

**Curs Practic
de Limba Engleză**

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Curs Practic de Limba Engleză



**EDITURA UNIVERSITARĂ
București**

Tehnoredactare: Ameluța Vișan
Coperta: Angelica Badea

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Editura Universitară
Director: Vasile Muscalu
B-dul. N. Bălcescu nr. 27-33,
Sector 1 , București
Tel./Fax: 021 – 315.32.47 / 319.67.27
www.editurauniversitara.ro
e-mail: redactia@editurauniversitara.ro

EDITURĂ RECUNOSCUTĂ DE CONSILIUL NAȚIONAL AL CERCETĂRII
ȘTIINȚIFICE DIN ÎNVĂȚĂMÂNTUL SUPERIOR (C.N.C.S.I.S.)

Descrierea CIP a Bibliotecii Naționale a României
OSMAN, SILVIA

Curs Practic de Limba Engleză / Silvia Osman,
Violeta Negrea, Doina Ivanov. - București : Editura
Universitară, 2009
Bibliogr.
ISBN 978-973-749-522-8

I. Negrea, Violeta
II. Ivanov, Doina
811.111

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Distribuție: tel/fax: (021) 315.32.47
(021) 319.67.27
comenzi@editurauniversitara.ro

ISBN 978-973-749-522-8

Cuvânt înainte

Studentii Facultății de Limbi și Literaturi Străine constituie o categorie aparte, sunt speciali. Pe lângă cele două sau trei limbi străine, ei aprofundează Noțiuni de Lingvistică Generală și Specifică, Gramatică generativă, Istoria Culturii și Civilizației Creștine, Psihologie Generală, Psihologie a Educației și Pedagogiei, Tehnica și Teoria Traducerii, Limbaje de Specialitate, etc și... lista poate continua. Se adaugă cursurile și seminariile de Istoria Literaturii și cele de Cultură și Civilizație în limba străină, specifice vorbitorilor acesteia. Studentii facultății pentru care limba română nu este nativă, dar studiază prin intermediul acesteia alte limbi străine, stârnesc o reală considerație pentru efortul de voință și acumulare pe care învață să și formeze. Pentru toți aceștia, dar și pentru dascălii lor, facultatea nu este “facultativă”, ci constituie o adevărată provocare! Acestor studenți cu totul și cu totul speciali, dar și colegilor noștri, dedicăm acest manual de Curs Practic.

Profesorul de limbi străine este mereu interesat de răspunsul la întrebări aparent simple: care sunt metodele și tehnicile didactice cele mai eficiente pentru asimilarea activă a unei limbi străine, a structurilor ei gramaticale, pentru menținerea și perfecționarea abilităților de comunicare acumulate de-a lungul timpului, pentru diversificarea și înnoirea permanentă a bagajului de cunoștințe sedimentate anterior. Prezentul demers optează pentru o variantă a acestor răspunsuri fără pretenția de a le considera definitive și complete, dar cu certitudine, complexe.

Cursul Practic de Limba Engleză aduce un important plus al **varietății** în abordarea noului, în timp ce structura unitară a acestuia urmărește cultivarea aptitudinilor multiple, dezvoltarea unