives of the Torres Strait — we might well have died.

4.20



You are going to read short dialogues from Lucy Irvine's bestseller — "Castaway". Work in pairs or small groups and try to :

- **differentiate the interlocutors (***Lucy Irvine* **or** *Gerald Kingsland***);**
- **characterise the interlocutors and their relations.**



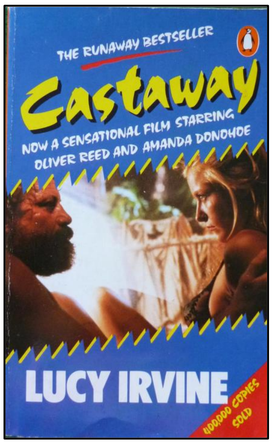
Dialogue No. 1

‘Fishing tomorrow?’ I said enthusiastically. ‘I can’t wait to explore this place. Won’t it be marvellous when we’ve made a raft, we can go all round — God, there’s so much to do. Do you think we’ll start on the shelter tomorrow?’

‘All in good time. Take it as it comes. Aren’t you tired?’

‘Not a bit. If it were not dark now I’d like to explore all along this beach - and go for a swim.’

Dialogue No. 2



‘Cup of tea when we get back?’

‘You bet.’

‘Then fishing?’

‘O <...>, there you go again! Let’s do one thing at a time. What’s the bloody hurry? You’ve got a whole year.’

‘We need some fish for supper.’

‘We can always have a bit of rice from the stores.’

‘Those stores are going to have to be eked out. If we use rice every day we won’t have enough to last more than a month.’

‘All right, Sergeant Major, we’ll get you a piece of fish for your supper. I had every intention of going fishing later, it’s just the way you go on. Always in such a bloody hurry.’

4.21 -

You are going to read what Lucy Irvine says about the lessons she was taught during the Tuin Island adventure.



Work in pairs or small groups and :

- **summarise her after-thoughts and enumerate briefly all the lessons she was taught;**
- **discuss which of these lessons seem useful for you to follow. Give your arguments.**

1. If I’d learned one thing on my “desert island”, it was that if you had shelter, something to eat and water to drink, you were lucky. Anything else was a bonus.

2. In brief, I learned : how to rig systems to catch water; how to fish with very simple gear (no carbon fibre rods like in the film!); how to get green coconuts down from tall palm trees; how to dry shark for when we had no fresh fish; which woods burned best and for what purposes, how to build a shelter.

Plus, I learned how to walk more slowly and live in the present more and to appreciate every tiny wild fruit I found and to love the shape of the island and accept all its moods. Above all, I learned that I loved life with a passion and that a cup of water is a precious gift : I learned not to take things for granted.

3. For me, a bonus on top of the Torres Strait Islanders’ help was that I learned so much about their lifestyle and history.

4. The experience itself — and that of writing the book, which was not planned when I went to the island — helped enormously to strengthen me as a person, and has informed my life ever since.

5. The whole experience served me well. It enabled me to discover myself and taught me a discipline I didn't know I had.

6. Paradoxically, I loved the island, and believe it bestowed on me lessons of lasting value, perhaps the greatest being in perspective : most of the things that seem to matter so much in twentieth century civilization, matter not at all, and in fact would be useless on an island. And living there brought me to a sense of environmental responsibility I had only paid lip service to before. Everything looks so different from the point of view of subsistence survival on a small island. Limitations are transparent. When one can see, physically, that resources are finite, one takes nothing for granted, and one takes care. I still tend to treat water as though it were gold, and electricity as a miracle. Certainly, I feel that island as microcosm is a useful educational tool. Perhaps that is one of the reasons I find myself living on another island now — Pigeon Island, in the far outer Solomons — with my three sons studying not only in a leaf hut school with local playmates, but out on the reefs with their fishing spears, and foraging for fruit, if they want any for supper, in the afternoons. But there is a limit to how long I am going to keep them away from the wider world, because I am not sure how well survival on an island equips one for survival in civilization.

7. It is strange, how I think of Tuin with such affection, when the very wildness and remoteness that were so attractive about it could have been the end of me. But I do look back upon that year as by far the most powerful of my young life. Anyone who has come 'close to the edge', in whatever way, will know how humbling it is. At the same time, I believe that a degree of hardship — and the necessity of confronting and managing the little thing that is self, among other survival skills — can open the way to true appreciation of living. Above all, Tuin taught me how much to value just being alive — and from that came the ability to feel an almost childlike joy in small things.

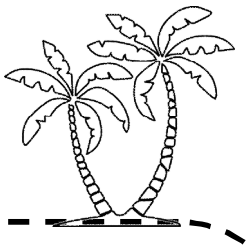
4.22 -



Speak on Lucy Irvine's interpretation of the Tuin Island co-surviving. You should use the following words and word-chunks while speaking :

- *in chunks;*
- *to dangle the carrot;*
- *consummate;*
- *to readjust;*
- *plethora;*
- *limbo / in limbo;*
- *self-imposed;*
- *commitment;*
- *the land Down Under;*
- *to vent;*
- *frustration;*
- *animosity;*
- *to lay one's cards on the table;*
- *meager;*
- *a costly mistake;*
- *to debilitate;*
- *to revel in;*
- *to deteriorate;*
- *impasse;*
- *a moot point;*
- *drastic;*
- *to jeopardize;*
- *a lump sum.*

SECTION III
DESERT ISLAND AND SURVIVAL STORIES



INTRODUCTORY NOTES

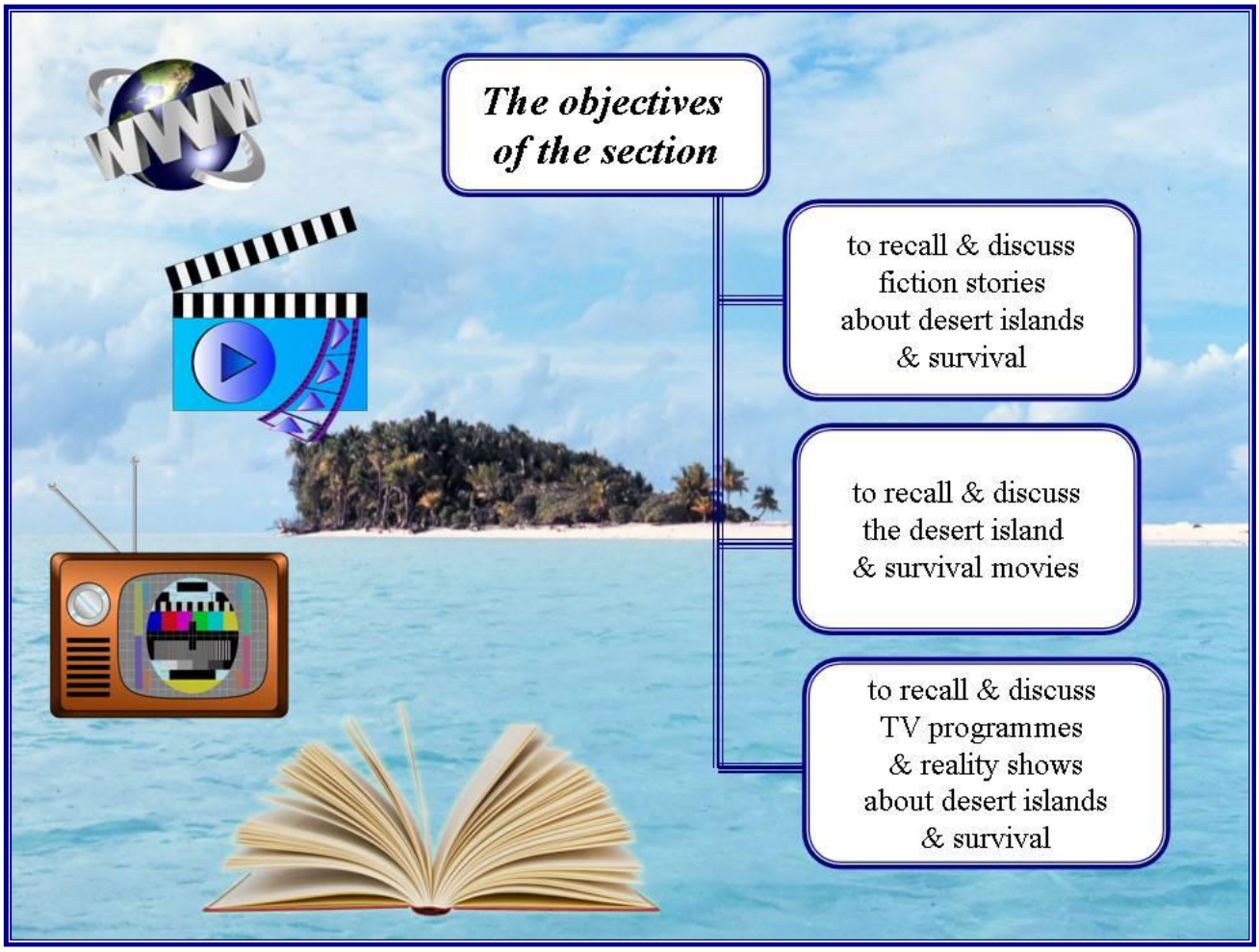
The stories about desert islands heat the imagination for centuries. The same is with the stories about surviving. People may be stranded after a shipwreck or plane crash, they may be abandoned in the wilderness, they may even appear in a different reality.

What to do to live on? How to turn the tide in one's own favour?

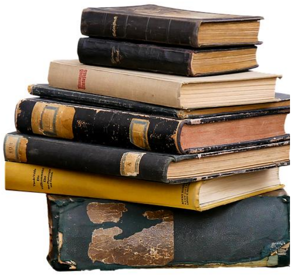
And these are not all the questions we ask when listening to such tales. We search the answers everywhere: in fiction, in movies, on TV, etc.

Section III suggests that you remember the desert island and survival stories that you have read or seen, as well as think over the ever-lasting popularity of such stories.

Are you an advert reader? Are you a passionate cinephile? Are you a fan of TV reality shows? Or are you just an inquisitive person? Anyway you'll have the opportunity to share opinions with your groupmates when working on the Section.



1. DESERT ISLAND & SURVIVAL STORIES IN FICTION



The number of books about desert islands and surviving is so large, that sometimes it's difficult to choose the one you will really enjoy.

Usually you are attracted first by the title of the book and its cover. Then you pay attention to the annotation on the verso of the title page or at the end of the book on its back cover.

The task you are going to fulfil may help you develop your skills in selecting the book which is really "yours".

1.1 -



Read the titles of the books from the list below. Work in pairs or small groups and discuss :

− which of them you would like to read and why.

Then rearrange the list (from 1 to 20) according to your preferences. Start with the book that is the most intriguing to you.

1. "*Starry Eyes*" by Jenn Bennett (2018)
2. "*Lord of the Flies*" by William Golding (1954)
3. "*Life of Pi*" by Yann Martel (2006)
4. "*Two Alone*" by Sandra Brown (1987)
5. "*Zeitoun*" by Dave Eggers (2009)
6. "*The Road*" by Cormac McCarthy (2006)
7. "*And Then There Were None*" by Agatha Christie (1939)
8. "*Concrete Island*" by James Graham Ballard (1974)
9. "*Feral Youth*" by Shaun David Hutchinson (2017)
10. "*Stranded*" by Melinda Braun (2015)
11. "*Hatchet*" by Gary Paulsen (1987)
12. "*Avalanche*" by Melinda Braun (2016)
13. "*Treasure Island!!!*" by Sara Levine (2012)
14. "*Foe*" by John Maxwell Coetzee (1986)
15. "*The Thousand Autumns of Jacob de Zoet*" by David Mitchell (2010)
16. "*The Revenant*" by Michael Punke (2002)
17. "*Dusk*" by Robbie Arnott (2024)
18. "*Castle of Water*" by Dane Huckelbridge (2017)
19. "*The Indifferent Stars Above : The Harrowing Saga of a Donner Party Bride*" by Daniel James Brown (2009)
20. "*Black Woods, Blue Sky*" by Eowyn Ivey (2025)

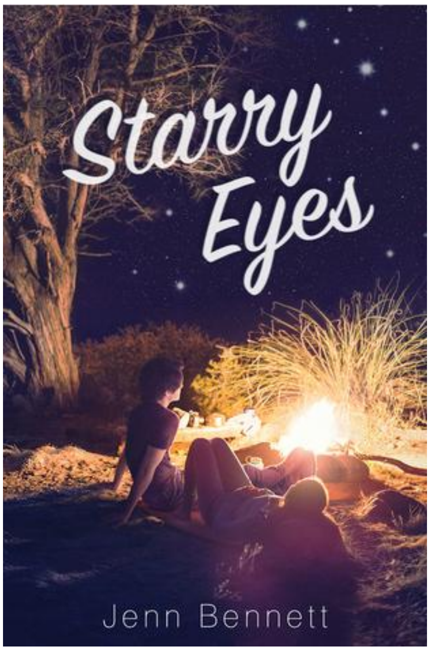
1.2 -



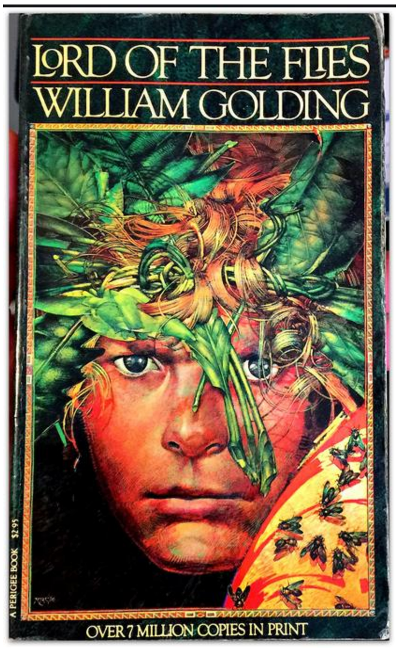
Now look at the covers of the books from the list above (ex. 1.1).

Work in pairs or small groups and :

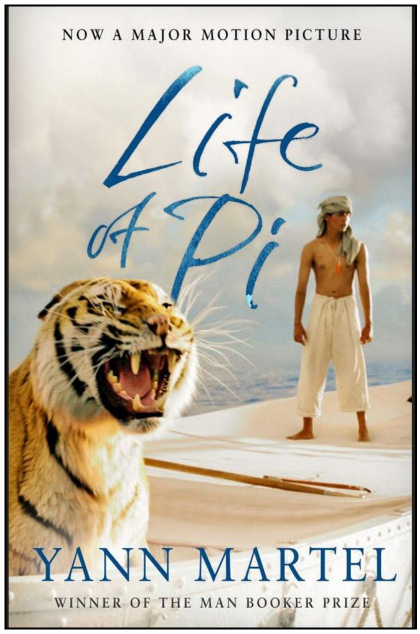
- **rearrange the list (from 1 to 20) by their attraction to you, relying on the cover only;**
  - **discuss if the order of the books in the new variant of your list of preferences has changed, how much and why;**
- **try to rearrange the list once more relying on both the title and the book cover;**
  - **discuss if your list of preferences remains the same. If it does, say – why.**



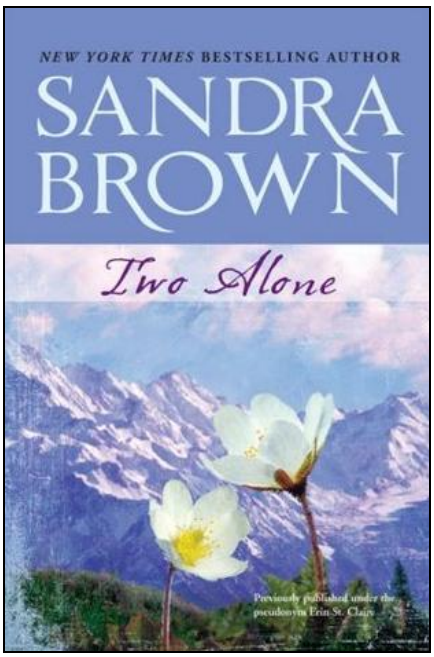
1. "Starry Eyes"
by Jenn Bennett (2018)



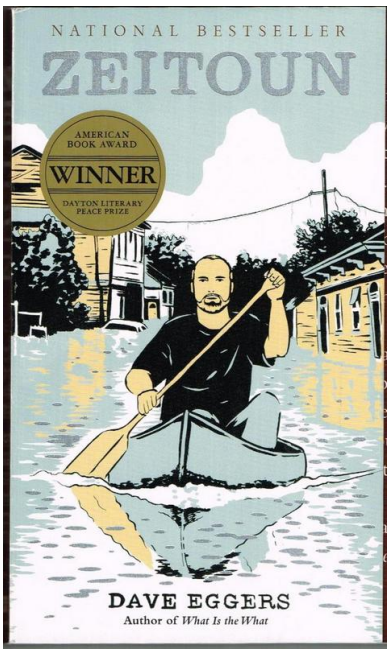
2. "Lord of the Flies"
by William Golding (1954)



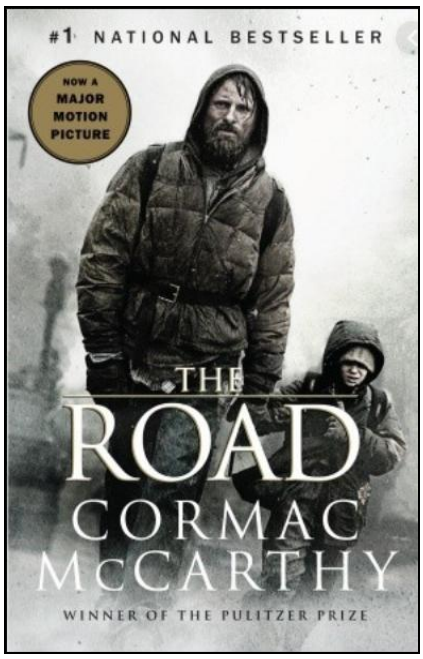
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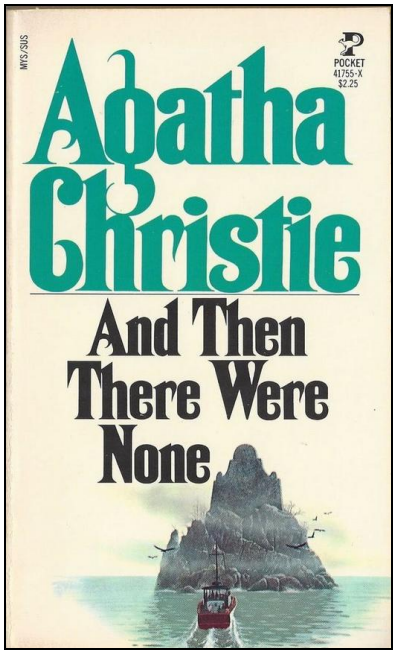
4. "Two Alone"
by Sandra Brown (1987)



5. "Zeitoun"
by Dave Eggers (2009)



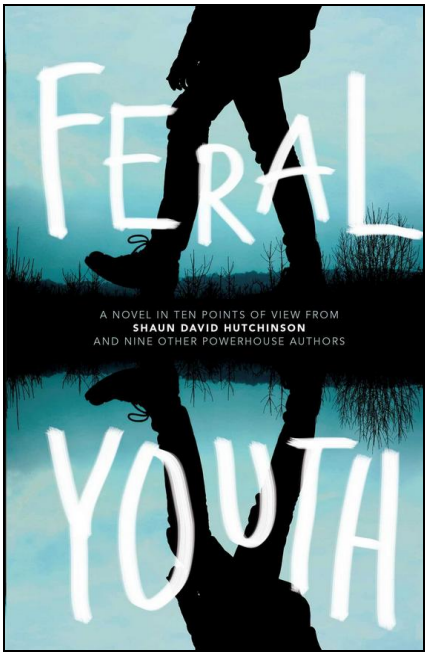
6. "The Road"
by Cormac McCarthy (2006)



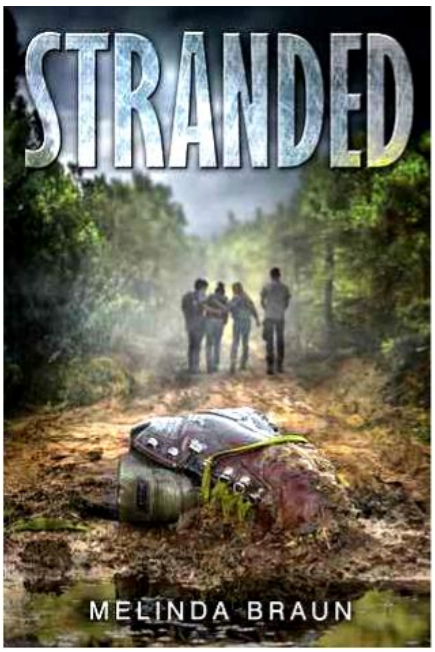
7. "And Then There Were None"
by Agatha Christie (1939)



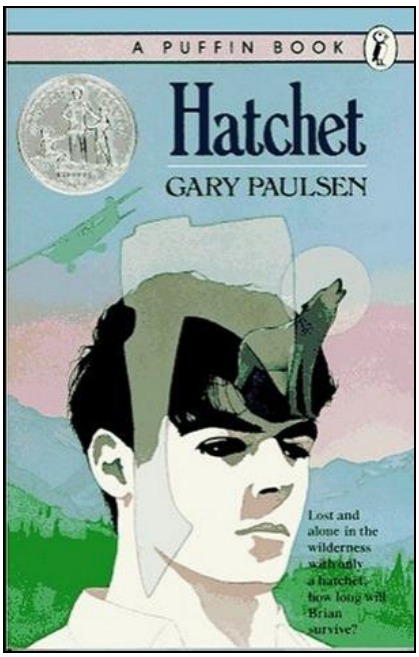
***8. "Concrete Island"* by James Graham Ballard (1974)**



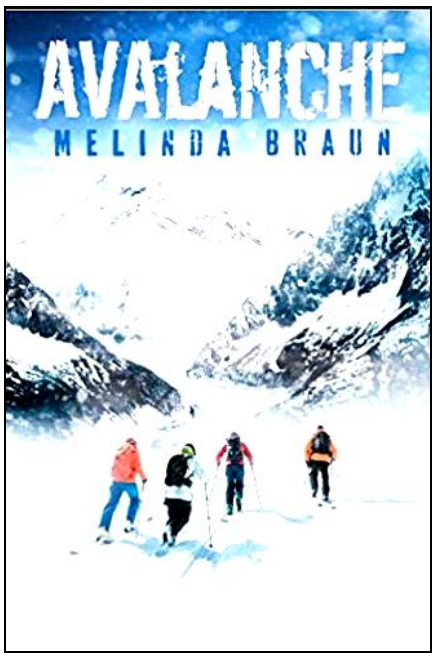
9. "Feral Youth"
by Shaun David Hutchinson (2017



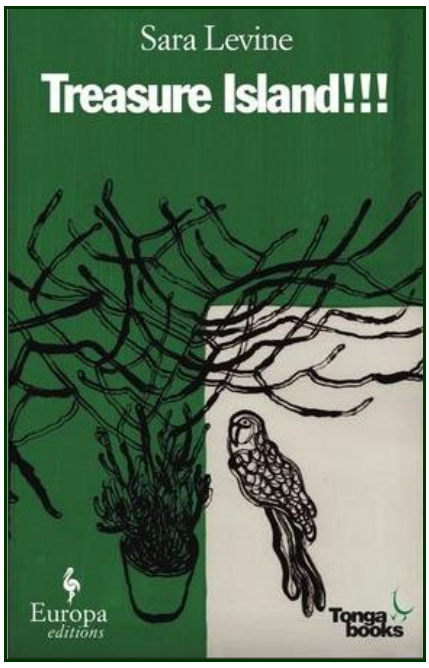
10. "Stranded"
by Melinda Braun (2015)



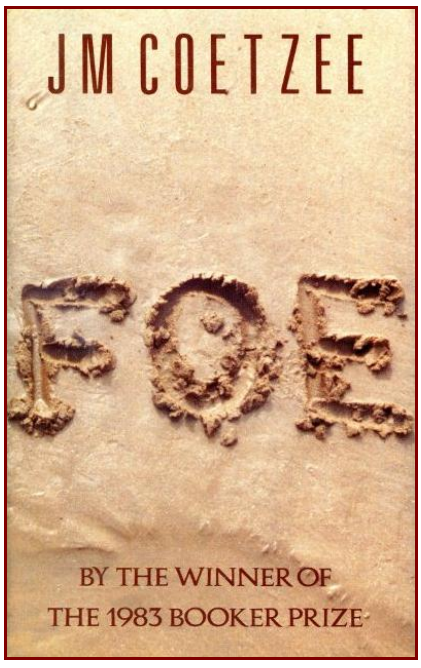
11. "Hatchet"
by Gary Paulsen (1987)



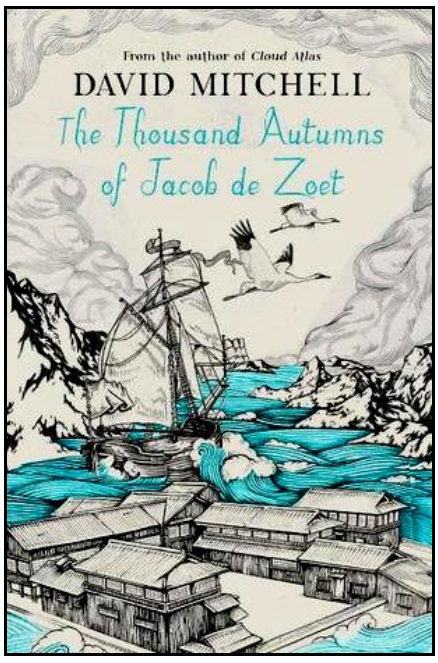
12. "Avalanche"
by Melinda Braun (2016)



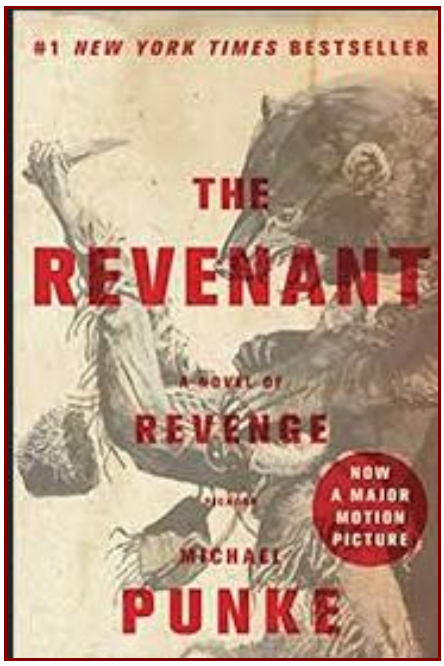
13. "Treasure Island!!!"
by Sara Levine (2012)



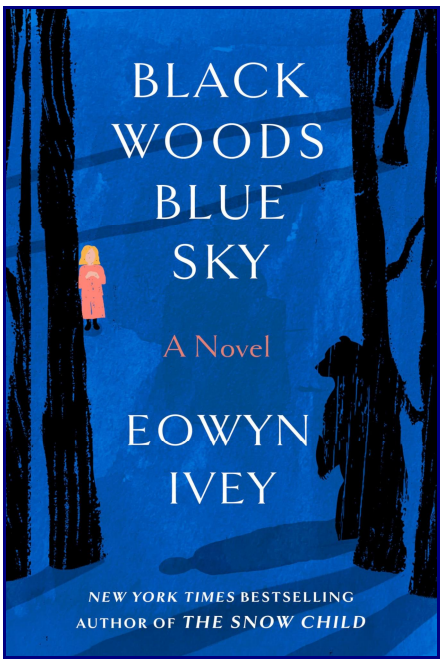
14. "Foe"
by John Maxwell Coetzee (1986)



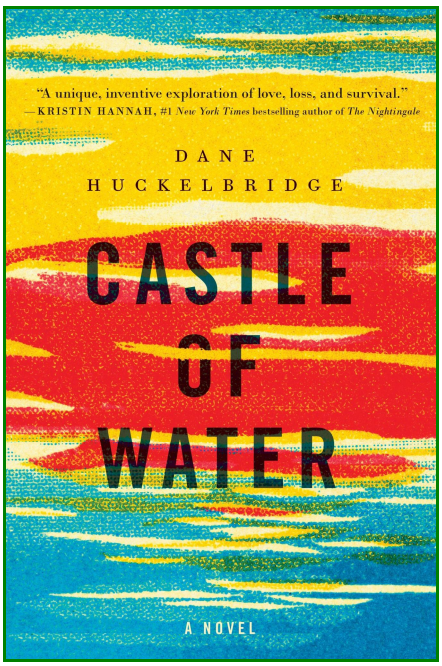
15. "The Thousand Autumns of Jacob de Zoet"
by David Mitchell (2010)



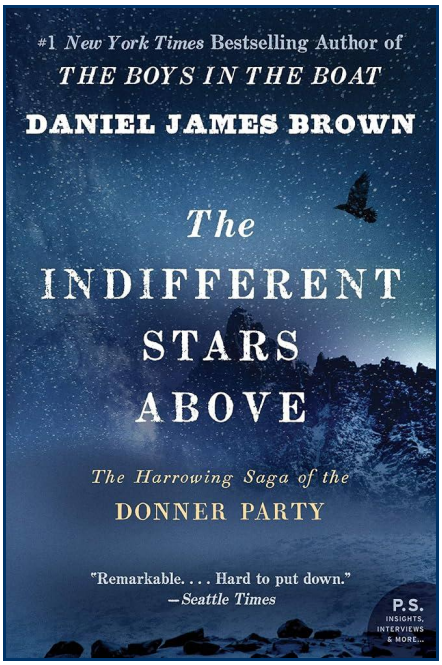
16. "The Revenant"
by Michael Punke (2002)



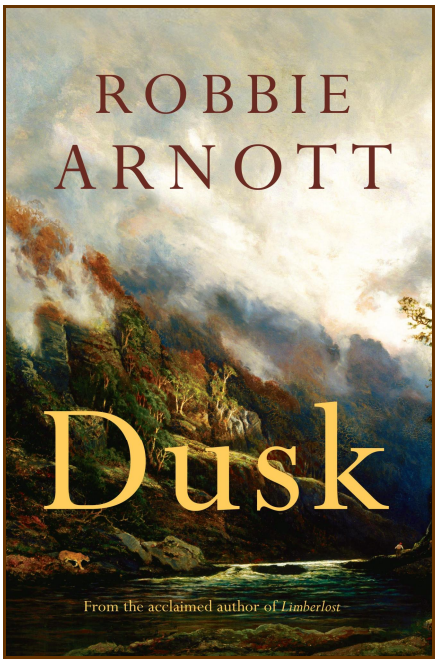
17. "Black Woods, Blue Sky"
by Eowyn Ivey (2025)



18. "Castle of Water"
by Dane Huckelbridge (2017)



19. "The Indifferent Stars Above : The Harrowing Saga of a Dobber Party Bride"
by Daniel James Brown (2009)



20. "Dusk"
by Robbie Arnott (2024)

1.3 -

The pickiest readers do not only confine themselves to the title and cover of the book. They can't but read the annotation of the book before they make their decision on the book quality.



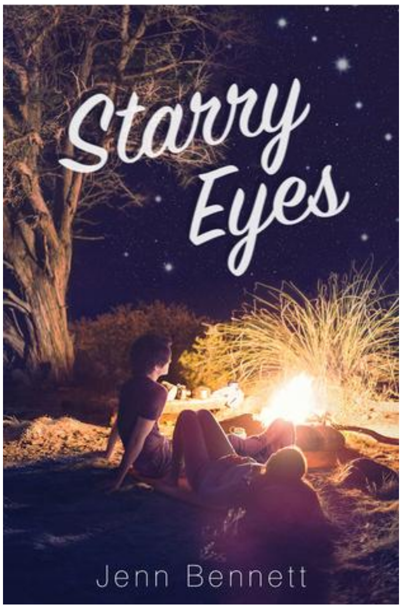
Read the annotations of the books from 1.1 list.

Work in pairs or small groups and :

- **rearrange the list from the most to the least interesting book (as you think) relying on the annotation only;**
- **discuss if the order of the books in the new variant of your list of preferences has changed in comparison with the previous two variants (according to the titles and covers of the books); if it has changed, explain — why;**
- **try to rearrange the list once again relying on all the elements — the title of the book, its cover and the annotation;**
- **discuss if your list of preferences remains the same. If it has changed, then say — why.**

1. "Starry Eyes" by *Jenn Bennett (2019)*

In this romantic dramedy from the author of *Alex, Approximately*, a teen girl's way-too-ordinary life is driven off the beaten path when she's abandoned in the wilderness with her worst adversary — the boy who broke her heart.



Ever since last year's homecoming dance, best friends-turned-best enemies Zorie and Lennon have made an art of avoiding each other. It doesn't hurt that their families are the modern day, Californian version of the Montagues and Capulets.

But when a group camping trip goes south, Zorie and Lennon find themselves stranded in the wilderness. Alone. Together.

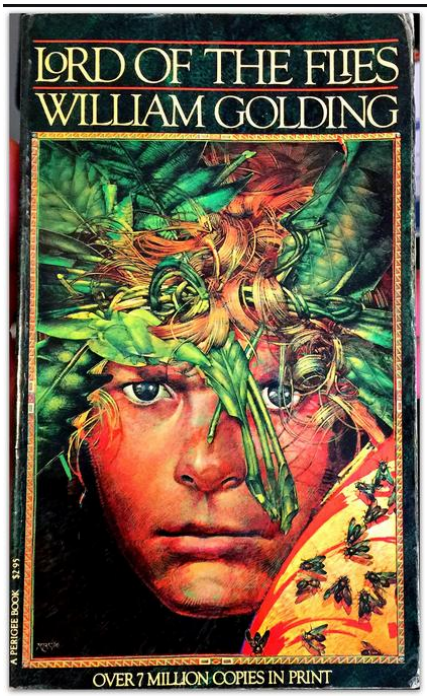
What could go wrong?

With no one but each other for company, Zorie and Lennon have no choice but to hash out their issues via witty jabs and insults as they try to make their way to safety. But fighting each other while also fighting off the forces of nature makes getting out of the woods in one piece less and less likely.

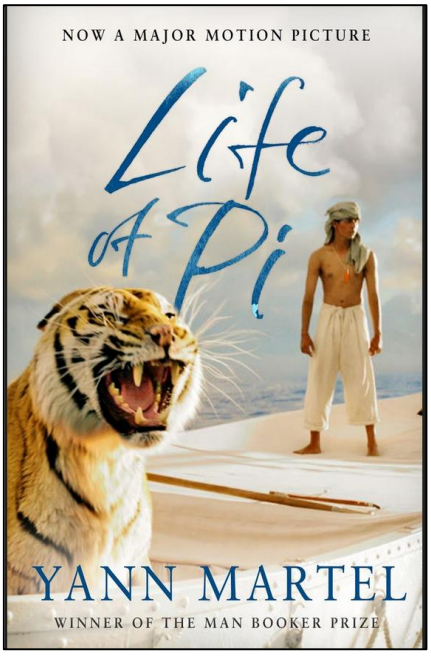
And as the two travel deeper into Northern California's rugged backcountry, secrets and hidden feelings surface. But can Zorie and Lennon's rekindled connection survive out in the real world? Or was it just a result of the fresh forest air and the magic of the twinkling stars?

2. "Lord of the Flies" by *William Golding (1954)*

At the dawn of the next world war, a plane crashes on an uncharted island, stranding a group of schoolboys. At first, with no adult supervision, their freedom is something to celebrate; this far from civilization the boys can do anything they want. Anything. They attempt to forge their own society, failing, however, in the face of terror, sin and evil. And as order collapses, as strange howls echo in the night, as terror begins its reign, the hope of adventure seems as far from reality as the hope of being rescued. Labeled a parable, an allegory, a myth, a morality tale, a parody, a political treatise, even a vision of the apocalypse, Lord of the Flies is perhaps our most memorable novel about "the end of innocence, the darkness of man's heart."



And as the two travel deeper into Northern California's rugged backcountry, secrets and hidden feelings surface. But can Zorie and Lennon's rekindled connection survive out in the real world? Or was it just a result of the fresh forest air and the magic of the twinkling stars?



3. "Life of Pi" by *Yann Martel (2006)*

This 2002 Booker-winner is set mainly on a lifeboat that the novel's 16-year-old narrator, Pi, shares for 227 days with a 450lb Royal Bengal tiger. This comes about because the ship on which Pi and his zookeeping family are travelling sinks, leaving him the sole human survivor.

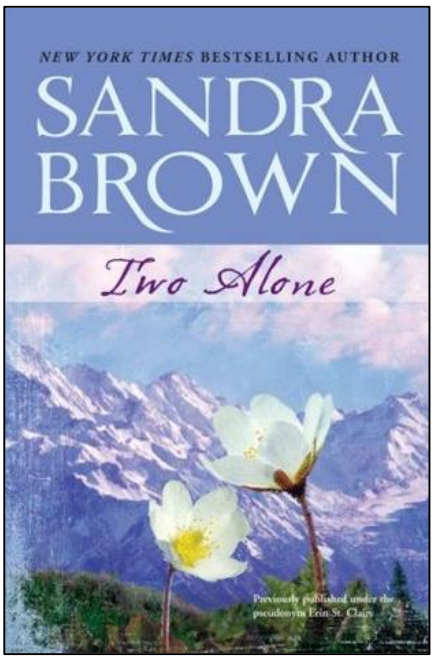
A zebra, hyena, orangutan and tiger clamber on board the lifeboat and proceed to devour one another, leaving just the tiger. Pi manages to keep the tiger at bay and he eventually makes it to Mexico, where two rescue officers don't believe a word of the story he tells them.

4. "Two Alone" by *Sandra Brown (1987)*

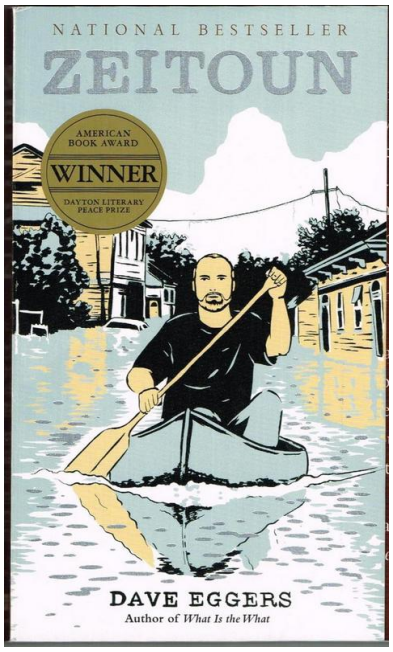
But after a plane crash stranded them in the remote reaches of the north, the strangers had no choice but to depend on one another. Beautiful and self-confident businesswoman Rusty Carlson was hurt, terrified and alone with a man she feared. But one thing was certain — she would surely die without his help.

Vietnam vet Cooper Landry had a deep-rooted grudge against beautiful women like Rusty. Experience had taught him they were takers. But he'd survived far worse dangers, and this time he'd be damned if he'd let her risk his chance for survival.

But there were predators in the dense woods — both animal and human — and the odds were against them. They could handle that. What Rusty and Cooper weren't prepared for was the discovery that they desired more than just survival...



5. "Zeitoun" by *Dave Eggers (2009)*

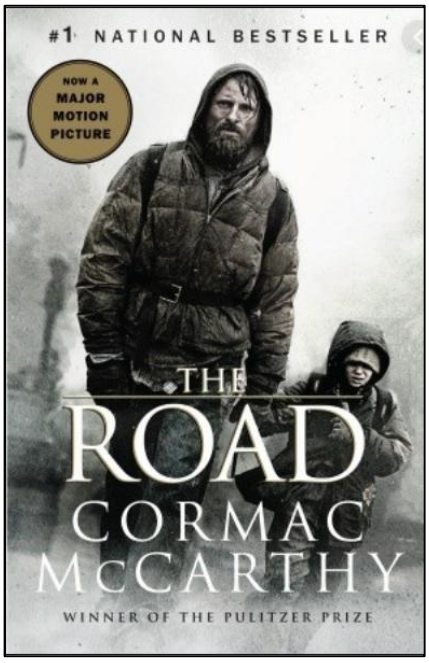


The true story of one family, caught between America's two biggest policy disasters : the war on terror and the response to Hurricane Katrina.

Abdulrahman and Kathy Zeitoun run a house-painting business in New Orleans. In August of 2005, as Hurricane Katrina approaches, Kathy evacuates with their four young children, leaving Zeitoun to watch over the business. In the days following the storm he travels the city by canoe, feeding abandoned animals and helping elderly neighbors.

Then, on September 6th, police officers armed with M-16s arrest Zeitoun in his home. Told with eloquence and compassion, Zeitoun is a riveting account of one family's unthinkable struggle with forces beyond wind and water.

6. "The Road" by *Cormac McCarthy (2006)*



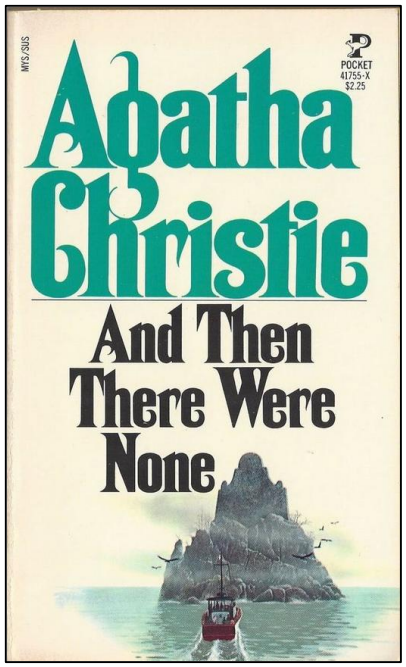
A searing, postapocalyptic novel destined to become Cormac McCarthy's masterpiece.

A father and his son walk alone through burned America. Nothing moves in the ravaged landscape save the ash on the wind. It is cold enough to crack stones, and when the snow falls it is gray. The sky is dark. Their destination is the coast, although they don't know what, if anything, awaits them there. They have nothing; just a pistol to defend themselves against the lawless bands that stalk the road, the clothes they are wearing, a cart of scavenged food — and each other.

The Road is the profoundly moving story of a journey. It boldly imagines a future in which no hope

remains, but in which the father and his son, “each the other’s world entire,” are sustained by love. Awesome in the totality of its vision, it is an unflinching meditation on the worst and the best that we are capable of : ultimate destructiveness, desperate tenacity, and the tenderness that keeps two people alive in the face of total devastation.

7. “And Then There Were None” by *Agatha Christie (1939)*



First, there were ten — a curious assortment of strangers summoned as weekend guests to a private island off the coast of Devon.

Their host, an eccentric millionaire unknown to all of them, is nowhere to be found and eight guests are entertained not by their expected hosts but by another married couple. All that the guests have in common is a wicked past they're unwilling to reveal — and a secret that will seal their fate. For each has been marked for murder.

They discover that the boat normally delivering supplies to the island has stopped arriving; then, one by one, they start being murdered. Before the weekend is out, there will be none. And only the dead are above suspicion, leaving a tantalising mystery that Inspector Legge, with his customary ineptitude, fails to clear up.

Originally called *Ten Little Niggers*, Christie's 1939 novel is the bestselling detective story of all time.

8. “Concrete Island” by *J.G. Ballard (1974)*

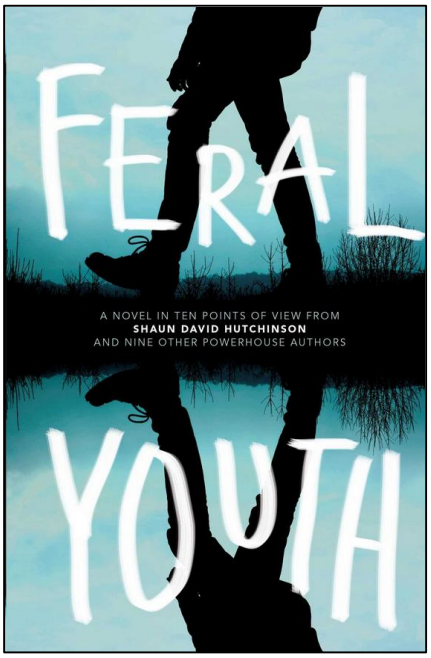


Driving home from his office in central London, Robert Maitland, a 35-year-old architect, is involved in a sudden accident when his car has a blow-out.

It swerves off the embankment and lands in a small traffic island that lies beneath three converging motorways.

Maitland is shaken but uninjured; he sets off to climb the embankment and call for help. But his real ordeal is now about to begin. For no one will stop for him, and he finds that he is marooned like a latter-day Crusoe on this concrete island in the centre of one of the world's largest and most modern cities, his only resources are the contents of his crashed car and his own reserves of strength and will.

9. "Feral Youth" by *Shaun David Hutchinson (2017)*

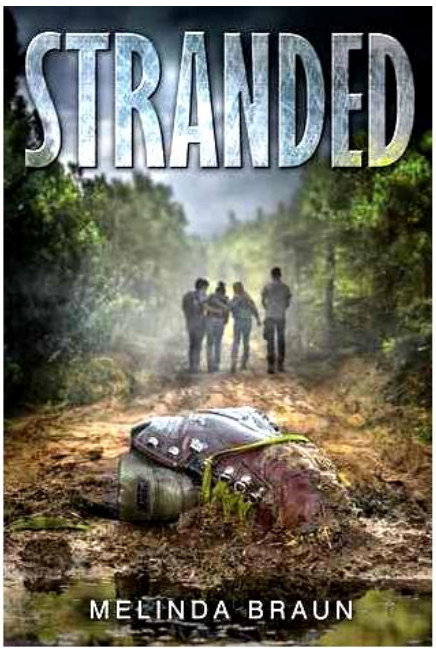


At Zeppelin Bend, an outdoor education program designed to teach troubled youth the value of hard work, cooperation, and compassion, ten teens are left alone in the wild. The teens are a diverse group who come from all walks of life, and they were all sent to Zeppelin Bend as a last chance to get them to turn their lives around. They've just spent nearly two weeks learning to survive in the wilderness, and now their instructors have dropped them off eighteen miles from camp with no food, no water, and only their packs, and they'll have to struggle to overcome their vast differences if they hope to survive.

Inspired by *The Canterbury Tales*, Feral Youth features characters, each complex and damaged in their own ways, who are enticed to tell a story (or two) with the promise of a cash prize. The stories range from noir-inspired revenge tales to mythological stories of fierce heroines and angry gods. And while few of the stories are claimed to be based in truth, they ultimately reveal more about the teller than the truth ever could.

10. "Stranded" by *Melinda Braun (2015)*

It's human nature to survive.



Searching for some kind of peace after the tragic death of her younger sister, Emma ventures with a hiking group into the massive and treacherous wilderness of the Boundary Waters — a rugged land filled with wild animals, twisting rivers, and, Emma hopes, the quiet solitude she so desperately needs.

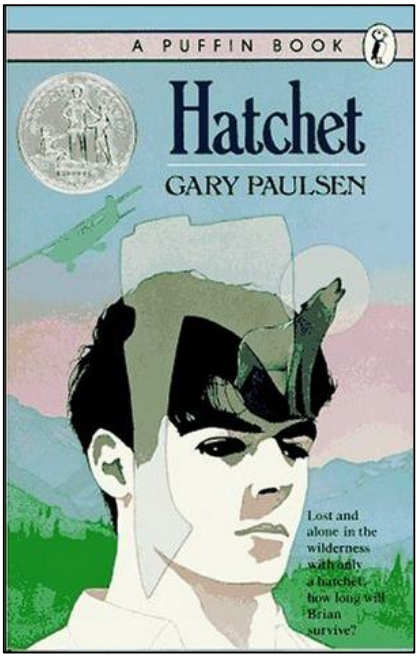
But Mother Nature has other plans.

When a freak windstorm kills the group's guide, Emma and three other survivors are left stranded with no compass, no map, and just a handful of supplies. Their only hope is to make it to the mighty Lake Superior, where maybe, just maybe, they will be rescued before it's too late.

Lost, hungry, and exhausted, Emma and her small group must endure every storm, every dangerous animal, and even the looming threat of hypothermia if they hope to survive. But time is running out — and one fellow camper will do whatever it takes to make it out of the Boundary Waters alive. Even if he's the only one.

A psychological thriller mixed with intense action, *Stranded* asks that all-too-important question : What would you do in order to survive?

11. "Hatchet" by *Gary Paulsen (1987)*



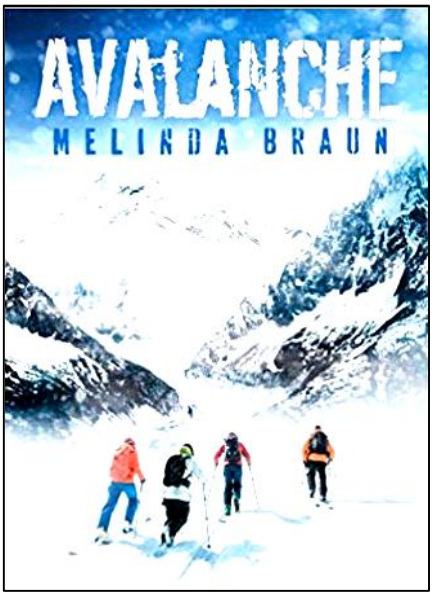
Brian is on his way to Canada to visit his estranged father when the pilot of his small prop plane suffers a heart attack. Brian is forced to crash-land the plane in a lake — and finds himself stranded in the remote Canadian wilderness with only his clothing and the hatchet his mother gave him as a present before his departure.

Brian had been distraught over his parents' impending divorce and the secret he carries about his mother, but now he is truly desolate and alone. Exhausted, terrified, and hungry, Brian struggles to find food and make a shelter for himself. He has no special knowledge of the woods, and he must find a new kind of awareness and patience as he meets each day's challenges. Is the water safe to drink? Are the berries he finds poisonous?

Slowly, Brian learns to turn adversity to his advantage — an invading porcupine unexpectedly shows him how to make fire, a devastating tornado shows him how to retrieve supplies from the submerged airplane. Most of all, Brian leaves behind the self-pity he has felt about his predicament as he summons the courage to stay alive.

A story of survival and of transformation, this riveting book has sparked many a reader's interest in venturing into the wild.

12. "Avalanche" by *Melinda Braun (2016)*



Two groups of teens — those waiting to be saved and those doing the saving — are in a race against time and a battle against Mother Nature after an avalanche traps them in an isolated cabin in this chilling novel.

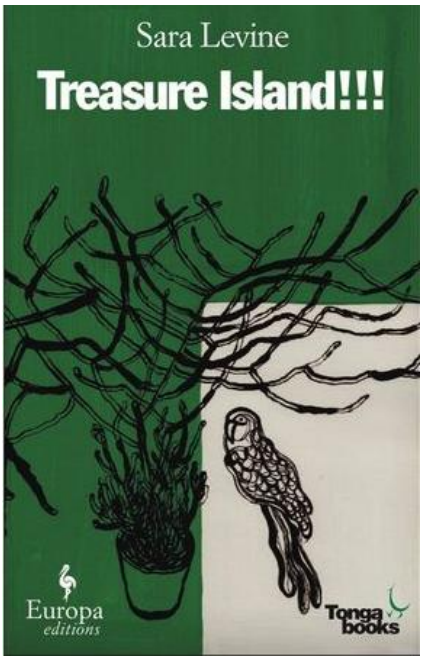
A trip like that is exactly what Matt was hoping for — a fun adventure. A daring escape. A once-in-a-lifetime opportunity to go cross country skiing in a thrilling but dangerous pass through the Rocky Mountains. The perfect way for Matt to forget about his disappointing father and maybe let loose a little with his best friend and a group of carefree adrenaline junkies.

But then their guide takes them off-path … and straight into an avalanche. By the time they make it safely into an abandoned cabin, one skier is dead and

another severely injured. Trapped with no heat, no water, and no radio the group decides to wait it out. Help will come. It *has* to.

Until it doesn't. And Matt knows if they wait any longer they'll be dead — just another bunch of victims in Mother Nature's twisted games. Armed with only a handful of supplies and his fierce determination Matt decides to goes head-to-head with the elements, battling hypothermia, frostbite, and even mountain lions in order to find help and save them all. That is if Mother Nature doesn't kill him first.

13. "Treasure Island!!!" by *Sara Levine (2012)*

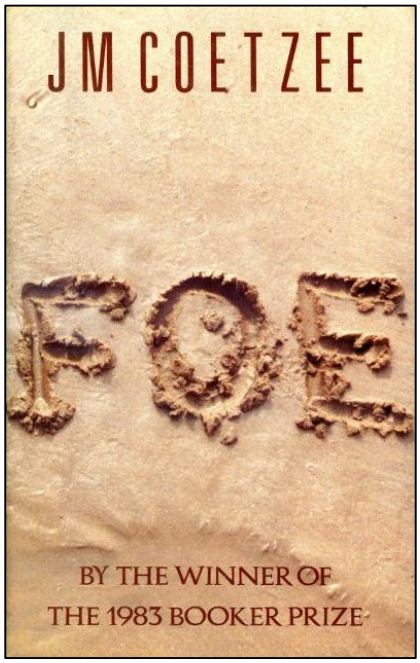


When a college graduate with a history of hapless jobs (ice cream scooper; gift wrapper; laziest ever part-time clerk at The Pet Library) reads Robert Louis Stevenson's novel *Treasure Island*, she is dumbstruck by the timid design of her life. When had she ever dreamed a scheme? When had she ever done a foolish, overbold act? When had she ever, like Jim Hawkins, broke from her friends, raced for the beach, stolen a boat, killed a man, and eliminated an obstacle that stood in the way of her getting a hunk of gold?

Convinced that Stevenson's book is cosmically intended for her, she redesigns her life according to its Core Values : boldness, resolution, independence and horn-blowing. Accompanied by her mother, her sister, and a hostile Amazon parrot that refuses to follow the script, our heroine embarks on a domestic adventure more frightening than anything she'd originally planned.

Treasure Island!!! is the story of a ferocious obsession, told by an original voice-intelligent, perverse, relentlessly self-extricating, and funny.

14. "Foe" by *J. M. Coetzee (1986)*



With the same electrical intensity of language and insight that he brought to *Waiting for the Barbarians* , J. M. Coetzee reinvents the story of Robinson Crusoe — in so doing, directs our attention to the seduction and tyranny of storytelling itself

In 1720 the eminent man of letters Daniel Foe is approached by Susan Barton, lately a castaway on a desert island. She wants him to tell her story, and that of the enigmatic man who has become her rescuer, companion, master, and sometimes lover : Cruso (no

"e" here). Susan Barton spent a year on the island with Cruso and Friday before they were all "rescued" by a passing ship. Cruso is dead, and his manservant, Friday, is incapable of speech.

Most of the short novel is addressed to Daniel Foe (who added the "De" to his family name) as Barton tries to get him to write up an island adventure story based on her story.

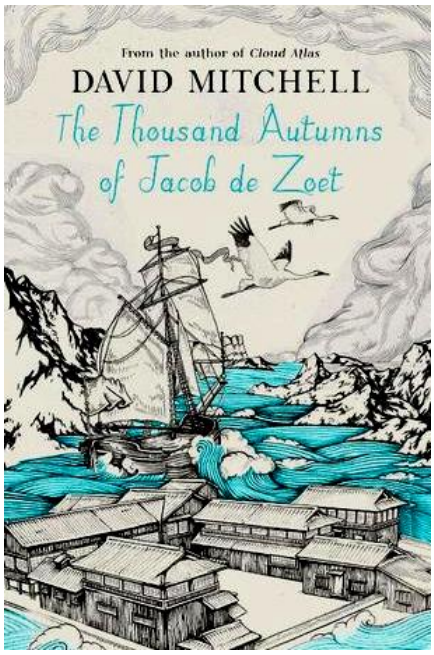
As she tries to relate the truth about him, the ambitious Barton cannot help turning Cruso into her invention. The wild divergences between Robinson Crusoe and the version Barton presents include Cruso's lack of practicality, the inability of Foe's Friday to speak because his tongue has been cut off, and Barton's failure to make any appearance in Defoe's book.

For as narrated by Foe — by Coetzee himself — stories we thought we knew acquire depths that are at once treacherous, elegant, and unexpectedly moving.

Coetzee raises questions, both serious and mischievous, about art, imagination, and the precarious positions of Barton and Friday in their times.

When Coetzee won the Nobel in 2003, he revisited the island. Taking on the persona of Defoe's Crusoe for his acceptance speech, he lamented all of the "plagiarists and imitators" who "foisted on the public their own feigned stories of the castaway."

15. "The Thousand Autumns of Jacob de Zoet" by *D. Mitchell (2010)*



In 2007, Time magazine named him one of the most influential novelists in the world. He has twice been short-listed for the Man Booker Prize. The New York Times Book Review called him simply "a genius." Now David Mitchell lends fresh credence to The Guardian's claim that "each of his books seems entirely different from that which preceded it." *The Thousand Autumns of Jacob de Zoet* is a stunning departure for this brilliant, restless, and wildly ambitious author, a giant leap forward by even his own high standards. A bold and epic novel of a rarely visited point in history, it is a work as exquisitely rendered as it is irresistibly readable.

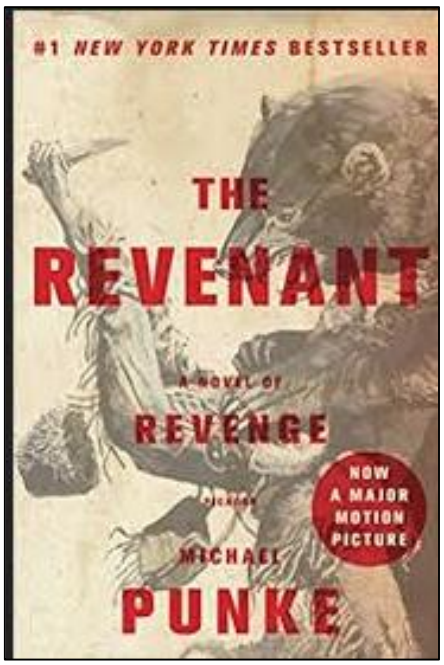
The year is 1799, the place Dejima in Nagasaki Harbor, the "high-walled, fan-shaped artificial island" that is the Japanese Empire's single port and sole window onto the world, designed to keep the West at bay; the farthest outpost of the war-ravaged Dutch East Indies Company; and a de facto prison for the dozen foreigners permitted to live and work there. To this place of devious merchants, deceitful interpreters, costly courtesans, earthquakes, and typhoons comes Jacob de

Zoet, a devout and resourceful young clerk who has five years in the East to earn a fortune of sufficient size to win the hand of his wealthy fiancée back in Holland.

But Jacob's original intentions are eclipsed after a chance encounter with Orito Aibagawa, the disfigured daughter of a samurai doctor and midwife to the city's powerful magistrate. The borders between propriety, profit, and pleasure blur until Jacob finds his vision clouded, one rash promise made and then fatefully broken. The consequences will extend beyond Jacob's worst imaginings. As one cynical colleague asks, "Who ain't a gambler in the glorious Orient, with his very life?"

A magnificent mix of luminous writing, prodigious research, and heedless imagination, The Thousand Autumns of Jacob de Zoet is the most impressive achievement of its eminent author.

16. "The Revenant" by *Michael Punke (2002)*



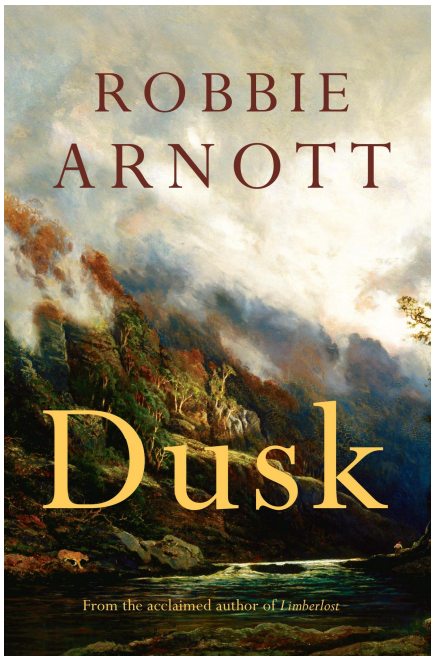
The novel that inspired the epic new movie starring Leonardo DiCaprio and Tom Hardy.

Hugh Glass isn't afraid to die. He's done it once already.

Rocky Mountains, 1823. The trappers of the Rocky Mountain Fur Company live a brutal frontier life. Hugh Glass is one of the most respected men in the company, an experienced frontiersman and an expert tracker. But when a scouting mission puts Glass face-to-face with a grizzly bear, he is viciously mauled and not expected to survive. Two men from the company are ordered to remain with him until his inevitable death. But, fearing an imminent attack, they abandon Glass, stripping him of his prized rifle and hatchet.

As Glass watches the men flee, he is driven to survive by one all-consuming desire : revenge. With shocking grit and determination, he sets out on a three-thousand-mile journey across the harsh American frontier, to seek revenge on the men who betrayed him.

17. "Dusk" by *Robbie Arnott* (2024)



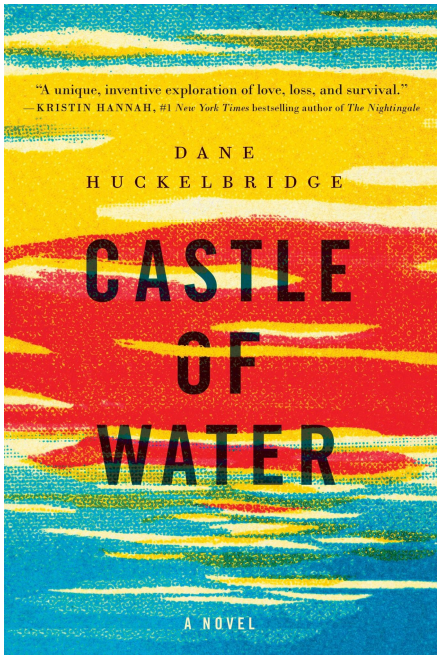
For fans of North Woods and The Vaster Wilds, "*Dusk*" is a propulsive, moody, and atmospheric take on the Western.

In the distant highlands, a puma named Dusk is killing shepherds. Down in the lowlands, twins Iris and Floyd are out of work, money and friends. When they hear that a bounty has been placed on Dusk, they

reluctantly decide to join the hunt. As they journey up into this wild, haunted country, they discover there's far more to the land and people of the highlands than they imagined. And as they close in on their prey, they're forced to reckon with conflicts both ancient and deeply personal.

From the critically acclaimed and award-winning author of *"The Rain Heron"*, *"Dusk"* is a masterful, mythical tale of loss, redemption, and survival.

18. *"Castle of Water"* by *Dane Huckelbridge* (2027)



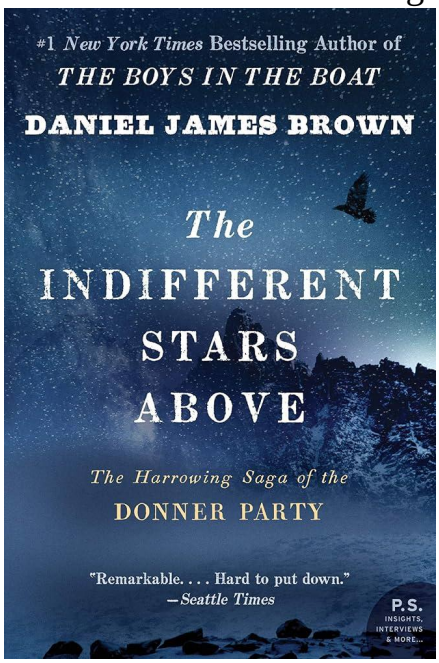
Two very different people, one very small island.

For Sophie Ducel, her honeymoon in French Polynesia was intended as a celebration of life. The proud owner of a thriving Parisian architecture firm, co-founded with her brilliant new husband, Sophie had much to look forward to — including a visit to the island home of her favorite singer, Jacques Brel.

For Barry Bleecker, the same trip was meant to mark a new beginning. Turning away from his dreary existence in Manhattan finance, Barry had set his sights on fine art, seeking creative inspiration on the other side of the world — just like his idol, Paul Gauguin.

But when their small plane is downed in the middle of the South Pacific, the sole survivors of the wreck are left with one common goal : to survive. Stranded hundreds of miles from civilization, on an island the size of a large city block, the two castaways must reconcile their differences and learn to draw on one another's strengths if they are to have any hope of making it home.

Told in mesmerizing prose, with charm and rhythm entirely its own, Dane Huckelbridge's *"Castle of Water"* is more than just a reimagining of the classic castaway story. It is a stirring reflection on love's restorative potential, as well as a poignant reminder that home — be it a flat in Paris, a New York apartment, or a desolate atoll a world away — is where the heart is.



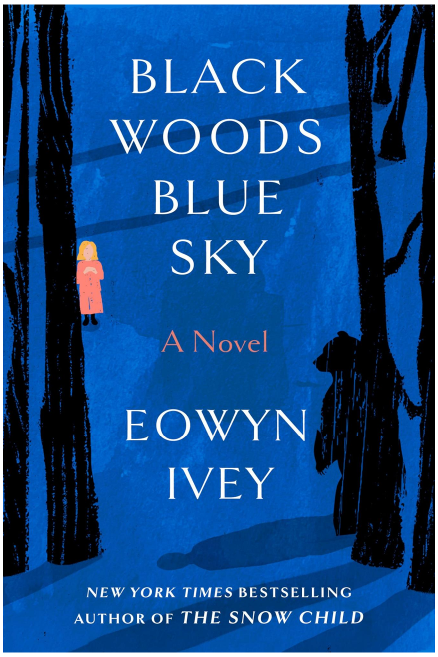
19. *"The Indifferent Stars Above : The Harrowing Saga of a Donner Party Bride"* by *Daniel James Brown* (2009)

In April of 1846, twenty-one-year-old Sarah Graves, intent on a better future, set out west from Illinois with her new husband, her parents, and eight

siblings. Seven months later, after joining a party of emigrants led by George Donner, they reached the Sierra Nevada Mountains as the first heavy snows of the season closed the pass ahead of them. In early December, starving and desperate, Sarah and fourteen others set out for California on snowshoes and, over the next thirty-two days, endured almost unfathomable hardships and horrors.

In this gripping narrative, Daniel James Brown sheds new light on one of the most infamous events in American history. Following every painful footstep of Sarah's journey with the Donner Party, Brown produces a tale both spellbinding and richly informative.

20. *“Black Woods, Blue Sky”* by *Eowyn Ivey* (2025)



An unforgettable dark fairy tale that asks, Can love save us from ourselves?

Birdie’s keeping it together; of course she is. So she’s a little hungover sometimes, and she has to bring her daughter, Emaleen, to her job waiting tables at an Alaskan roadside lodge, but she’s getting by as a single mother in a tough town. Still, Birdie can remember happier times from her youth, when she was free in the wilds of nature.

Arthur Neilsen, a soft-spoken and scarred recluse who appears in town only at the change of seasons, brings Emaleen back to safety when she gets lost in the woods. Most people avoid him, but to Birdie he represents everything she’s ever longed for. She finds herself falling for Arthur and the land he knows so well. Against the warnings of those who care about them, Birdie and Emaleen move to his isolated cabin in the mountains on the far side of the Wolverine River.

It’s just the three of them in the vast black woods, far from roads, telephones, electricity, and outside contact, but Birdie believes she has come prepared. At first, it’s idyllic, but soon Birdie discovers that Arthur is something much more mysterious and dangerous than she could have imagined, and that like the Alaska wilderness, a fairy tale can be as dark as it is beautiful.



NB! ***The annotations and book covers here are retrieved from “Goodreads”. It is the world’s largest site for readers and book recommendations founded in 2007.***

1.4 -

In the previous exercises you have tried to choose a book for reading in different ways : basing only on the title of the book or on its cover or on its annotation. You have also tried to choose a book on the basis of several elements

at once : first — the title and cover of the book, then — the title, the cover and the annotation of the book.



Now work in pairs or small groups and discuss :

- which of these ways is the most convenient for you (give your reasons);
- if there are some more books which are not included into the list, but which you have read or would like to read. Give your reasons.

1.5 -



Today you may encourage the others to read a book in different ways. The most common is through annotations or summaries. You may also inform your subscribers in media or social networks. The book trailers are often used for that.

According to the "Author Learning Center" (ALC) — the online author education community —

> ***a book trailer*** *is a short promotional video distributed across multiple platforms to help you increase your online presence and reach a wider audience. It also gives readers a unique way to be introduced to your book and marketing message, other than a traditional book summary or review.*

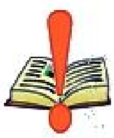


There are also some essential rules of how to create an effective book trailer, which are suggested by ALC for the authors who want to promote their own books effectively.

Study some of these essential rules and try to create a trailer for a desert island or survival book you'd like your groupmates to read.

ELEMENTS OF AN EFFECTIVE BOOK TRAILER

< … >



1. Target

Before you begin creating a book trailer, you must know your target audience. < … > What motivates them? What inspires them? Where do they find their next books to read? Create a profile of your typical reader and craft your book trailer accordingly.

2. Hook

A book trailer should highlight your book's hook — it's what makes your book unique from all of the others in the marketplace and will attract readers. You should be able to define the hook in a brief headline or sentence. Concentrating on expressing this hook will keep your book trailer focused and simple, instead of muddled with too many details. In an effective book trailer, you don't need to summarize your entire novel nor do you need to express the lesson of each chapter of your nonfiction book. < … > A powerful hook lays the foundation for a great book trailer.

3. Length

< … > An effective book trailer should be thirty to ninety seconds in length. Viewers may tolerate longer book trailers depending on how and where they are viewing it. For example, people visiting your website may be more likely to watch a longer video than those who see your book trailer linked from Twitter. Consider creating a short and long version of your book trailer if the short format seems too constricting. < … >

4. Imagery

The benefit of using video to help promote and sell your book is that you can use powerful imagery to express the tone of your book. But with this great opportunity comes the risk of setting the wrong tone. One way to ensure you set the right tone is to rely on high-quality, professional photos, graphics, and videos. < … > If you want to be featured in your video, be aware of how you appear on camera, including what you wear, how you speak, and the location. < … > Also, fiction readers often enjoy creating their own images of the characters, so you may want to avoid images of characters altogether, unless they are already included in your book.

5. Audio

Along with imagery in video, audio also impacts the viewer. When you create a book trailer using mostly text and images, music can be the ingredient that pulls it all together and helps set the tone in your book trailer. Additionally, you may include voiceover in your video. The key to an effective voiceover is not only what is said, but how it's said. Find the right voice for your book, whether the voice is dark, soothing, or energetic. You don't need to use your own voice. < … >

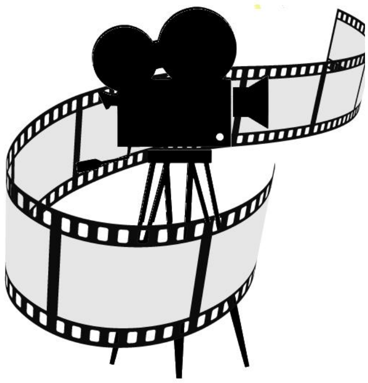
6. Call to Action

When creating an effective book trailer don't overlook the importance of a call to action. The call to action should appear briefly at the end of the book trailer and direct the viewer to the next step. < … >



NB! ***If the task is technically difficult for you to do, you may write an annotation of a book to encourage your groupmates to read it.***

2. DESERT ISLAND & SURVIVAL STORIES IN MOVIES



The movies about people stranded on desert islands or in the wild are no less popular than fiction about the same adventures. The online resources about films have even a special tab for the so-called "survival in the wilderness" movies and, surely, there are a lot of rating lists of the desert island movies.

Some of those films are the adapted versions of the famous books. The others are based on true stories. A lot of such films are figments of the imagination of their creators.

By all means, you've watched a lot of such films. But if you want to watch more, you address the trailers or consult the online resources for the synopsis of the movie.

The tasks you are going to fulfil are based on the information given by "AllMovie" and IMDb — the online resources for finding out more about movies, actors and filmmakers you love.

2.1 -



Read the titles of the movies from the list below. Work in pairs or small groups and discuss :

- **which of them you would like to watch and why.**

Then rearrange the list (from 1 to 20) according to your preferences. Start with the movie that interests you most of all.

1. *The Admirable Crichton* (1957)
2. *Six Days, Seven Nights* (1998)
3. *Island of the Blue Dolphins* (1964)
4. *Nim's Island* (2008)
5. *Castaway on the Moon* (2009)
6. *Cast Away* (2000)
7. *Mediterraneo* (1991)
8. *The Mosquito Coast* (1986)
9. *A Perfect Getaway* (2009)
10. *Stranded* (2013)
11. *Rugrats Go Wild* (2003)
12. *Mysterious Island* (1961)
13. *Eden* (2015)
14. *Eden* (2024)
15. *All Is Lost* (2013)
16. *Limbo* (1999)
17. *The Wild Robot* (2024)
18. *The Last Flight of Noah's Ark* (1980)
19. *The Red Turtle* (2016)
20. *Triangle of Sadness* (2022)

2.2 -

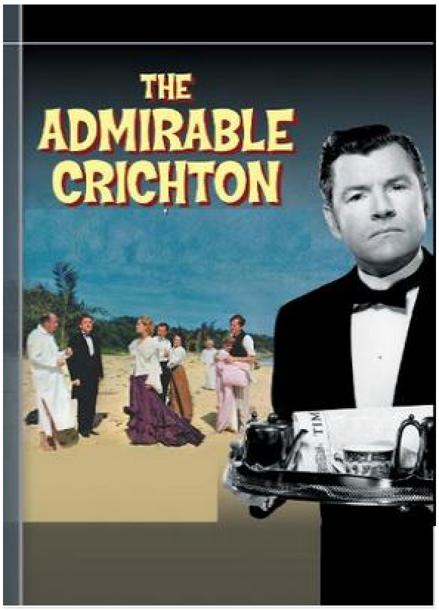


Now look at the posters of the movies from the list above.

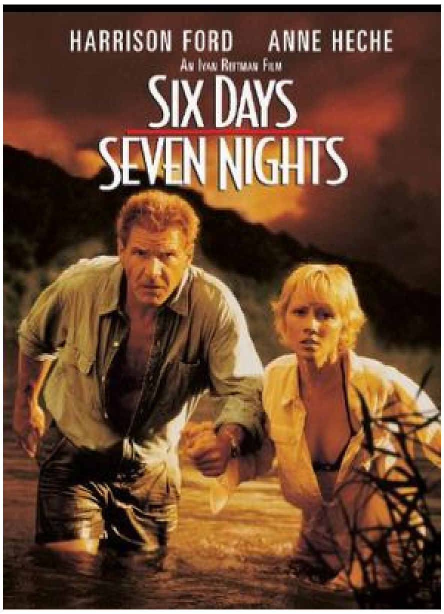
Work in pairs or small groups and :

- **rearrange the list (from 1 to 20). Start with the movie you are interested most of all and rely on the poster only;**
- **discuss if the order of the movies in the new variant of your list of preferences has changed, how much and why;**
- **try to rearrange the list once more relying on both the title and the poster of the movie;**
- **discuss if your list of preferences remains the same and explain why.**

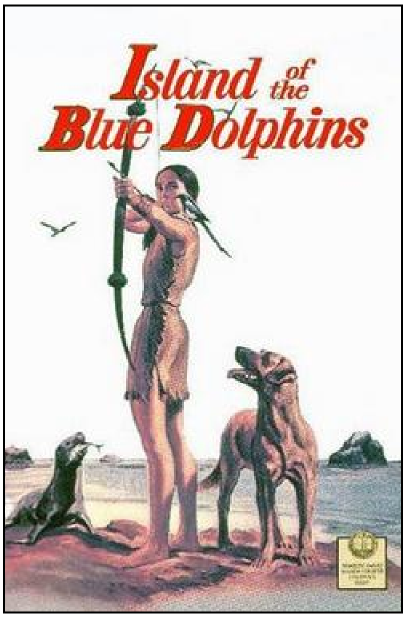
Survival Movies



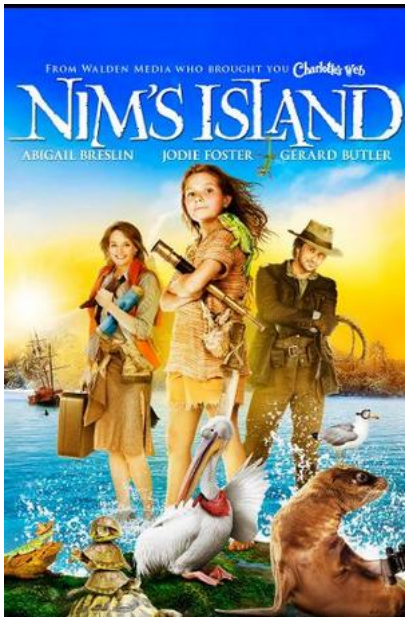
1. The Admirable Crichton **(1957)**



2. Six Days, Seven Nights **(1998)**



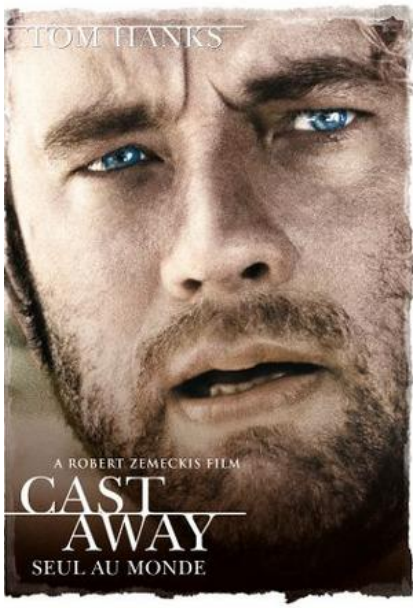
3. Island of the Blue Dolphins **(1964)**



***4. Nim's Island* (2008)**



***5. Castaway on the Moon* (2009)**

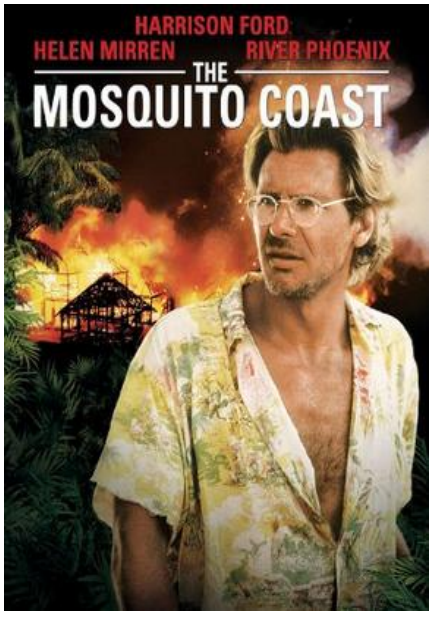


***6. Cast Away* (2000)**

Survival Movies



***7. Mediterraneo* (1991)**



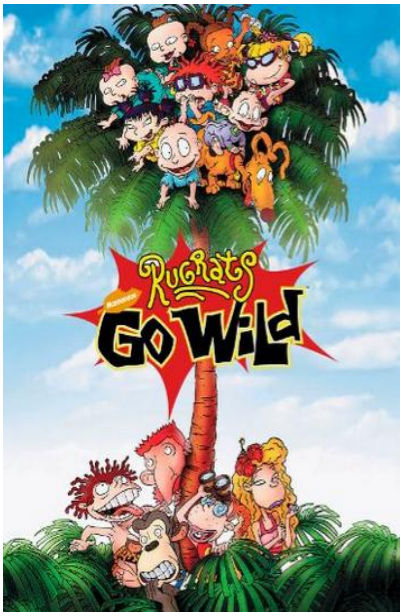
***8. The Mosquito Coast* (1986)**



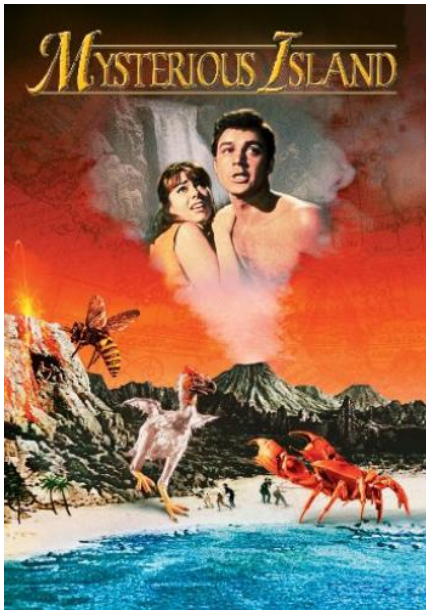
***9. A Perfect Getaway* (2009)**



10. Stranded **(2013)**

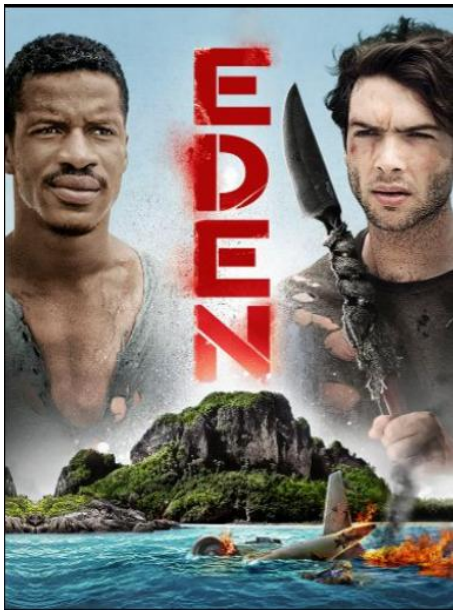


11. Rugrats Go Wild **(2003)**



12. Mysterious Island **(1961)**

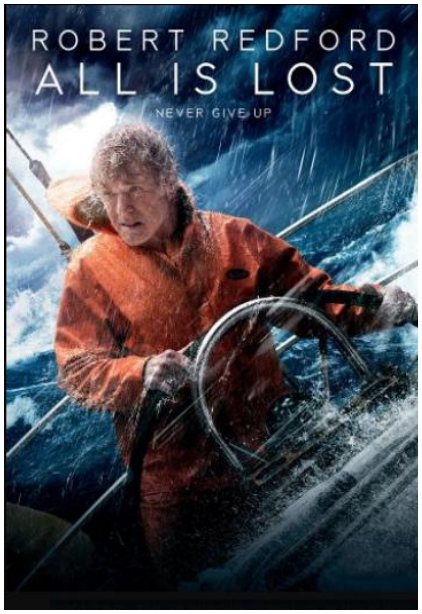
Survival Movies



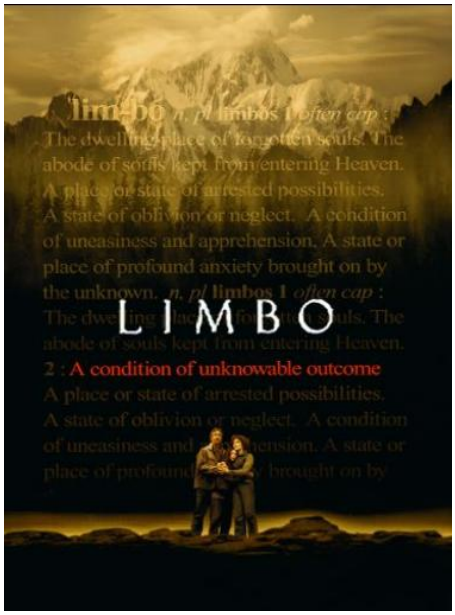
13. Eden **(2015)**



14. Eden **(2024)**



15. All Is Lost **(2013)**



16. Limbo (1999)



17. The Wild Robot (2024)



18. The Last Flight of Noah's Ark (1980)

Survival Movies



19. The Red Turtle (2016)



20. Triangle of Sadness (2022)

2.3 -

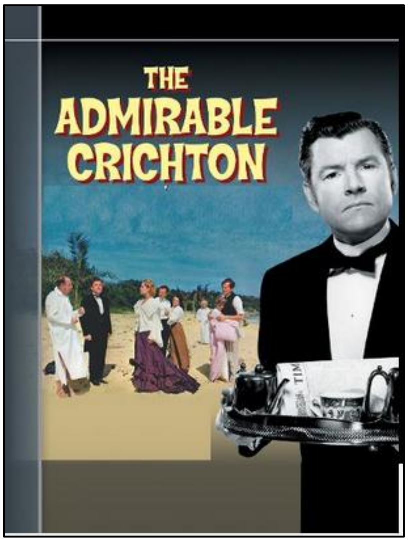


The devoted moviegoers do not only confine themselves to the title and the poster of the movie. They can't but read the synopsis of the movie before they make their decision on the movie quality.

Read the synopses of the movies from 2.1 list. Work in pairs or small groups and :

- rearrange the list from the most to the least interesting for you movie relying on the synopses only;
- discuss if the order of the movies in the new variant of your list of preferences has changed in comparison with the previous two variants (according to the titles and posters of the movies); if it has, explain — why;
- try to rearrange the list once again relying on all the elements — the title of the movie, its poster and the synopsis;
- discuss if your list of preferences remains the same. If it has changed, then say — why.

Survival Movies



1. The Admirable Crichton (1957)

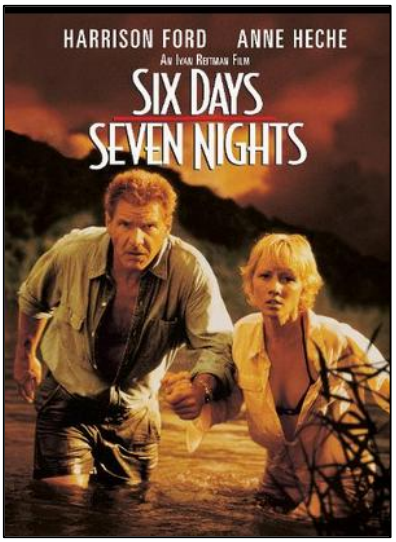
Directed by Lewis Gilbert

Synopsis by Hal Erickson

Paradise Lagoon is the American release title of the British *The Admirable Crichton*. In this Technicolor adaptation of James M. Barrie's oft-filmed stage play, Kenneth More stars as Crichton, the super-efficient butler for a family of haughty British aristocrats. Though More is true master of the household, he keeps his place, honoring the tightly regulated social structure of turn-of-the-century England. When the family, and its servants, are shipwrecked and marooned on a desert island, only Crichton has the skill and resourcefulness to keep everyone alive. Within a few months, the social order has been reversed : Crichton is the "governor", while his former employers are his willing and eager servants. Lady Mary (*Sally Ann Howes*), assuming that she will never be able to return to her veddy proper fiance, falls in love with Crichton. But once the castaways are rescued and returned to their London estate, the original master-servant status quo is restored. His marriage to Lady Mary now an impossibility — a fact stressed in no uncertain terms by the young lady herself — Crichton calmly packs his bags and leaves, in the company of maidservant Tweeny (Diane Cilento), who has loved him all along. Barries' satirical jabs at class consciousness (notably in the closing "interrogation scene", conducted by the imperious Lady Brocklehurst Martita Hunt) were not altogether relevant in 1957; thus, *Paradise Lagoon* concentrates on the property's farcical and romantic elements. Taking advantage of its tropical setting, the

film also permitted the tired businessmen in the audience to gaze upon the luscious Sally Ann Howes and Diane Cilento in halter tops and short-shorts.

Survival Movies

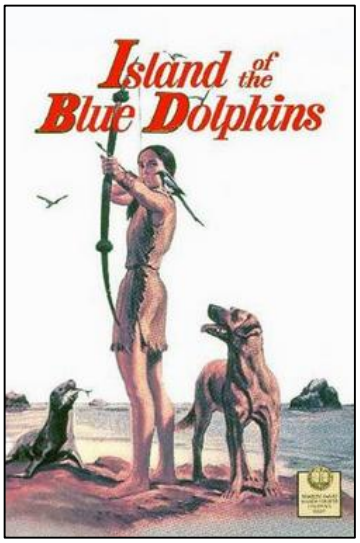


2. Six Days, Seven Nights (1998)
Directed by Ivan Reitman
Synopsis by Bhob Stewart

Ivan Reitman directed this romantic comedy-adventure that opens in New York where fast-paced magazine associate editor Robin Monroe (Anne Heche) and her boyfriend, Frank (David Schwimmer), leave for a week's vacation on a remote island. They've already been together for three years, so when Frank asks her to marry him, she says yes. For a one-day Tahiti photo shoot, Robin engages the services of South Pacific cargo pilot Quinn Harris (Harrison Ford). Robin and Quinn head off to do the shoot, but a squall forces Quinn to land his DeHavilland Beaver on the beach of a remote, unknown island. With broken landing gear, they're trapped there. Search parties set forth. Robin and Quinn cope with each other. Survival skills surface. Sexual tensions escalate. Meanwhile, back at the hotel, Frank and Quinn's girlfriend, Angelica (Jacqueline Obradors), compare concerns at the hotel bar. Several days later, the search is called off. Quinn and Robin are left to their own devices, including removing pontoons from a convenient Japanese war plane and attempting a take off. Filmed on the Hawaiian island of Kauai.

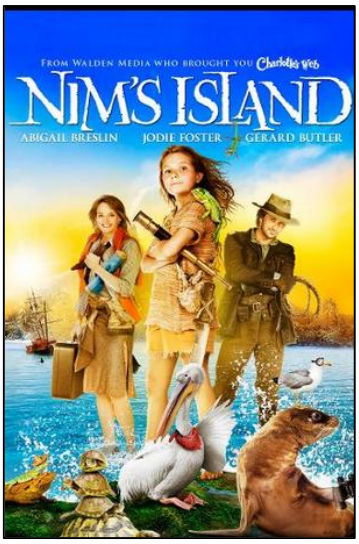
Survival Movies

3. Island of the Blue Dolphins (1964)
Directed by James B. Clark
Synopsis by Kristie Hassen



Based on the popular children's story by Scott O'Dell, this family movie tells of the true adventures of a young Native American girl. After her father is killed by a malevolent white trapper, Karana (Celia Kaye) joins her community as they leave their island home in the Pacific to live on the mainland. Upon her departure, Karana realizes that her brother has been left behind. She immediately swims back to be with him and the two remain on the abandoned island. Though Karana is able to domesticate a wolf, her brother is not so fortunate with the animals and is killed by a pack of wild dogs. She is left to survive against the odds for several years before she has a chance to journey to the mainland herslelf. The adept cinematography of Leo Tover (*Journey to the Center of the Earth, The Day the Earth*

Stood Still) greatly contributed to this outdoor adventure film as did appropriate music from prolific film composer Paul Sawtell.

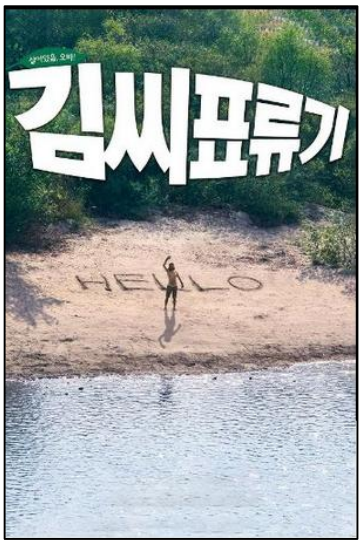


4. Nim's Island (2008)
Directed by Jennifer Flackett / Mark Levin
Synopsis by Jason Buchanan

A young girl living on a tropical island with her scientist father is left to fend for herself after her dad's boat leaves him stranded far away and careless tour companies wreak havoc on the secluded paradise in directors Mark Levin and Jennifer Flackett's adaptation of the popular children's book by author Wendy Orr. Realizing that she will need adult assistance if she truly hopes to save her home, the resourceful youngster soon begins exchanging e-mails with the author of a book she has been reading. *Nim's Island* stars *Little Miss Sunshine*'s Abigail Breslin, as well as Jodie Foster and Gerard Butler.

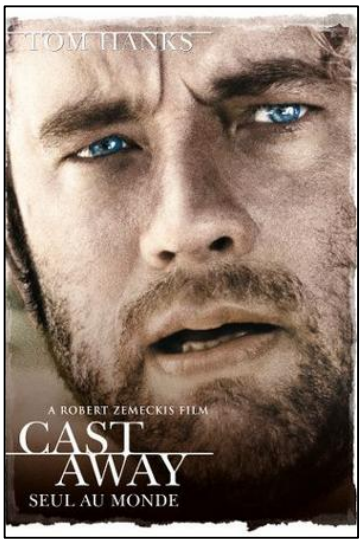
Survival Movies

5. Castaway on the Moon (2009)
Directed by Hey-Jun Lee / Lee Hae-joon
Synopsis by Nathan Southern



This offbeat romantic drama from South Korea witnesses the intersection of two eccentric lives. Kim is a down-and-outer who makes a suicide bid by leaping into the dark, still currents of the Han River; in lieu of dying, however, he comes to and discovers that he is lying on a strange piece of ground, covered in sand. He briefly mistakes this environment for Heaven, then learns that he passed out and drifted to an island in the middle of the river. Meanwhile, in one of the apartments alongside the river, a woman named Kim suffers from intense chronic depression and agoraphobia so severe that it has confined her to a lonely room for years. With her messy, unkempt appearance and the same dirty clothing that she has worn forever, she resembles a castaway on a desert island. As the male Kim takes up residence on the island opposite female Kim's apartment, and experiences greater contentment and peace than he has ever known before, the female Kim catches a glimpse of him through her binoculars and feels so moved by his complacency and apparent happiness that she decides to leave her apartment for the first time in ages and connect with her new neighbor.

6. Cast Away (2000)
Directed by Robert Zemeckis
Synopsis by Jason Clark



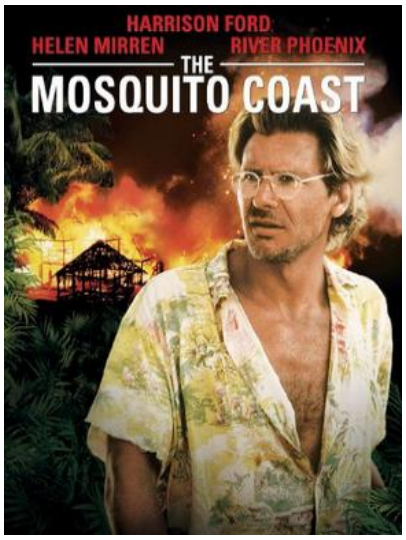
An exploration of human survival and the ability of fate to alter even the tidiest of lives with one major event, Cast Away tells the story of Chuck Noland (Tom Hanks), a Federal Express engineer who devotes most of his life to his troubleshooting job. His girlfriend Kelly (Helen Hunt) is often neglected by his dedication to work, and his compulsive personality suggests a conflicted man. But on Christmas Eve, Chuck proposes marriage to Kelly right before embarking on a large assignment. On the assignment, a plane crash strands Chuck on a remote island, and his fast-paced life is slowed to a crawl, as he is miles removed from any human contact. Finding solace only in a volleyball that he befriends, Chuck must now learn to endure the emotional and physical stress of his new life, unsure of when he may return to the civilization he knew before. Cast Away reunites star Hanks with director Robert Zemeckis, their first film together since 1994's Oscar-winning Forrest Gump.

Survival Movies

7. Mediterraneo (1991)
Directed by Gabriele Salvatores
Synopsis by Jason Ankeny



Gabriele Salvatores' antiwar story *Mediterraneo* is set during World War II on a seemingly deserted island in the middle of the Aegean Sea. After their ship is sunk by the British, a unit of Italian soldiers finds refuge on the island, where they soon realize that the area is not deserted after all — its citizens have merely gone into hiding after believing they were under German attack; indeed, the Germans have already imprisoned all of the village's young men. As the brigade of soldiers, led by one Lt. Montini (Claudio Bigagli), becomes ingrained into island life, they begin repainting the church's frescoes, starting soccer teams, even finding romance. Time passes until an Italian pilot (Antonio Catania) touches down on the island, and relates the news of the world since the soldiers' arrival in 1941. Ultimately, a British rescue party comes for the soldiers, bringing with them the men who were captured by the Germans years before. Four decades later, Montini returns, re-joining the few other men who could not bring themselves to leave their island refuge.



8. The Mosquito Coast (1986)
Directed by Peter Weir
Synopsis by Paul Brenner

Harrison Ford delivers one of his most-acclaimed performances in Peter Weir's adaptation of Paul Theroux's novel (scripted by Paul Schrader). Ford plays Allie Fox, an inventor embittered by the blighted landscape of the contemporary United States. As he tells his oldest son, Charlie (River Phoenix), "Look around you. It's a toilet." He moves his wife (Helen Mirren) and kids — Charlie, Jerry (Jadrien Steele), April (Hilary Gordon), and Clover (Rebecca Gordon) — to the rain forests of Central America, where he plans to create a new civilization starting with his own nuclear family. Allie's family compliantly goes along with his scheme to build a free society, but slowly notices that his obsession has turned him into a tyrannical fascist. Rather than create a utopia, Allie's driving egomania demands total subservience from his downtrodden brood.

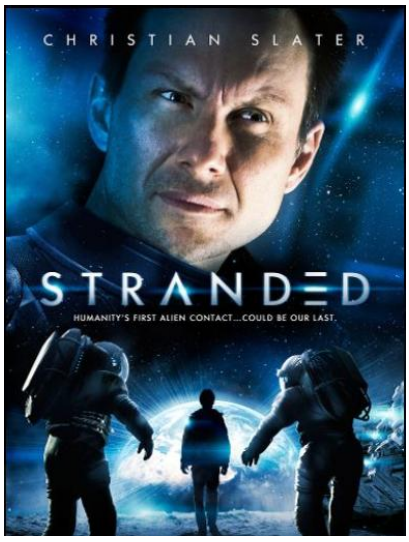
Survival Movies



9. A Perfect Getaway (2009)
Directed by David Twohy
Synopsis by Jason Buchanan

Honeymooning newlyweds Cliff (Steve Zahn) and Cydney (Milla Jovovich) are hiking an 11-mile trail in Hawaii when they cross paths will ex-military man Nick (Timothy Olyphant), who earns their trust by helping them navigate a particularly treacherous mountain cliff. A few yards later, the trio runs into a group of girls whose parents are begging them to return home following reports that a honeymooning couple has been murdered on one of the other islands. The suspects in the killings are a young white couple, and when Cliff and Cydney meet Nick's frees-spirited girlfriend, Gina (Kiele Sanchez), tensions start to rise. The further the foursome walks together, the more delicate the balance of trust and suspicion becomes.

10. Stranded (2013)
Directed by Roger Christian
Synopsis by Jason Buchanan



A freak meteor storm cuts off communications between planet Earth and a U.S. military moon base, leaving the terrified crew completely defenseless against an extraterrestrial threat unlike anything mankind has ever seen before. As the meteors start to fall, Col. Gerard Brauchman (Christian Slater) and his crew race frantically to stabilize the lunar base. Later, as life-support systems begin to fail, shape-shifting alien spores begin multiplying all over the base. Their numbers dwindling as the attack ramps up, the few surviving astronauts quickly realize that should they fail to contain it, the alien plague will soon reach planet Earth. Now, in the darkness of space, a handful of astronauts are the only thing standing between mankind and the end of life as we know it. Brendan Fehr and Michael Therriault co-star.

Survival Movies

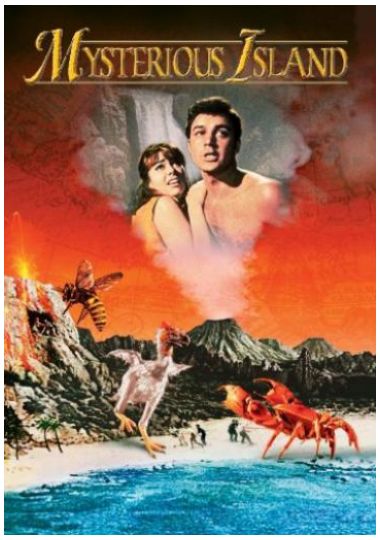
11. Rugrats Go Wild (2003)
Directed by John Eng / Norton Virgien
Synopsis by Mark Deming

Two of the most popular animated series on the children's cable network Nickelodeon get wrapped up in one big-screen package in this comedy-adventure, featuring the characters from *Rugrats* and *The Wild Thornberrys*. Drew and Didi Pickles (voices of Michael Bell and Melanie Chartoff) decide to take a special vacation with their children, Tommy (voice of Elizabeth Daily) and Angelica (voice of Cheryl Chase), with their friends (both grown-ups and toddlers) coming along for the ride. However, the ship Drew has chartered isn't especially seaworthy, and their party ends up stranded on an uncharted island in the Pacific. The kids figure the day is saved when they discover that famous explorer and television personality Sir Nigel Tornberry (voice of Tim Curry) is also on the island with his family, but after he gets a world-class knock on the head from a coconut, Nigel's upper intellectual register gets knocked out of commission. The Rugrats are then forced to turn to Nigel's daughter, Eliza (voice of Lacey Chabert), who not only knows the wilds, but can talk to animals, which comes as quite a surprise to Spike



(voice of Bruce Willis), the Pickles' family pooch. *Rugrats Go Wild* also features the voice talents of LL Cool J, Cree Summer, Nancy Cartwright, Jack Riley, and Flea.

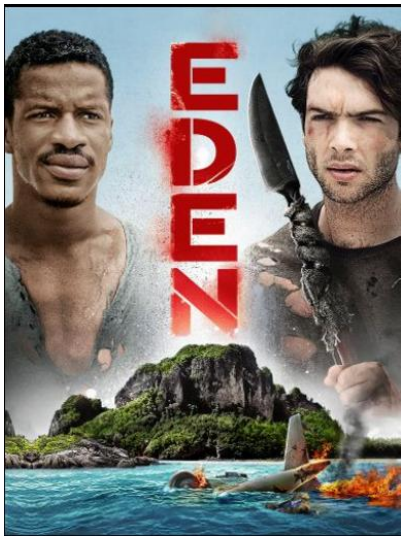
12. Mysterious Island (1961)
Directed by Cyril Endfield / Cy Endfield
Synopsis by Hal Erickson



Filmed at least nine times over the last nine decades, Jules Verne's *Mysterious Island* received its most popular picturization in the hands of producer Charles Schneer, director Cy Endfield and special-effects maestro Ray Harryhausen. During the Civil War, several P.O.W.s led by Gary Merrill escape from a southern stockade in a huge observation balloon. Buffeted about by a violent storm, the balloon lands on an unchartered island somewhere near New Zealand. The fugitives soon discover that this is no ordinary desert isle, especially after being attacked by a giant-sized crab. Joined by a pair of shipwrecked British gentlewomen (Joan Greenwood and Beth Rogan), the castaways find evidence that the island has been previously inhabited-and that they're all being watched. Sure enough, it turns out that the island is the domain of Captain Nemo (Herbert Lom), skipper of the futuristic underwater vessel *Nautilus*. Having failed to end all wars by blasting battleships out of the sea, Nemo is now experimenting with new means of ending starvation in the world : hence the outsized crabs and birds that the castaways have confronted. Before Nemo can spread his goodwill elsewhere, he is destroyed by the island's volcano, while the others manage to escape in the *Nautilus*. As in 1957's 7th Voyage of Sinbad, the combination of Ray Harryhausen and musical composer Bernard Herrmann is unbeatable; otherwise, *Mysterious Island* tends to slow to a halt in-between its spectacular special-effects highlights.

Survival Movies

13. Eden (2015)
Directed by Shyam Madiraju
Synopsis by Erin Demers



A plane crash near a deserted Pacific island leaves a U.S. soccer team stranded with little hope of survival. As their water supply dwindles and tensions mount, the island devolves into a modern day Lord of the Flies complete with faltering friendships and power-hungry leaders with murderous intentions. Directed by Shyam Madiraju.



14. Eden (2024)

Directed by Ron Howard

Summary by Vertical Entertainment

Based on a factual account of a group of outsiders who settle on a remote island only to discover their greatest threat isn't the brutal climate or deadly wildlife, but each other.

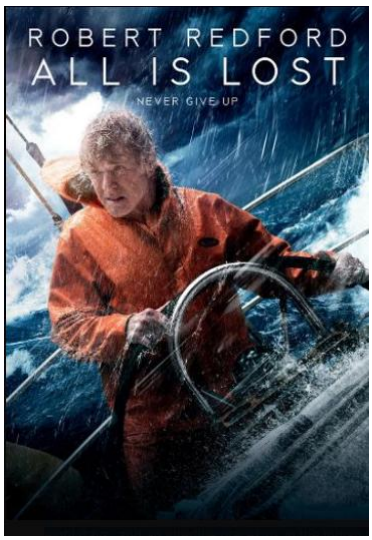
From Academy Award®-winning director Ron Howard, Eden unravels the shocking true story of a group of disillusioned outsiders (Jude Law, Ana de Armas, Vanessa Kirby, Daniel Brühl, and Sydney Sweeney) who abandon modern society in search of a new beginning. Settling on a remote, uninhabited island, their utopian dream quickly unravels as they discover that the greatest threat isn't the brutal climate or deadly wildlife, but each other. What follows is a chilling descent into chaos where tensions spiral, desperation takes hold, and a twisted power struggle leads to betrayal, violence, and the deaths of half the colony.

Survival Movies

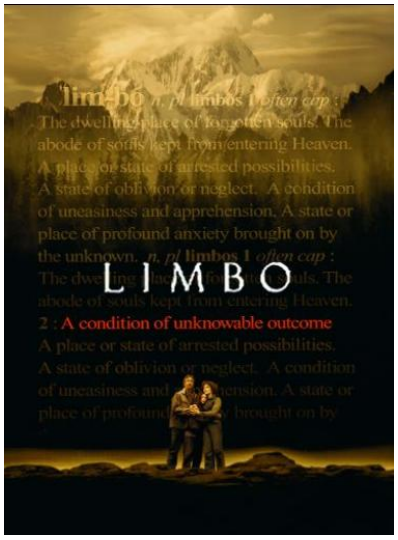
15. All Is Lost (2013)

Directed by J.C. Chandor

Synopsis by Jason Buchanan



Academy Award-nominated writer / director J. C. Chandor (Margin Call) takes the helm for this tense adventure drama about a man (Robert Redford) who must fight for survival after being shipwrecked at sea. We first meet the unnamed protagonist — a sailor floating on the ocean waves, sans hope, minutes from death. On the soundtrack, our hero reads a final missive to the world; he expresses remorse to his loved ones for hurting them, and prepares to enter a watery grave. The picture then jumps back in time by eight days, and an intertitle places us in the Indian Ocean, 1700 nautical miles from the Sunda Straits. The boatsman, lying asleep below deck on his schooner, is suddenly jostled to consciousness by a horrifying crash. He discovers that a steel crate, floating in mid-ocean, has torn a gaping hole into the side of his vessel. From that ominous beginning, the crises mount, including flooding, a ruined ham radio, and blinding thunderstorms. Though the sailor tries everything he can think of to save himself, external challenges ultimately coalesce and threaten to damn him.



16. Limbo (1999)
Directed by John Sayles
Synopsis by Mark Deming

Writer / director John Sayles once again takes his audience to a place they may never have been before (this time both psychologically and geographically). Joe Gastineau (David Strathairn) lives in Juneau, Alaska, where his life has been stuck in neutral for about 25 years. When he was young, Joe was involved in an accident on a fishing boat that led to the death of two crewmembers, and he's never recovered from the blow. When Joe meets Donna De Angelo (Mary Elizabeth Mastrantonio), however, he starts to come out of his shell. Donna is a lounge singer who goes from job to job, wherever she can get work. Her life has been built around being able to pick herself up when she falls and learning to be comfortable wherever she lands — a gift that her teenage daughter, Noelle (Vanessa Martinez), does not share. Donna and Joe become attracted to each other, and her example leads Joe to take a job on a boat again. However, just as Joe's life is starting to get back on track, his ne'er-do-well half-brother Bobby (Casey Siemaszko) arrives to ask Joe a favor. One disaster leads to another, and Joe soon finds himself stranded on an island with Donna and Noelle, trying to hide from a group of men out to kill him. Shot on location in Alaska by award-winning cinematographer Haskell Wexler, *Limbo* also features a soundtrack with a new song by Bruce Springsteen, "Lift Me Up"; Sayles directed three Springsteen music videos in the 1980s.

Survival Movies

17. The Wild Robot (2024)
Directed by Chris Sanders
Summary by Nick Riganas



From DreamWorks Animation comes an adaptation of a literary sensation, Peter Brown's beloved, award-winning, #1 New York Times bestseller, The Wild Robot.

In a world immersed in technological wonders, Roz, an endearing helper robot, finds itself in a precarious situation after crash-landing on a remote, untamed island. Programmed to assist anyone in need, Roz embarks on an unexpected journey through the dense wilderness, only to stumble upon a mysterious egg. As the island's curious animals gaze at the metallic newcomer with bewilderment and mockery, Roz realises that survival in this unfamiliar territory demands more than just its programmed skills. Now filled with uncertainty,

Roz must evolve and learn the ways of the wild. Of course, forging alliances could help. But time is not on its side; Roz must reach its full potential before winter. With reality blurring the line between technology and life, what if the wild robot discovered what it means to be a human?

Survival Movies



18. The Last Flight of Noah's Ark (1980)

Directed by Charles Jarrott

Summary by April M. Cheek Aravis2713@aol.com

When a plane carrying various animals makes a forced landing on a desert island, the only chance to escape is to convert the plane into a boat.

When Noah Dugan agrees to fly missionary Bernadette Lafleur and her cargo of animals to a remote island, its only because he is on the run from a couple of bookies. What neither of them know is that two of Miss Lafleur's young students have stowed away with the animals & Miss Lafleur's transistor radio has interfered with the plane's instruments and they're all now miles off course. After a forced landing on a remote island, Dugan, Bernadette, Bobby and Julie discover that they are not alone. Together with two Japanese soldiers who have been stranded on the island since WWII, they must turn the plane into a seaworthy boat if they are ever to make it home. When Bobby and Julie insist that they cannot leave the animals behind, the converted plane truly becomes a second Noah's Ark

Survival Movies



19. The Red Turtle (2016)

Directed by Michael Dudok de Wit

Summary by Nick Riganas

Exhausted by the towering waves of the furious ocean, a shipwrecked mariner washes ashore on a deserted tropical island. There, a serene heaven on earth awaits him; the isle's sandy beaches, timid animal inhabitants, and a gracefully swaying bamboo forest are only some of its unseen wonders. That's all very well, but the tranquil haven isn't home. As the days turn into weeks, the marooned sailor contemplates escape, jaded by the islet's sun-kissed euphoria. Now, he only needs a small raft to flee the Eden-like prison. But as the seasoned seaman embarks on a perilous quest for liberty in the open sea, an indistinguishable adversary prevents him from leaving. And each day, the determined man tries to beat the odds. However, his increasingly sturdier and improved vessels

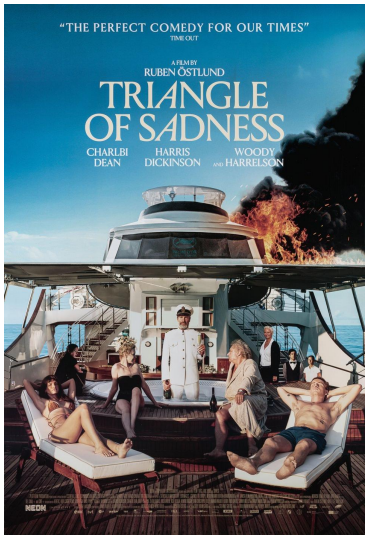
are no match for the vast sea and its magnificent creatures. Who is the mysterious, heartless enemy thwarting the weary castaway's noble plans?

Survival Movies

20. Triangle of Sadness (2022)

Directed by Ruben Östlund

Summary by Anonymous



Having to learn to live with his bruised male pride after a disastrous career-defining audition, young fashion model Carl has an all-night row with his successful influencer model / girlfriend, Yaya. But with money remaining a touchy subject, Carl is fighting a losing battle. As a result, insecurities, fragile egos, artful manipulation, and silent gender expectations shed light on every nook and cranny of their modern relationship. Then, politeness eventually prevails, and Yaya takes Carl on a sun-kissed luxury cruise to rub shoulders with the ultra-rich. But life isn't Instagram. And before long, a raging tempest violently rocks the multimillion-dollar yacht back and forth like a see-saw, getting the best of plutocrats and workers alike. Now, let's see who has the upper hand. Will the dazed passengers ever escape the triangle of sadness?



NB! ***All the synopses, summaries and posters here are borrowed from "AllMovie" and IMDb.***

ALLMOVIE ***"AllMovie" is an online guide service website with information about films, television programs, and screen actors founded in 1998. The website is currently owned by NetAktion, LLC.***

IMDb ***IMDb (the Internet Movie Database) is an online database providing information on films, television shows, video games, and other entertainment content. It was founded in 1990 and is now a subsidiary of Amazon.***

2.4 -

In the previous exercises you have tried to choose the movie to watch in different ways : basing only on the title of the movie or on its poster or on its synopsis. You have also tried to choose a movie on the basis of several elements at once : first — the title and poster of the movie, then — the title, the poster and the synopsis of the movie.



Now work in pairs or small groups and discuss :

- which of these ways is the most convenient for you (give your reasons);
- what the merits of watching the movie-trailers are in comparison

with examining posters, titles and synopses of the same movies;
- if there are some more movies which are not included into the list, but which you have watched or would like to watch. Give your reasons.

2.5 -



A movie synopsis is a great tool for attracting the potential viewers' attention.

Here is the definition of a film synopsis given by "*No Film School*" — the online community of filmmakers, video producers, and independent creatives :

a film synopsis *is a short description of your screenplay. A typical synopsis consists of a plot summary of the screenplay that highlights the main characters and what they experience in the story. A good synopsis makes the person who reads it want to see the movie.*

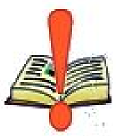


There are also some essential rules of how to write an effective film synopsis.

Study some of these essentials suggested by *"Script" Magazine.*

"*Script*" positions itself as the leading source for information on the craft and business of writing for film and television since 1995.

Then try to write your own synopsis for a desert-island-movie *or* survival-in-the-wilderness-movie to encourage your groupmates to watch it.



ELEMENTS TO BE AWARE OF WHEN WRITING A GOOD SYNOPSIS...

- Limit your synopsis to one page or less.
- Include a sentence or two about your beginning scenes.
- Describe where the story happens and at least the major character.
- Other characters can be introduced, but don't make the synopsis too detailed.
- Include the most important conflict or events in the story'.
- Use the present tense except for events that come before the story.
- Link synopsis paragraphs to one another in a logical way - so they flow.
- Write your synopsis paragraphs so anyone can understand your story'.
- Try to convince your reader that your story is interesting and would make a great movie.
- Include a sentence or two about your ending scenes.
- Let your voice or style come through in your synopsis.
- Always proofread your synopsis for correct style, grammar, and usage. <…>

3. DESERT ISLAND & SURVIVAL STORIES IN TV REALITY SHOWS





Survival and desert island stories heat imagination of not only writers, film directors and scriptwriters. Television is also obsessed with the ideas. A lot of reality shows and survival shows tend to be extremely popular on different channels. Sometimes it's even difficult to pick the best one. To do that successfully, you may pay attention to the title and poster of the show, you may watch trailers, look through advertisements and, of course, you may read the brief information about the show.

In this section you'll get acquainted with some of the most popular TV shows about survival and try to choose those which are the most interesting for you.

3.1 -

You are going to get acquainted with "10 Top TV Survival Shows and Reality Shows" contributed by *Susan Hovis* to the blog of the "*SURVIVALCAMP*" — a company whose "primary mission", as it states, "is to provide high quality USA made survival gear and outdoor products to the customers who are interested in outdoor sports and adventures".



Read the *titles* of the TV shows which S. Hovis names as her favourites.

Work in pairs or small groups and discuss which of them you would like to watch and why.

Then rearrange the list (from 1 to 10) according to your preferences. Start with the show that interests you most of all.

1. *Survivor*
2. *Deadliest Catch*
3. *Dual Survival*
4. *Man vs. Wild*
5. *The Best Defense : Survival!*
6. *Surviving*
7. *I Shouldn't Be Alive*
8. *The Amazing Race*
9. *Conspiracy Theory*
10. *Expedition Impossible*

3.2 -

Now look at the *posters* of the Survival Shows and Reality Shows from the S. Hovis' list (see ex. 3.1).

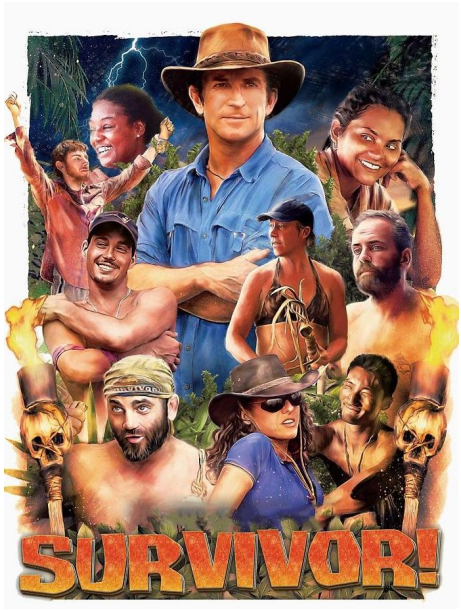


Work in pairs or small groups and :

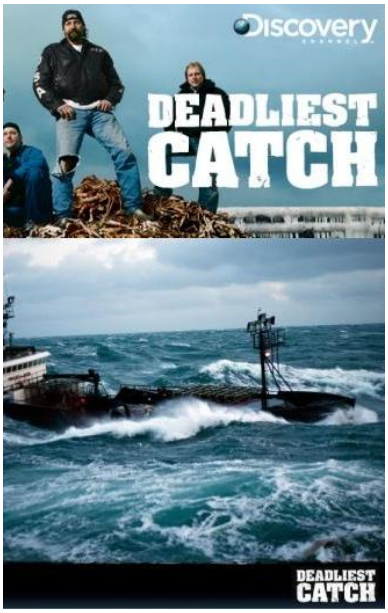
- rearrange the list (from 1 to 10). Start with the survival show or reality show you are interested in most of all. Rely on the poster only;
- discuss if the order of the shows in the new variant of your list of preferences has changed, how much and why;

- try to rearrange the list once again relying on both the title and the poster of the show;
- discuss if your list of preferences remains the same and explain why.

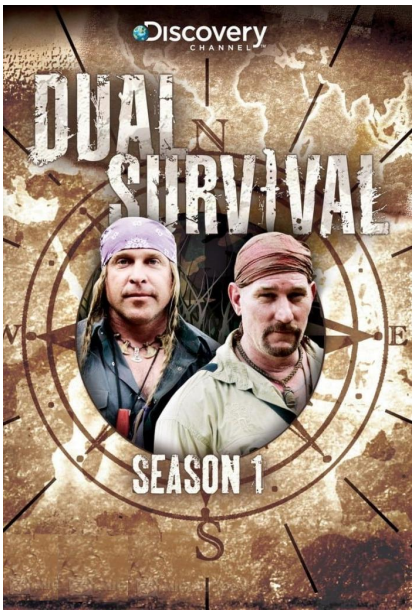
Reality Shows



1. "Survivor"
from ***CBS***

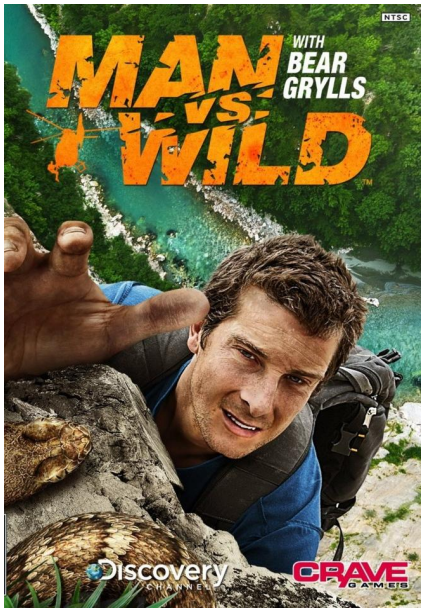


2. "Deadliest Catch"
from ***Discovery Channel***



3. "Dual Survival"
from ***Discovery Channel***

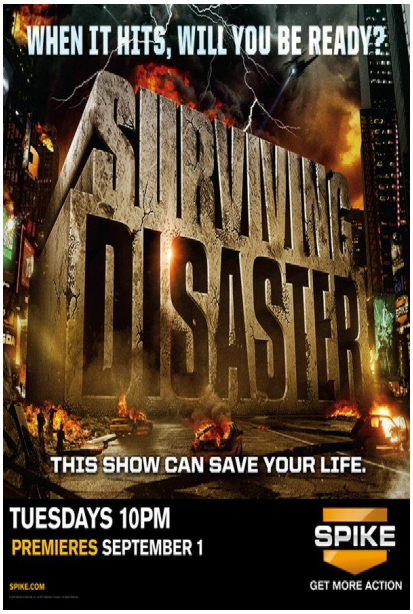
Reality Shows



4. "Man vs. Wild"
from ***Discovery Channel***

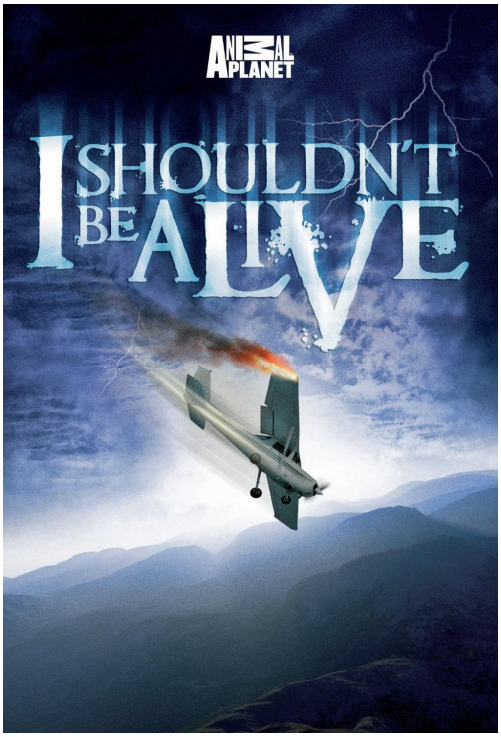


5. "The Best Defense : Survival!"
from ***Outdoor Channel***



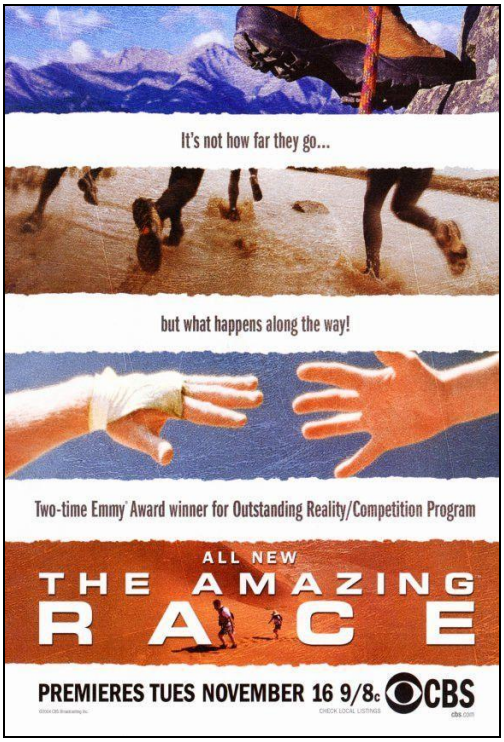
6. "Surviving Disaster"
from ***Spike TV***

Reality Shows



7." I Shouldn't Be Alive"

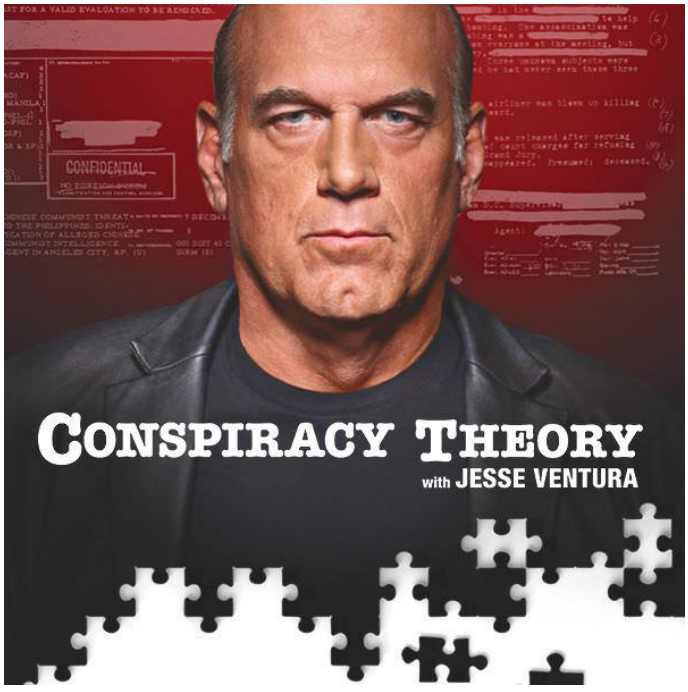
from ***Animal Planet***



8. "The Amazing Race"

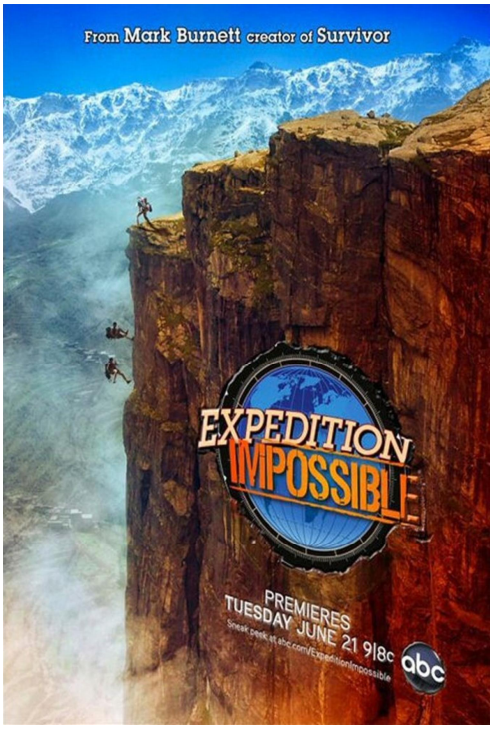
from ***CBS***

Reality Shows



9. "Conspiracy Theory" *with Jesse Ventura*

from ***truTV***



10. "Expedition Impossible"

from ***ABC***

3.3 -

The addicts of TV survival shows and reality shows do not only confine themselves to the title and poster of the show. They eagerly watch the shows' commercials, read print ads, monitor viral campaign products, let alone blogs, fan websites and talks about the show in forum threads and online communities.

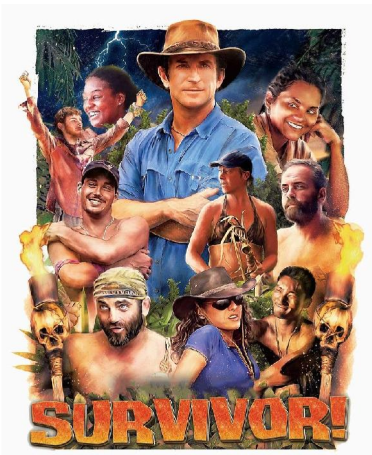


Read S. Hovis' descriptions of TV survival shows and reality shows from *SURVIVALCAMP blog*.

Work in pairs or small groups and :

- rearrange the list from the most to the least interesting-for-you shows relying on the description only;
- discuss if the order of the shows in the new variant of your list of preferences has changed in comparison with the previous two variants (according to the titles and posters of the shows); if it has, explain — why;
- try to rearrange the list once again relying on all the elements - the title of the show, its poster and the description from the blog;
- discuss if your list of preferences remains the same. If it has changed, then say — why.

Reality Shows



1. "Survivor" *from* ***CBS***

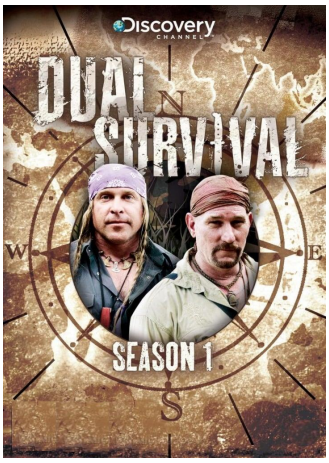
Survivor *from CBS* combines wilderness survival as a team player and as individuals in this competition for a top prize of $1,000,000. Players need to outwit, outplay and outsurvive the others, as the competitors are eliminated at different stages. This is one of the first and best TV reality shows, and has lasted quite some time.

Reality Shows

2. "Deadliest Catch" *from* ***Discovery Channel***



Deadliest Catch *from Discovery Channel* features crab fishing in the Bering Sea, and follows several boats and crews during the different crab fishing seasons. These are tough captains and fisherman in one of the most dangerous occupations around. This program portrays the difficulties of the weather, working conditions and the personal stories of each crew member. This is another one of my favorite TV reality shows, and continues to be watched by many fans.



3. "Dual Survival" from ***Discovery Channel***

Dual Survival, one of *the Discovery Channel* survival shows, features both survival experts Cody Lundin and Dave Canterbury. This program is both instructional and entertaining, and shows a variety of climates and conditions. Cody Lundin is more of the hippie type minimalist / survivalist and Dave Canterbury has a military / hunting survivalist background. Both men come from unique perspectives, giving the viewers great insight and knowledge.

Reality Shows

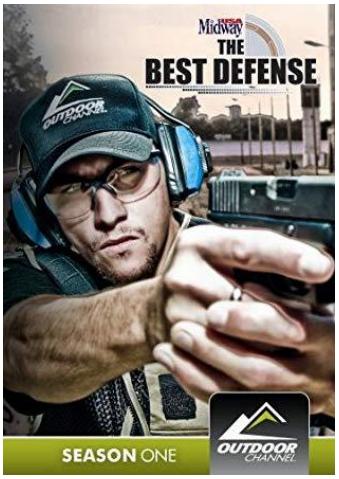


4. "Man vs. Wild" from ***Discovery Channel***

Man vs. Wild features Bear Grylls, who served with the United Kingdom Special Forces. This is another one of Discovery Channel survival shows, and puts Bear in different locations all over the world. Man vs. Wild keeps your attention, and gives another way to survive the elements in both wilderness and urban environments.

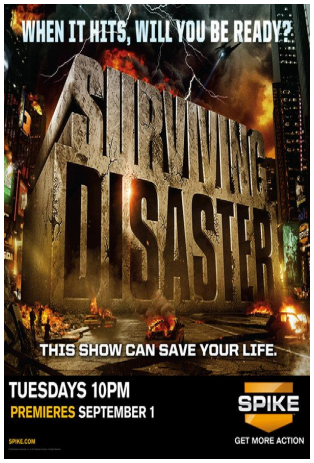
Reality Shows

5. "The Best Defense : Survival!" from ***Outdoor Channel***



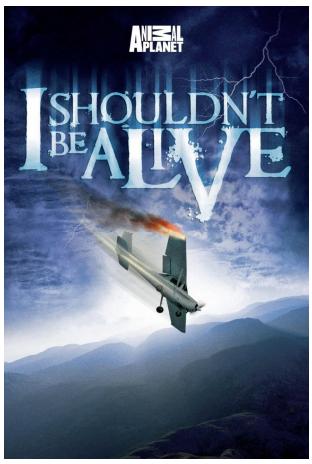
The Best Defense : Survival! is *from* one of *the Outdoor Channel* survival shows. This program's hosts are Michael Bane, Michael Janich and Rob Pincus, who also host The Best Defense. This program is highly instructional, showing urban survival skills with episodes on the survival room, food, water, medical, security, transportation / bugout, bugin / shelter in place. Urban survival supplies and skills are a great addition for most viewers, giving instruction and plans for a variety of situations.

6. "Surviving Disaster" from ***Spike TV***



Surviving Disaster *from Spike TV,* led by Navy SEAL Cade Courtley, is also one of the best survival shows I have ever seen. Surviving Disaster episodes include Hijack, Towering Inferno, Hurricane, Earthquake, Home Invasion, Avalanche, Lost at Sea, Mall Shooting, Nuclear Attack and Pandemic. Cade Courtley and his expert instruction could save your life, so please watch and pay close attention to this excellent program on Spike TV.

Reality Shows

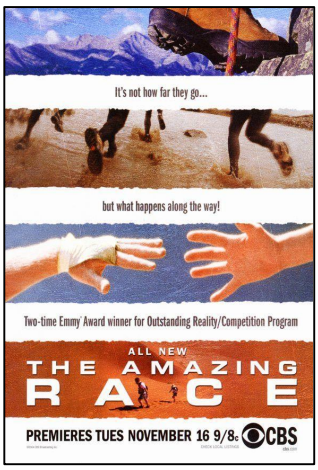


7. "I Shouldn't Be Alive" from ***Animal Planet***

I Shouldn't Be Alive *from Animal Planet* reenacts true survival stories. There is something different about a program when you know that it really happened. Unlike the other programs, this one has the survivor tell their own personal story, with amazing real survival situations. They range from mountaineering, plane crashes, lost at sea, lost in the Outback of Australia and many other life-threatening ordeals. Animal Planet has the story reenacted, with the real survivor narrating the events. These are truly amazing survival stories.

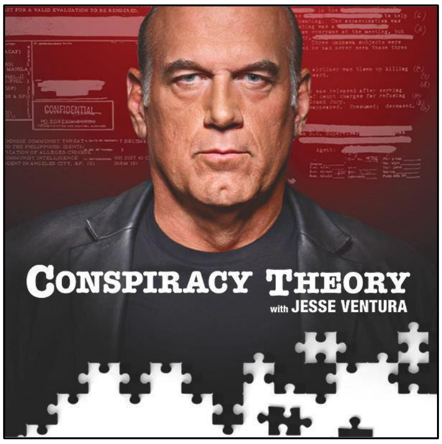
Reality Shows

8. "The Amazing Race" from ***CBS TV***



The Amazing Race is another *of CBS TV* reality shows, and is an adventure and competition between teams. Each pair is given instruction and limited resources to travel between a variety of locations, and tasks have to be completed along the way. After each stage, the last team to arrive at the destination is eliminated. This show is extremely popular.

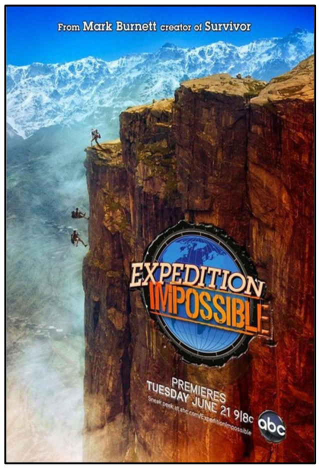
*9. “Conspiracy Theory” with Jesse Ventura from **truTV***



Conspiracy Theory with Jesse Ventura *on truTV* may not be your typical program, but in order to survive, you need to know what is really going on in the world. Jesse Ventura and the investigative team from truTV dig deep to research, do interviews and present the facts behind difficult conspiracy theories. Episodes include subjects such as Lyme Disease, secret societies, Wallstreet, JFK Assassination, HAARP (weather modification), Big Brother, 9/11 and many other interesting topics.

Reality Shows

*10. “Expedition Impossible” from **ABC***



Expedition Impossible *on ABC is* one of the newest TV survival reality shows, and looks to be an excellent adventure competition. This program comes from Executive Producer Mark Burnett, who also produces Survivor and The Apprentice. Expedition Impossible features 13 3-person teams, as they must complete a stage of the journey each week, with 10 stunning legs to travel. The first team to finish wins $50,000 for each member and a brand new Ford Explorer. This will be an excellent survival and reality show.

3.4 -

In the previous exercises you have tried to choose TV survival shows and reality shows to watch. There were different ways to do it. You based your choice only on the title of the show or on its poster or on its description. You have also tried to choose a show on the basis of several elements at once : first — on the title and the poster of the show, then — on the title, the poster and the description of the show.



Now work in pairs or small groups and discuss :

− which of these ways is the most convenient for you (give your reasons);

− if there are any more TV survival shows and reality shows, which are not included into the list, but which you have watched or would like to watch. Give your reasons.

3.5 -



A post in a blog is one of the powerful tools for sharing opinions and attracting the potential viewers' attention.

According to *Merriam-Webster Dictionary* :

a blog is *"a website that contains online personal reflections, comments, and often hyperlinks, videos, and photographs provided by the writer".*

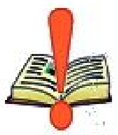


Study some of the essentials a successful blog contains. They are suggested by *Megan Totka*, a contributor to "*AllBusiness*". The latter positions itself as one of the world's largest online resources for small businesses, providing essential tools and resources to start, grow, and manage your business.

After you have studied the recommendations M. Totka gives, try to write your own blog post about any TV survival show or reality show to encourage your groupmates (or any other audience) to watch it.

THE 8 ESSENTIAL ELEMENTS OF A SUCCESSFUL BLOG POST

by Megan Totka



< … >

1. Magnetic headline

< … > A blog headline has to :

- give some indication of what your article is about;
- make the prospect want to at least check out your first paragraph.

In other words, it needs to be magnetic — it needs to *pull* people in.

Sometimes adding emotional words to the headline will give it the added magnetism required. In other cases, the information you're offering will, on its own, be enough of a draw. However, even when you're presenting great content, spice up your headline with a word or two that will grab readers and make it stand out. People are moved to act by their emotions.

2. Compelling lead

< … > The first sentence or short paragraph of your blog must compel visitors to read your second paragraph — you want to draw your readers in. Don't take forever to get to the point, and make sure there's sufficient build up so that readers will want to know more about the information you're presenting and appreciate it once they understand your ideas.

3. Useful subheads

Subheads serve three purposes :

- they break up the type to make the page more visually appealing;
- they help your reader navigate to important sections;
- they boost search engine optimization (SEO).

< … > The first two points are always important. A long page of continuous type turns away a lot of potential readers. We'll come back to this in the section on graphics. Also, once readers finish your article, they may want to jump back and go over a point; subheads should help this.

4. Informative and engaging body

The body is the "meat and potatoes" of your blog post. It can be about anything < … >. If you're establishing your authority, you'll want to author one kind of post; if you're trying to develop a personal relationship with your prospects, you'll want to author a different kind of post. The question is, "What's your goal today?"

As I mentioned earlier, the old rule said you needed to include a sufficient number of keywords into the body of your article; however, recent experience and research has shown that keyword usage and density is far less important to Google today. Google's algorithm is smart enough now to understand what you are writing about and index your articles properly for searches. Therefore, if you're doing a good job explaining your topic, Google will understand; you don't have to riddle it with robotic keywords.

5. Appealing graphics

It's a great idea to include graphics in your blog posts to illustrate points and break up text within the body of articles to make your pages more visually pleasing. Google measures the time spent on your pages, so your graphics, typography, and color scheme should work together to encourage visitors to stick around. Also, when you promote your content on social media, you should include a visually interesting graphic.

6. Powerful call-to-action

Almost every blog article should have some kind of call-to-action, which can take a variety of forms and be achieved through different tactics. Your first step is to decide what action you want your visitors to take. It might be to make a comment. It could be to read another blog on your site, or to check out a product or service you offer. You also could get a prospect's contact information by offering exclusive content in exchange for an email address.

7. Relevant internal link

Do you like free advertising? We all do, right? This is one reason you should include links to other articles on your site in every new article you write. < … > Remember, one of your main goals is to get people to stick around your website.

Further, internal links have always been considered good for SEO. < … >

8. Good meta description

The meta description is the snippet Google displays in search results. Left to its own devices, Google will grab the first sentence or two from your article. This, however, may not always be the best way for your article to appear in search results.

< … > If it takes a few extra minutes to go through the eight points I've mentioned here, it will be time well spent. Good blog posts have long life spans, so your extra effort will pay for itself several times over.

***3.6* -**

Some of survival and reality shows from the list (ex. 3.1) were demonstrated on TV in many countries too.



Work in pairs or small groups and discuss :

− which of these shows you have watched;
− if they were original or adapted versions;

- if there are any more TV survival shows and reality shows, which are not included into the list, but which you have watched or would like to watch. Give your reasons;
- if you'd like to participate in any show of that kind;
- why the celebrities participate in such shows so often;
- why common people are eager to participate in such shows or to watch them.

4. BOOKS, MOVIES & TV SHOWS ABOUT SURVIVAL AND DESERT ISLANDS : *Supplementary material for communication activity*

4.1 -



Work in pairs or small groups and discuss;

- if you should demand the total resemblance between the fictional character and its prototype (a real-life person) in desert island / survival movies;
- if a desert island / survival movie should straightforwardly follow the book (if it's an adaptation) or the true story (if the story is the source of the script).

4.2 -



One of the most successful TV series about people stranded on a mysterious island is *the US drama "Lost"*.

It aired from 2004 till 2010 and survived six seasons. The number of awards it won is enormous, including *Emmy, Golden Globe* and *BAFTA* awards.

Still there are a lot of critical comments on the series.

Read the opinion about "Lost", expressed by that very Lucy Irvine, who experienced her life of a castaway at first hand.

Work in pairs or small groups and discuss :

- what details of the series Lucy is criticizing;
- if you agree with her point of view (in case you've watched the series);
- if it's right to criticize the movies and shows on the basis of one's own experience;
- if the movie or series must show the bare reality of life on a desert island, as Lucy Irvine insists on.



Lost has been slated by *Castaway* author Lucy Irvine

by Daniel Kilkelly

The US drama, which was watched by over 6 million viewers when it premiered in the UK on Wednesday, has been criticised for being too unrealistic.

Irvine spent one year on the uninhabited island of Tuin, in the Torres Strait off the coast of Australia, in 1981. She wrote a book based on her experiences, which was turned into a 1986 film starring Oliver Reed.

"Right from the start, *Lost* was a million miles away from the reality of life on a desert island," Irvine told *The Mirror*.

"I had such high hopes for it. The crash itself was incredible, and I was hoping this might be a grown-up version of *Lord Of The Flies*. But I soon found myself groaning in disbelief.

"I mean, how ridiculous that despite surviving a plane crash, all the women's mascara and lip gloss remained perfectly intact. I just hope it wears off during the series! I never wore make-up when I was on my island. And as for the characters who started messing around with a gun... They should be finding food and water, not threatening each other."

She added, "I'm shocked *Lost* is so popular. It's B-movie material - I'll stick to my own desert island memories."



NB! The post above was contributed by Daniel Kilkelly to "Digital Spy" on August 12, 2005.

"Digital Spy" is the UK's biggest TV and Movies website — "by fans, for fans", as they say.

Daniel Kilkelly is Soaps Editor of "Digital Spy" and oversees all of the section's news, features, spoilers and interviews.

4.3 -



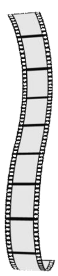
Discuss why desert island / survival books, movies and shows are so popular.

Before you start the discussion, consider the points of view on the problem that were put by *Ben Brown*, *Susan Hovis*, *Stuart Kenny* and *Dagney McKinney.*



Work in pairs or small groups and discuss :

- **if you share these opinions;**
- **what you think about the reasons for which the books, movies and TV shows about desert islands and survival are so popular.**



1. ***Ben Brown :***

Everyone loves survival movies. Whether it is about a castaway stranded on a deserted island, a plane crash survivor trudging through snow, or surviving capture as a prisoner of war, you can experience it all from the comfort of your sofa with a bowl of warm popcorn.

And why would we watch these survival films? Well, we can't always be

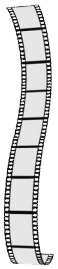
outdoors rubbing two sticks together, pitching a tent, or hiking, so when we're at home with the family, or taking a rest on the weekend, the next best thing is to take a look at how some others might do it in an extreme survival role.

2. Susan Hovis :



I love survival shows and reality shows < … >. TV survival and reality shows are instructional, a reenactment of a true story, a dangerous occupation or an adventure, and make us feel like we have experienced the harsh struggle right along with the featured people. We've all seen wilderness survival, urban survival, crab fishing in the Bering Sea and all sorts of great subjects, allowing us to learn and be entertained at the same time.

3. Stuart Kenny :



Survival movies are one of the only things in modern society that can truly make you question whether you could survive in extreme conditions, against all odds.

The thing about survival movies is that they make you think about the worst case scenario; about things that even the most regular weekend adventurers don't like to think about before they set off to explore, ride or climb the day away.

Survival movies bring you face to face with people battling against the wilderness, relying on instincts they never even knew they had in order to hang on for that crucial hour longer.

Some may be fictional, many are true, but either way, the best outdoor survival movies always make you question whether you could have battled through to defy the odds in the circumstances.

4. Dagney McKinney :



For as long as I can remember, I have been fascinated by the human will to survive. The lengths that people will go to in order to survive are truly amazing. As such, it's something I like to read about. A lot. What drives people to overcome seemingly imminent death? Hmm. Does that make me sound like a serial killer? Don't answer that.

Anyway, the dark tourist in me can't help it. The macabre, the gruesome; it just pulls me in. Plus, as a frequent traveller, I'm always on the lookout for stories about travel gone wrong. For one, I like to know I'm not the only one (not that any of my travels have ever gone *this* wrong). But I also like to be prepared! (Although let's be honest, I would not have survived most, if any of these situations).

And to be clear, I don't think survival stories are a fun way to gawk at those who have endured these hardships. I just find it inspiring and weirdly calming, and I think if you share any of my dark tourism interests, then you just might, as well!

< … > All of these books pique my wanderlust, even if their travel methods aren't my bag. In fact, I am very much an armchair dark tourist and wannabe explorer

when it comes to these types of adventures. They may captivate me, but kind of only from a distance.



NB!

Ben Brown is the founder and the owner of *"The Prepping Guide"* — a blog which offers help and resources for survival prepping, SHTF plans, doomsday scenarios and emergency planning.

Susan Hovis is the contributor to the blog of the "*SURVIVALCAMP*" — a company who provides high quality USA made survival gear and outdoor products to the customers who are interested in outdoor sports and adventures.

Stuart Kenny is the contributor to *"Mpora"* — Europe's leading adventure sports and outdoor lifestyle site.

Dagney McKinney is the co-owner of and contributor to *"Cultura Obscura" blog* about travel tales and tips.

IV PROBLEMS OF CIVILIZATION IN "THE CASTAWAYS, OR VOTE FOR CALIBAN" BY A. MITCHELL

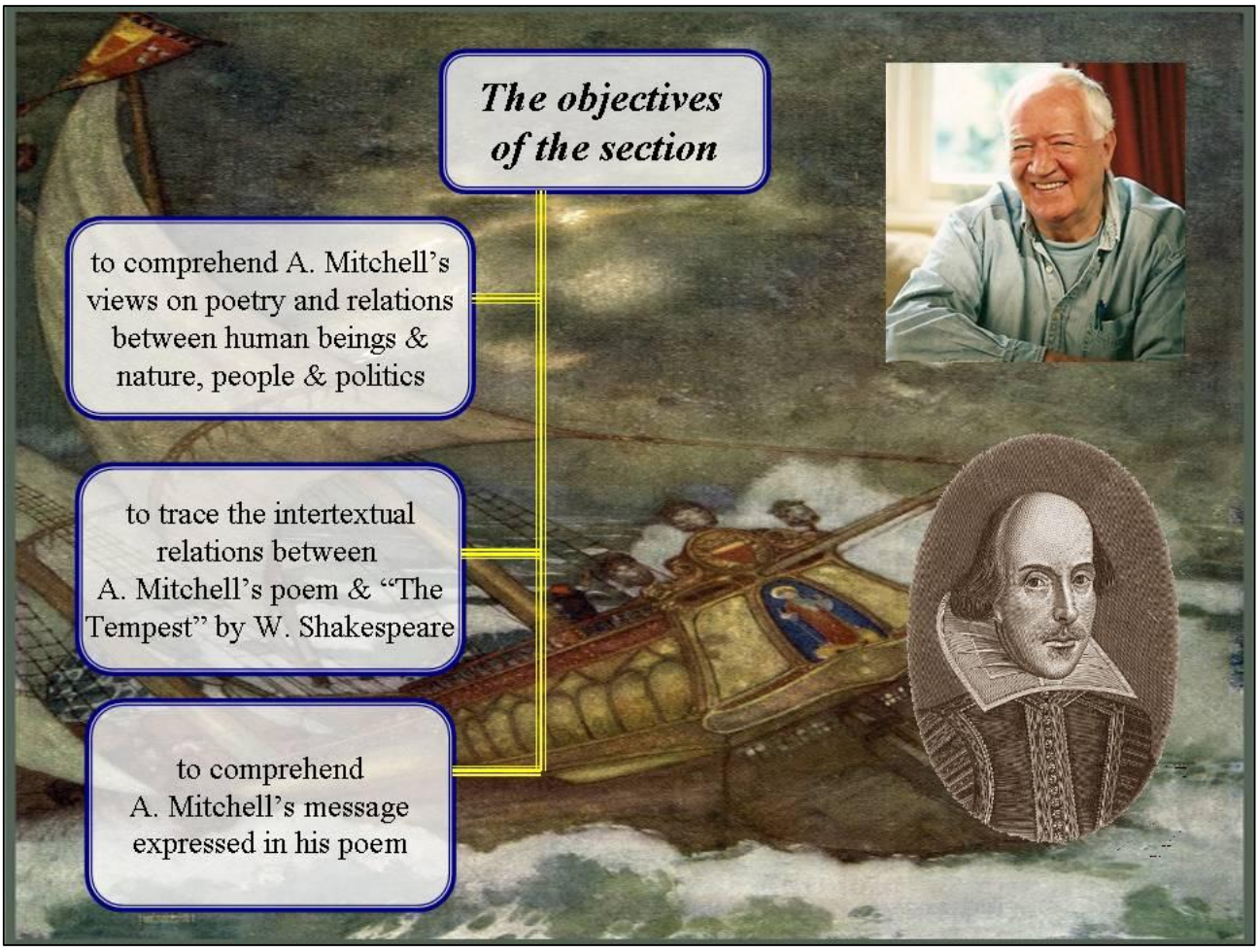
INTRODUCTORY NOTES

You are going to read "The Castaways, or Vote for Caliban" by A. Mitchell.

The poem is centered on the surviving of five people stranded on a desert island. But it also has a lot of senses beyond the lines. In order to comprehend A. Mitchell's message you should know about Adrian Mitchell, a significant English literary figure.

Besides, a lot of plot lines in the poem allude to "The Tempest" by W. Shakespeare. Therefore it's necessary to recollect the plot of the play as well as its historical background.

It is also important to imagine the characters of "The Tempest" and to understand their functions in the tale.



1. ADRIAN MITCHELL — A PROMINENT LITERARY FIGURE IN BRITAIN

WORD-BANK

WORDS

- **prolific** – marked by abundant inventiveness or productivity
- **renowned** – widely acclaimed and highly honoured
- **tenure** – *formal* the period of time when someone has an important job
- **to pursue** – to proceed along
- **to affiliate** – to bring or receive into close connection as a member or branch
- **to pen** – to write

WORD-CHUNK

- **in the guise** – looking like someone or something else, or pretending to be them

BEFORE YOU READ



1.1

Work in pairs or small groups and discuss :

- what you know about British poetry of the XX-XXI centuries;
- if you know anything about Adrian Mitchell and his works;
- if the poets may change the world and stop wars.

READING

1.2

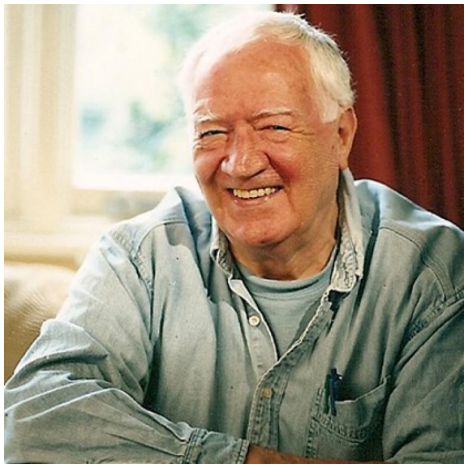


Study the information about Adrian Mitchell's life and career. When reading pay attention to the facts that will help you :

- **understand his beliefs;**
- **comprehend the variability of his works;**
- **make out the manner of his writing and the way he presented his works to his readers and listeners;**
- **differentiate the themes he paid attention to.**

ADRIAN MITCHELL : BIOGRAPHY

Retrieved from "The Famous People"



Adrian Mitchell was an English literary figure associated with the anti-bomb movement. He is one of the finest poets and playwrights that the world of English literature has ever seen. His poetry dominated the English "Campaign for Nuclear Disarmament" movement for decades. Mitchell was a pacifist and he realised this when he was engaged in his service with the Royal Air Force. His poems had a universal appeal, and one of his poems "To Whom It May Concern" is relevant till date, which had been modified many times by the poet himself in accordance with recent events. He was against the notion that war could bring order, peace, and the like, and tried his level best to propagate this idea through his writings. He was more prolific as a playwright than a poet, and his first play was staged when he was only nine years old. This undoubtedly indicates his creativity as a playwright, his knowledge of the stage and its settings. He was a writer who was able to relate to children and even penned some well-known plays and poems, which still continue to amuse the young population. His works have been acclaimed and appreciated around the world. Many renowned institutions have recognized and acknowledged him for his contributions to the literary domain

Childhood & Early Life :

· Adrian Mitchell was born to Jock Mitchell and Kathleen Fabian on 24th October 1932, at a place located near Hampstead Heath. His father was a research chemist, while his mother was a school teacher.

· He attended the Monkton Combe School, located in the English city of Bath, and later joined the Greenways School. While studying in Greenways School, his first play "The Animals' Brain Trust" was performed. Mitchell was only nine years old back then.

· Adrian, then, entered the Dauntsey's School located in Wiltshire, and there, he and his friend Gordon Snell composed and performed a number of plays.

· In 1951, he was rectuited to the Royal Air Force, though he did no intend to enter RAF. His tenure with the defence force lasted for a year.

· Later, he pursued his studies in English at the Christ Church college, an institution affiliated to the Oxford University. He was appointed as an editor of the university's "Isis Magazine" while studying there. He also chaired the poetry society of the university.

Career :

· After Adrian completed his graduation from the Oxford University, he was recruited by the newspaper "Oxford Mail" for the post of a reporter. He worked with the daily for a period of two years, from 1955 to 1957. He then joined the English daily "Evening Standard" in London, and worked with it for about three

years.

· Soon after, he penned his first novel and also first play for television, and gradually, started to work as a freelance journalist, by writing for newspapers and tabloids such as “Daily Mail”, “Sun” and “Sunday Times”. However, he resigned from his journalism career during the 1960s, and concentrated on his literary works by composing poems, stories and plays.

· One of his prominent works of this time was, the novel titled “If You See Me Coming”, which he penned in 1962.

· During the period 1963-67, he was an instructor at the “Writers Workshop” in the University of Iowa. This was followed by his engagement at the University of Lancaster as a “Granada Fellow in the Arts”.

· The 1970’s also saw the release of three more novels of the writer, namely “Wartime”, “Bodyguard” and “Man Friday”.

· This poet has composed a large number of poems which include works targeted at children. He had been prolific as a playwright, and the number of plays he has scripted exceeds his collection of poems and novels.

· Mitchell was a fellow of the Centre for the Humanities division of the Wesleyan University, in the year 1972.

· He worked as a resident writer at the Sherman Theatre, Cardiff, for a period of one year during 1974-75. He was later associated with the Billericay Comprehensive School, as a visiting writer.

· He became a Judith E. Wilson Fellow at the Cambridge University in the year 1980, and continued being a part of the university for one year.

· The playwright was appointed as the resident writer at the Unicorn Theatre for Children in 1982, and resumed the role for a year.

· In the year 1995, he was the Fellow in Drama at Nanyang University, Singapore. The same year, he was also the Dylan Thomas Fellow for the UK Year of Literature, Swansea. Adrian even earned a fellowship for a course in Drama at the Nanyang University at the same time.

· He modified novelist C.S. Lewis’ story and composed the play “The Lion, The Witch and The Wardrobe”. This work was staged in 1998.

· In 1999, his works “Dancing in the Street : A Poetic Party” and “Draft as a Doughnut” were published, the former being poetry for children and the latter, a children’s play.

· His collection of poems entitled “All Shock Up : Poems 1997-2000” came into print in the year 2000. Four years later, another collection of poems of Adrian “The Shadow knows : Poems 2001-2004”, were available for the readers.

Major Works :

· Adrian Mitchell penned the poem “To Whom It May Concern”, which is one of his most renowned works. This is a satirical poem which has an anti-war tone and was written at a time when thousands of people lost their lives in the Vietnam War in the guise of bringing in peace, democracy, order and freedom.

· This poem was first recited in the year 1965, to a large audience at Royal Albert Hall, London. This has been modified several times in accordance with the on-

going wars and can be related to every war of the present times. It manifests how war can have a physical as well as psychological impact on people.

Awards & Achievements :

· He received the Eric Gregory Award in the year 1961, and five years later, he was awarded the PEN Prize for translation.

· In 1971, he was honoured with the Tokyo Festival Award for Television. He also received the Gold Medal of the Theatre of Poetry.

· In the year 1997, he was awarded with an honorary degree by the North London University.

· This writer was given the title Shadow Poet Laureate by the "Red Pepper Magazine". He was also designated with the "Best Collection of Children's Poetry" by the Poetry Book Society in the year 2004. The following year, his work "Draft as a Doughnut" was shortlisted for the CLPE Poetry Award.

Personal Life & Legacy :

· He first married a woman named Maureen Bush, and the couple were blessed with three children named Danny, Briony and Alistair.

· Later, he married Celia Hewitt with whom he has two daughters named Beattie and Sasha. Celia is an actress and also owns a book shop named "Ripping Yarns", which is located at Highgate.

· On 28th December 2008, this writer died of a heart attack and the whole literary world suffered a huge loss and grieved over his death.

· The year 2012, saw the publication of Mitchell's volume of poems "Come on Everybody : Poems 1953-2008", which was published posthumously.



NB! ***Adrian Mitchell's biography was retrieved from "The Famous People". The site says that it presents "life history and biography of world famous people in various spheres of life".***

AFTER YOU HAVE READ

1.3

Complete the table with quick facts about Adrian Mitchell.

1. *famous as* ……..
2. *nationality* ……..
3. *born on* ……..
4. *died on* ……...
5. *parents* ……...
6. *family (spouses, children)* ……
7. *education* ……..
8. *work* ……..
9. *audience (their age)* ……..
10. *genres* ……....

11. *the most famous work* **……....**
12. *awards* **……....**

1.4 -

Answer the questions about A. Mitchell's biography.



1. When did A. Mitchell start his literary career?
2. Did he enter RAF? For how long did his tenure with it last?
3. Did his recruitment to RAF influence his beliefs?
4. What and where did he study being a student?
5. What were the basic stages of his career as a journalist?
6. Why did he resign from his journalism career?
7. What prominent works did he pen? Are all of them poems?
8. What poem by A. Mitchell is relevant till date? Why?
9. Was he equally prolific in all the literature genres?
10. Are his works appreciated in Britain only?

1.5 -

You are going to read the abstracts from different online resources that are devoted to Adrian Mitchell, his biography and works.



Work in pairs or small groups and discuss :



- **what facts had not been mentioned by "The Famous People";**
- **if these facts add to your understanding of A. Mitchell's personality.**



1. Bloodaxe Books

Adrian Mitchell (1932-2008) was a prolific poet, playwright and children's writer. His poetry's simplicity, clarity, passion and humour show his allegiance to a vital, popular tradition embracing William Blake as well as the Border Ballads and the blues. His most nakedly political poems – about nuclear war, Vietnam, prisons and racism – became part of the folklore of the Left, sung and recited at demonstrations and mass rallies. < … >

Born in London in 1932, Adrian Mitchell worked as a journalist from 1955 to 1966, when he became a full-time writer. He gave many hundreds of readings throughout the world in theatres, colleges, pubs, prisons, streets, public transport, rallies, cellars, clubs and schools of all kinds. Many of his plays and stage adaptations were performed at the National Theatre as well as by the Royal Shakespeare Company and other theatre companies. In 2002, the socialist magazine Red Pepper dubbed him Shadow Poet Laureate and asked him to write regular republican poems for their columns. In a National Poetry Day poll in 2005, his poem *"Human Beings"* was voted the poem that most people would like to see launched into space.



2. 25.Internationales Literatur Festival (Berlin)

<...> From 1963 to 1965 he worked as a freelance music journalist for various newspapers. During this period, he published the first interview with the Beatles in a national newspaper. The interview was the basis for a long term friendship between him and Paul McCartney. As a result of this friendship they published an edition of McCartney's poems and lyrics under the title *"Blackbird Singing"* (2001).

Mitchell's literary career started in 1961, when he received an inheritance. This made it possible for him to dedicate himself freely to write not only his first TV script, but also his first work of prose : *"If You See Me Comin"* (1962). Three novels followed, many TV scripts, as well numerous unconventional plays and musicals for both adults and children, which were produced and successfully played on the main British theatre circuit.

An example of which is *"Tyger"* (1971), a musical about William Blake's life and work. He also wrote the Libretto for Peter Schat's Opera *"Houdini"* (1977) and in addition he adapted popular stories such as Ibsen's *"Peer Gynt"* (1995) and Lewis Carroll's *"Alice in Wonderland"* (2000) into Musicals. In 1964 he celebrated his successful adaptation of Peter Weiss' play on *"Marat / Sade"* for the Royal Shakespeare Company, which was directed by Peter Brook.

Mitchell's lyrics are characterised by a humourous note and wit, and above all by critical sharpness. Mitchell was renowned for his ability to present current and relevant themes from a political standpoint in the form of conversational style melodic poetry.

The memorable 'To Whom it May Concern' was presented as a reading in 1965 by Mitchell and Allen Ginsberg in the Royal Albert Hall as an angry cry against the official cover-up relating to the Vietnam war.

In the 1990's he put together a retrospective of his poetic life's work from the past five decades into three volumes. At that time the author took a new direction into writing powerful children's poetry and stories. *"Daft as a Doughnut"* (2004) was shortlisted for the CLPE Poetry Award in 2005. <...>



3. Alchetron.
Free Social Encyclopedia for the World.

Adrian Mitchell was born near Hampstead Heath, north London. His mother, Kathleen Fabian, was a Fröbel-trained nursery school teacher and his father, Jock Mitchell, a research chemist from Cupar in Fife. He was educated at Monkton Combe School in Bath. He then went to Greenways School, at Ashton Gifford House in Wiltshire, run at the time by a friend of his mother. This, said Mitchell, was «a school in Heaven, where my first play, *"The Animals' Brains Trust"*, was staged when I was nine to my great satisfaction».

His schooling was completed as a boarder at Dauntsey's School, after which he did his National Service in the RAF. He commented that this «confirmed (his) natural pacificism». He went on to study English at Christ Church, Oxford, where he was

taught by J. R. R. Tolkien's son. He became chairman of the university's poetry society and the literary editor of *"Isis"* magazine. On graduating Mitchell got a job as a reporter on the *"Oxford Mail"* and, later, at the *"Evening Standard"* in London.

«Inheriting enough money to live on for a year, I wrote my first novel and my first TV play. Soon afterwards I became a freelance journalist, writing about pop music for the *"Daily Mail"* and TV for the pre-tabloid *"Sun"* and the *"Sunday Times"*. I quit journalism in the mid-Sixties and since then have been a free-falling poet, playwright and writer of stories».

<...> Mitchell was in the habit of stipulating in any preface to his collections : «None of the work in this book is to be used in connection with any examination whatsoever».

His best-known poem, *"To Whom It May Concern"*, was his bitterly sarcastic reaction to the televised horrors of the Vietnam War. <...> He first read it to thousands of nuclear disarmament protesters who, having marched through central London on CND's first new format one-day Easter March, finally crammed into Trafalgar Square on the afternoon of Easter Day 1964. As Mitchell delivered his lines from the pavement in front of the National Gallery, angry demonstrators in the square below scuffled with police. <...> Over the years he updated the poem to take into account recent events.

He never let up. <...> His reading of *"Tell Me Lies"* at a City Hall benefit just before the 2003 invasion of Iraq was electrifying. Of course, he couldn't stop that war, but he performed as if he could.

<...> Fellow writers could be effusive in their tributes. *John Berger* said that, «Against the present British state he opposes a kind of revolutionary populism, bawdiness, wit and the tenderness sometimes to be found between animals». *Angela Carter* once wrote that he was «a joyous, acrid and demotic tumbling lyricist Pied Piper, determinedly singing us away from catastrophe». *Ted Hughes* : «In the world of verse for children, nobody has produced more surprising verse or more genuinely inspired fun than Adrian Mitchell».

Ripping Yarns Books

4. Ripping Yarn Books

Professor Baz Kershaw of Bristol University writes :

If there were such a role as ghost writer to the nation's conscience, then Adrian Mitchell would be a prime contender to fill it. He has had a prolific career as a playwright for theatre and television, as a poet, novelist, and literary revolutionary, yet his reputation has not solidified into an easily recognisable shape. Part of an explanation for this can be found in the theatrical company he has kept. Over the years his work has been produced by the Royal Shakespeare Company, directed by Peter Brook, and at the National Theatre, directed by Peter Hall; he has had shows staged at other London Theatres, as well as in regional repertory theatres; and he has worked a good deal with experimental performance companies such as *Foco Novo* and *Welfare State International*, and sometimes with children's companies such as the Unicorn Theatre His work has also been broadcast on the major national channels of the media. Since the mid-sixties, when he had a huge success as the first post-war

performance poet, there has hardly been a year when he has not had at least one work, and sometimes several, on the stages of Britain.

This range of producers and high productivity signal both a remarkable adaptability and a spirit of generosity, because rather than slotting into an established niche in the scene of British post-war culture - where probably, for example, he could easily have become a highly successful lyricist in the Cameron Mackintosh stable -he has often chosen to inhabit the in-between worlds of collaboration, adaptation, translation. This creative inclination is matched by the formal adventurousness of his plays and screenplay, which combine populist conventions with a celebration of anarchic individualism and the desire to tell a good tale well with an impish delight in teasing the audience through unexpected shifts of register. So his theatrical work resists easy classification in its sometimes wild mixing of genres and its penchant for wrenching comedy out of horror, human warmth out of the most damning scenes of late-twentieth century despair. In reaction to this messy aesthetic anarchism, the critical establishment has tended to identify Mitchell mainly by his impressive performance as a poet, especially through his public readings : he is the British father of today's performance poets. But this conventional view misses something of the main point of his career as revealed by his playwriting : for he has created a unique role as well-liked agent provocateur, as an up-beat entertainer who deals with the nastier sides of life, a genial dream-weaver who never pulls his punches. As a highly talented ghost writer of scenarios for the Western — and particularly British - psyche, Adrian Mitchell has been nothing if not radical.

5. The Poetry Archive

Adrian Mitchell (1932 - 2008) was a hugely prolific writer, the author of a great number of novels, plays and poems, for adults and, increasingly, for children — he wrote that «more and more of my time is spent writing for children. This is partly because I have six grandchildren». He started his own literary career as a child, writing his first play at the age of ten, and went on to be Chairman of the University Poetry Society while studying at Oxford. He has also worked as a journalist — the first one to print an interview with the Beatles — and a screenwriter for film and TV, and is a Fellow of the Royal Society of Literature.

Mitchell was committed to a form of poetry that welcomes as many people as possible — he was, perhaps, best known for saying that «Most people ignore most poetry because most poetry ignores most people». Thus his work deals with recognisable subjects in clear, modern language, and can revel in strong rhythms, drawn as often from the blues and pop music as from the poetic canon.

6. The Independent

(a British online newspaper)

Michael Horovitz writes :

<..> Mitchell's mother Kathleen was a Fabian socialist nursery school teacher who «encouraged me to argue», having lost two of her brothers in the First World

War. In *“My Father's Hand”*, Adrian recalls how his father Jock, a research chemist, had also suffered the desolation of the trenches, «Sent, by the King, to hell in a kilt». Many of Mitchell's poems, songs and plays explore and illuminate the extremes of innocence and experience in childhood, etching, shading and colouring in the lines between his own and those of others.

He was badly bullied every day at a prep school in Somerset during the Second World War, and was still pretty traumatised remembering it 65 years later : <...> Hence his lifelong non-violent opposition to violence, and poems like “My Mother and Father or Why I Began to Hate War” and “Back in the Playground Blues” <...>.

After National Service in the RAF, which reinforced his pacifism, and Oxford, where he edited «Isis» magazine, Mitchell worked as a journalist from 1955 to the mid-1960s, since when his freelance writing and performances went from strength to strength. He wrote four novels — *“If You See Me Comin”* (1962), *“The Bodyguard”* (1970), *“Wartime”* (1973) and *“Man Friday”* (1975) — some 50 volumes of poetry, and around twice that number of plays and adaptations for stage and TV.

In the early 1960s he befriended the actor Celia Hewitt, who soon became the prime personal mover of his remaining 47 years.

His collaborations on Peter Brook's multimedic Royal Shakespeare Company productions of *“Marat / Sade”* (1964) and *“US”* (1966), were seminal both for his subsequent theatrical efflorescence, and for the further evolution of radical-cultural activism worldwide. <...>

Of his more than 30 works for the theatre, *“Pied Piper”* ran for three years at the National Theatre, while his adaptation of *“The Lion, the Witch and the Wardrobe”* was a much-loved production at the RSC. Another successful adaptation was Gogol's *“The Government Inspector”* at the National, and he also wrote songs for Peter Hall's version of Orwell's *“Animal Farm”*.

<...> One of his most constantly resonant moments will probably remain his cathartic renditions at the first *Poetry Internationale* at Royal Albert Hall in 1965, some of whose highlights were captured for posterity in Peter Whitehead's film Wholly Communion. Adrian's spot was shorter than any of the 18 others that evening, but (with the possible exception of Ernst Jandl's sound-poems and Ginsberg's finale) elicited the most concerted fellow feeling from around 7,500 auditors. One of his poems, *“You Get Used To It”* was an implacable cry against murderous racism «in hell or Alabama». The other, *“To Whom It May Concern”*, with its nursery-rhymey counting-out refrain, was to become an anthem for the continuing “Stop the War” movements.

1.6 **- -**

A. Mitchell’s life was full of significant events. His literary heritage is various and significant.

Browse around the Internet and find some more additional information about A. Mitchell, his works and beliefs.

Pay attention to :

- the poets from different countries and epochs A. Mitchell is compared with;
- the poets and writers who influenced him a lot.

1.7 -

A. Mitchell was famous for his style, in which you can hear the voices of rock and jazz. He plays on words, sounds and intertext. Therefore a lot of his assertions are widely known and often quoted.



Read some of these meaningful quotes. Then work on pairs or small groups and discuss :

- **which of them appeal to you and why;**
- **if these quotes can be considered relevant today and in the future.**

1. Most people ignore most poetry because most poetry ignores most people.
2. I don't like writing essays or theory.
3. I want to speak, to sing to total strangers. It's my way of talking to the world.
4. Stadium rock and commercial rock are the opposite of what poetry needs. An audience of around 200 is ideal for poetry.
5. Written poetry is different. Best thing is to see it in performance first, then read it. Performance is more provocative.
6. I use rock and jazz and blues rhythms because I love that music. I hope my poetry has a relationship with good-time rock'n'roll.
7. I use the language I use to my friends. They wouldn't believe me if I used some high-flown literary language. I want them to believe me.



NB! ***These quotes are retrieved from "The Famous People".***

SPEAKING

1.8 -



Speak on Adrian Mitchell's biography, generalizing the information you've got. You should use the following words and word-chunks while speaking :

– *prolific*	– *tenure*	– *to affiliate*	– *in the guise*
– *renowned*	– *to pursue*	– *to pen*	

2. CIVILIZATION *vs* NATURE IN A. MITCHELL'S "THE CASTAWAY, OR VOTE FOR CALIBAN" : *CLUES FOR UNDERSTANDING*

WORD-BANK

WORDS

- **to usurp** – *formal* to take someone else's power, position, job, etc. when you do not have the right to
- **to pester [+for]** – to annoy someone, especially by asking them many times to do something
- **to recruit** – to persuade someone to do something for you
- **to overthrow** – to remove a leader or government from power, especially by force
- **to renounce** – to give up, to reject
- **to resume** – to start doing something again after stopping or being interrupted

WORD-CHUNKS

- **to cast sth up** – *literary* to carry onto the shore
- **to be betroth to sb** – to have promised to marry someone

BEFORE YOU READ



2.1

In the title of A. Mitchell's poem the name of *Caliban* is used. Work in pairs or small groups and discuss :

- what you know about Caliban;
- what you know about the play this character is taken from;
- what contemporary meaning of *Caliban* you know.

READING

2.2



Recollect the content of "The Tempest" by W. Shakespeare. Read the plot summary of the play. It is available on "*No Sweat Shakespeare*".

When reading :

- **consult the word-bank for better understanding of the plot summary;**
- **pay attention to the plot-lines similar to the plot-lines of A. Mitchell's poem;**

− **collect information about Caliban, as his name is in the title of A. Mitchell's poem.**

NB! Remember : ***even the best plot summary cannot substitute the play itself!*** **Therefore, you are welcome to read the original text of "The Tempest" or at least its translation.**

"THE TEMPEST" PLOT SUMMARY

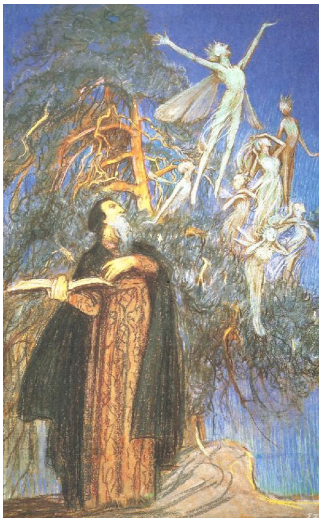
Retrieved from "No Sweat Shakespeare"



Alonso, the king of Naples, is returning from his daughter's wedding in Tunis. He is accompanied by his son, Ferdinand, his brother, Sebastian, and Antonio, the Duke of Milan. An old Milanese courtier, Gonzalo, is also on board. The ship is wrecked in a storm and all the passengers and crew are thrown into the furious sea.

Prospero, the former Duke of Milan, and his fifteen year-old daughter, Miranda, are watching the shipwreck from an island. He tells her, for the first time, how they came to be on the island. Twelve years before, when he had been Duke of Milan, his brother Antonio, had usurped him, but with Gonzalo's help he had escaped in a small boat with his baby daughter, Miranda, and his library of books about magic. They had ended up on the island and Prospero had turned the only inhabitant, Caliban, a deformed and savage creature, into his slave. There are also spirits on the island. One of them, Ariel, had been imprisoned in a tree trunk by Caliban's mother, the witch, Sycorax, who had then died. Prospero used his magic abilities to rescue him and he made the spirit swear to serve him.

The ship's passengers are cast up on the island unharmed, and even their clothes are not wet or damaged. Alonso believes his son to be dead but Ferdinand has landed on another part of the island. He encounters Miranda and they fall in love at first sight. He is the first man, apart from her father and Caliban that she has ever seen. Prospero puts Ferdinand to work manually, controlling all his movements with magic. Ariel pesters Prospero for his freedom and Prospero promises it once he has done some things for him, regarding the newcomers.



Ariel leads the party towards Prospero's cell. During this journey Antonio and Sebastian plan to kill Alonso so that Sebastian can be king. Two other members of the party, Trinculo, the court jester, and Stephano, a boisterous butler, are also wandering about on the island. Caliban recruits them to help him overthrow Prospero. They all get drunk then set off for Prospero's cell. Ariel reports the plot to Prospero.

Prospero has released Ferdinand and given his blessing to the marriage of the two young people. When the three would-be usurpers arrive at his cell they are distracted by some brightly coloured clothes that have been hung out for them, then they are chased away by a band of spirits who have taken on the form of dogs.

Ariel brings the party to the cell. Prospero renounces his magic and reveals himself. He forgives his brother and prepares to return to Milan to resume his dukedom. Miranda and Ferdinand are betrothed. Sailors arrive and announce that the ship hasn't been wrecked after all, and is safely anchored off the island. Ariel is set free. Caliban and the drunken servants are also forgiven. There is a final celebration of their reunion.



The plot summary is retrieved from *"No Sweat Shakespeare"*. The site positions itself as "the home of modern Shakespeare resources" and the task of it is "to help people of all ages understand Shakespeare's language".

AFTER YOU HAVE READ

2.3

In the list below the roles of the characters and the plot-lines connected with them are mixed up.

Match the name of each character to his role in the play and the actions he / she performs in "The Tempest".

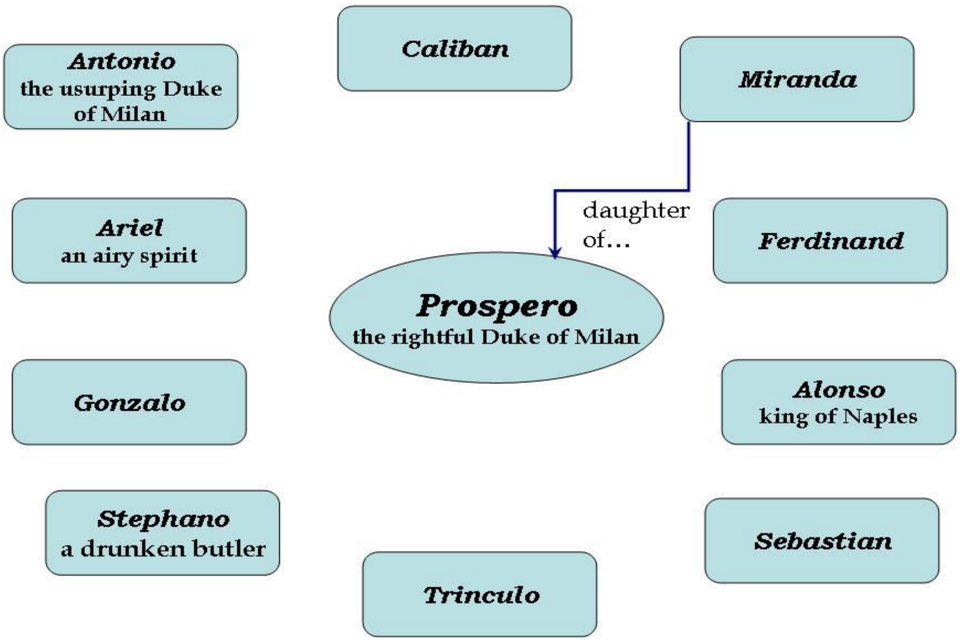
Prospero	**1.** *Alonso's brother*	**A.** During the storm, he was separated from the rest of the king's party, met Miranda, and fell in love with her.
Miranda	**2.** *The king of Naples*	**B.** He saves Prospero's and Miranda's lives when they are exiled. He provides a sense of hope and optimism when Ferdinand is lost.
Antonio	**3.** *An elderly counselor*	**C.** When Stefano arrives with wine, he joins him in drinking and then agrees to a plot to murder Prospero.
Ariel	**4.** *The offspring of the witch Sycorax and the devil*	**D.** Now the duke of Milan. He had plotted against Prospero years earlier and now convinces Sebastian to murder his brother, the king of Naples.
Caliban	**5.** *The king's jester*	**E.** He arrives on the island drunk and quickly becomes involved in a plot to murder Prospero.
Ferdinand	**6.** *Prospero's*	**F.** After his brother seized his title and

	daughter	property, he was exiled with his daughter and eventually found refuge on an island.
Alonso	**7.** *The king's butler*	**G.** He is easily led into planning his own brother's (the king's) murder.
Sebastian	**8.** *The son of the king of Naples*	**H.** She has been on the island with her father for 12 years — since she was 3 years old.
Gonzalo	**9.** *A spirit of the air*	**I.** He believes his son has died and is overjoyed to later find him. He is repentant for the pain he caused Prospero in the past.
Stephano	**10.** *The rightful duke of Milan*	**J.** He assists Prospero in seeking retribution over his enemies
Trinculo	**11.** *Prospero's younger brother*	**K.** Prospero has made him his servant or slave, and in response, he plots to murder Prospero.

The descriptions of the plot lines are retrieved from "*CliffsNotes*". The site positions itself as "the original (and most widely imitated) study guide. CliffsNotes study guides are written by real teachers and professors, so no matter what you're studying, CliffsNotes can ease your homework headaches and help you score high on exams".

2.4 -

Establish the relations between the characters of "The Tempest". Draw the connectors on the "character map". The first connector is drawn as the example.



2.5 -

To find Caliban in the poem by A. Mitchell you should imagine what he looks like and what he does in the play.

Read the abstracts from "The Tempest" by W. Shakespeare, then work in pairs or small groups and try to go beyond the lines. Discuss :

- **what allusion is hidden in Caliban by W. Shakespeare;**
- **where Caliban is assumed to be in the poem by A. Mitchell.**



j ***Prospero***

< … >
Save for the son that she did litter here,
A freckled whelp hag-born — not honour'd with
A human shape.

Ariel

Yes, Caliban her son.

k ***Caliban***

< … >
This island's mine, by Sycorax my mother,
Which thou takest from me. When thou camest first,
Thou strokedst me and madest much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night : and then I loved thee
And show'd thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile :
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king : and here you sty me
In this hard rock, whiles you do keep from me
The rest o' the island.

l ***Trinculo***

< … > What have we here? a man or a fish? dead or alive? A fish : he smells like a fish; a very ancient and fish-like smell; a kind of not of the newest Poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver : there would this monster make a man; any strange beast there makes a man : when they will not give a doit to relieve a lame beggar, they will lazy out ten to see a dead Indian. Legged like a man and his fins like arms! Warm o' my troth! I do now let loose my opinion; hold it no longer : this is no fish, but an islander, that hath lately suffered by a thunderbolt.

m *Stephano*

This is some monster of the isle with four legs, who hath got, as I take it, an ague. Where the devil should he learn our language?

2.6 -

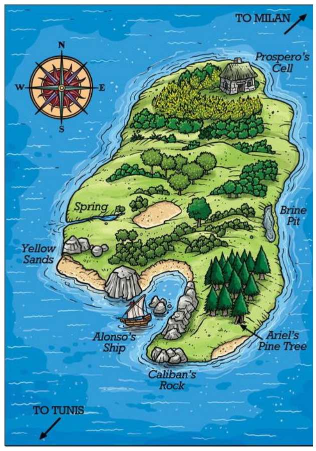




In both the play by Shakespeare and the poem by A. Mitchell a desert island is described. Work on pairs or small groups and discuss :

− if there is some resemblance between these two islands.

Rely on the abstracts below in which the island from "The Tempest" is described by different characters.



j *Caliban*

I loved thee
And show'd thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile :

k *Adrian*

Though this island seem to be desert, —

Sebastian

Ha, ha, ha! So, you're paid.

Adrian

Uninhabitable and almost inaccessible, —

Sebastian

Yet, —

Adrian

Yet, —

Antonio

He could not miss't.

Adrian

It must needs be of subtle, tender and delicate temperance.

Antonio

Temperance was a delicate wench.

Sebastian

Ay, and a subtle; as he most learnedly delivered.

Adrian

The air breathes upon us here most sweetly.

Sebastian

As if it had lungs and rotten ones.

Antonio

Or as 'twere perfumed by a fen.

Gonzalo

Here is everything advantageous to life.

Antonio
True; save means to live.
Sebastian
Of that there's none, or little.
Gonzalo
How lush and lusty the grass looks! how green!
Antonio
The ground indeed is tawny.
Sebastian
With an eye of green in't.

l ***Caliban***
I'll show thee every fertile inch o' th' island;
And I will kiss thy foot : I prithee, be my god.

m ***Caliban***
I'll show thee the best springs; I'll pluck thee berries;
I'll fish for thee and get thee wood enough.
A plague upon the tyrant that I serve!
I'll bear him no more sticks, but follow thee,
Thou wondrous man.

n ***Caliban***
I prithee, let me bring thee where crabs grow;
And I with my long nails will dig thee pignuts;
Show thee a jay's nest and instruct thee how
To snare the nimble marmoset; I'll bring thee
To clustering filberts and sometimes I'll get thee
Young scamels from the rock. Wilt thou go with me?

SPEAKING

2.7



– **Speak on the message A. Mitchell provides by his poem. When speaking rely on the ideas of all the previous tasks.**



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VOCABULARY INDEX

WORDS :

Word	Meaning	Section	Page
– ***affiliate***, *v*	– to bring or receive into close connection as a member or branch	*Section IV*	*125*
– ***animosity***, *n*	– strong dislike or hatred	*Section II*	*60*
– ***annex***, *v*	– to take control of a country or area next to your own, especially by using force	*Section I*	*20*
– ***artefact,*** *n*	– a product of human art and workmanship;	*Section I*	*25*
– ***bossy,*** *adj*	– always telling other people what to do in a way that is annoying	*Section II*	*52*
– ***breaker,*** *n*	– a large wave with a white top that rolls into the shore	*Section I*	*31*
– ***castaway,*** *n*	– someone who is left on a lonely shore or island after their ship has sunk	*Section II*	*51*
– ***celebrity,*** *n*	– famous living person	*Section II*	*38*
– ***charge,*** *v*	– to make a rushing attack; to throw oneself against	*Section I*	*331*
– ***circumnavigate,*** *v*	– to sail, fly or travel completely around the Earth, an island, etc.	*Section I*	*31*
– ***claim [+for],*** *v*	– to state your legal rights to take or have something	*Section I*	*15*
– ***combat,*** *adj*	– fighting, especially during a war	*Section II*	*38*
– ***commission,*** *v*	– to formally ask someone to write an official report, produce a work of art for you, etc.	*Section II*	*44*
– ***commitment,*** *n*	– a promise to do something or to behave in a particular way	*Section II*	*60*

− ***consummate,*** *adj*	− showing a lot of skill	*Section II*	*60*
− ***credit [+with],*** *v*	− to admit that someone has done something good	*Section I*	*15*
− ***creek,*** *n*	− a small narrow stream or river	*Section II*	*51*
− ***deteriorate,*** *v*	− to become worse	*Section II*	*60*
− ***entail,*** *v*	− to involve something as a necessary part or result	*Section I*	*31*
− ***frustration,*** *n*	− the feeling of being annoyed, upset or impatient, because you cannot control or change a situation, or achieve something	*Section II*	*60*
− ***hermit,*** *n*	− someone who lives alone and has a simple way of life, usually for religious reasons	*Section II*	*44*
− ***hop,*** *v*	− *informal* to move somewhere quickly or suddenly	*Section II*	*38*
− ***impasse,*** *n*	− a situation in which it is impossible to continue with a discussion or plan because the people involved cannot agree	*Section II*	*60*
− ***incompatible,*** *adj*	− so different that they cannot be accepted together or have a friendly relationship	*Section II*	*44*
− ***indigenous,*** *adj*	− originating naturally or born in a region	*Section I*	*25*
− ***influx,*** *n*	− a continual stream of people or things	*Section I*	*25*
− ***inkling,*** *n*	− a slight idea about something	*Section I*	*31*
− ***islet,*** *n*	− *literary* a very small island	*Section I*	*31*
− ***limbo,*** *n*	− 1) a forgotten or ignored place; − 2) an uncertain or undecided state or condition	*Section II*	*60*

– ***limelight,*** *n*	– the full glare of publicity; the focus of attention.	*Section I*	*25*
– ***long [+for,*** *v]*	– to want something very much, especially when it seems unlikely to happen soon	*Section II*	*51*
– ***meagre,*** *adj*	– too small, much less than you need	*Section II*	*60*
– ***navigator,*** *n*	– an officer on a ship who plans which way it should go when it is travelling from one place to another	*Section I*	*15*
– ***oblivion,*** *n*	– the state of being forgotten	*Section I*	*15*
– ***outweigh,*** *v*	– to be more important or valuable than something else	*Section II*	*44*
– ***overthrow,*** *v*	– to remove a leader or government from power, especially by force	*Section IV*	*135*
– ***pen,*** *v*	– to write	*Section IV*	*125*
– ***perish,*** *v*	– *formal or literary* to die esp. in a terrible or sudden way	*Section I*	*10*
– ***pester [+for],*** *v*	– to annoy someone, especially by asking them many times to do something	*Section IV*	*135*
– ***plethora,*** *n*	– *formal* a very large number of something, usually more than you need	*Section II*	*60*
– ***plug,*** *v*	– to fill or block a small hole	*Section I*	*31*
– ***prolific,*** *adj*	– marked by abundant inventiveness or productivity	*Section IV*	*125*
– ***pursue,*** *v*	– to proceed along	*Section IV*	*125*
– ***recruit,*** *v*	– to persuade someone to do something for you	*Section IV*	*135*
– ***refer [+to],*** *v*	– to mention or speak about something or someone	*Section I*	*20*

– ***renounce,*** *v*	– to give up, to reject	*Section IV*	*135*
– ***renowned,*** *adj*	– widely acclaimed and highly honoured	*Section IV*	*125*
– ***resume,*** *v*	– to start doing something again after stopping or being interrupted	*Section IV*	*135*
– ***robinsonade,*** *n*	– the adventure of a person marooned on a desert island	*Section II*	*38*
– ***rush [+into],*** *v*	– to do or decide something too quickly, especially so that you do not have time to do it carefully or well	*Section II*	*51*
– ***rush [+on],*** *n*	– a situation in which a lot of people suddenly try to do or to get something	*Section I*	*20*
– ***scour,*** *v*	– to search very carefully and thoroughly through an area, a document, etc.	*Section I*	*25*
– ***scrape,*** *n*	– *informal* a situation in which you are in trouble or have difficulties	*Section II*	*34*
– ***seafaring,*** *adj*	– [*only before noun*] working or travelling on ships and the sea	*Section I*	*20*
– ***secure,*** *v*	– to get or achieve something that will be permanent, especially after a lot of effort	*Section II*	*44*
– ***self-imposed,*** *adj*	– able to maintain oneself or itself without outside aid; capable of providing for one's own need	*Section II*	*60*
– ***shoal,*** *n*	– a small hill of sand just below the surface of water that makes it dangerous for boats	*Section I*	*10*
– ***sovereignty,*** *n*	– complete power to govern	*Section I*	*15*
– ***stint,*** *n*	– a period of time spent doing a particular job or activity	*Section II*	*38*
– ***strait,*** *n*	– a narrow passage of water between	*Section I*	*10*

	two areas of land, usually connecting two seas		
– ***stroll,*** *v*	– to walk somewhere in a slow relaxed way	*Section II*	*44*
– ***subject,*** *n*	– *formal* someone who was born in a country that has a king or queen	*Section I*	*15*
– ***subsistence,*** *n*	– the minimal level of existence or the income providing this;	*Section I*	*25*
– ***tenure,*** *n*	– *formal* the period of time when someone has an important job	*Section IV*	*125*
– ***trigger,*** *v*	– to initiate something	*Section II*	*38*
– ***tumultuous,*** *adj*	– full of activity, confusion or violence	*Section II*	*44*
– ***ulcer,*** *n*	– a sore area on your skin or inside your body that may bleed or produce poisonous substances	*Section II*	*51*
– ***uproot,*** *v*	– to make someone leave their home for a new place, especially when this is difficult or upsetting	*Section II*	*44*
– ***usurp,*** *v*	– *formal* to take someone else's power, position, job, etc. when you do not have the right to	*Section IV*	*135*
– ***vent,*** *v*	– to find emotional release	*Section II*	*60*
– ***wanderlust,*** *n*	– a strong desire to travel to different places	*Section II*	*44*
– ***wither,*** *v*	– to become drier and smaller and start to die (esp. about plants)	*Section II*	*51*
– ***wreck,*** *v*	– to destroy a ship, when a ship is badly damaged and sinks	*Section I*	*10*

WORD-CHUNKS :

Word	Meaning	Section	Page
(as) distinct from (sth)	− different in kind or quality, unlike;	*Section I*	*25*
Austronesian people	− apart from the Polynesian people of Oceania, the Austronesian people include: Taiwanese Aborigines, the majority ethnic groups of East Timor, Indonesia and Malaysia	*Section I*	*25*
be betroth to sb	− to have promised to marry someone	*Section IV*	*135*
be content [+with]	− to be happy and satisfied with something	*Section I*	*32*
be in command	− to control a group of people or a situation	*Section I*	*15*
be stuck with	− *informal* to have something you do not want because you cannot get rid of it	*Section II*	*52*
be sympathetic to sb about sth	− to be kind and understanding about someone's problems	*Section II*	*52*
bit by bit	− *esp. BrE* gradually	*Section II*	*52*
bone of contention	− something that causes arguments between people	*Section II*	*52*
cast sth up	− *literary* to carry onto the shore	*Section IV*	*135*
contrary wind	− *formal* a wind, which is not blowing in the direction you want to sail	*Section I*	*15*
costly mistake	− a mistake that causes a lot of problems or trouble	*Section II*	*60*
depend on sb/sth for sth	− to rely on somebody / something for something	*Section II*	*52*
division of labour	− the way that particular tasks are	*Section II*	*52*

	shared		
go off	− to leave a place, especially in order to do something	*Section II*	*52*
in exchange for	− in order to receive something else instead	*Section II*	*52*
in the guise	− looking like someone or something else, or pretending to be them	*Section IV*	*125*
lay one's cards on the table	− to be open and honest, to reveal one's position or intentions	*Section II*	*60*
make a living	− to earn money one needs to pay for housing, food, etc.	*Section II*	*52*
moot point	− something that has not yet been decided or agreed, and about which people have different opinions	*Section II*	*60*
on condition that	− only if a particular thing is agreed to	*Section II*	*52*
out of the blue	− *informal* very unexpectedly	*Section II*	*52*
revel in	− to enjoy something very much	*Section II*	*60*
rough sea(s)	− sea(s) with large waves	*Section II*	*52*
run aground	− to become stuck in a place where the water is not deep enough	*Section I*	*32*
survival rations	− items of food and drink that a person stores and relies on in case of an emergency	*Section II*	*52*

FOR NOTES

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Навчальне видання
(українською та англійською мовами)

Шама Ірина Миколаївна

АНГЛІЙСЬКА МОВА

Навчальний посібник
з розмовної практики
для здобувачів ступеня вищої освіти бакалавра
спеціальності «Філологія» освітньо-професійної програми
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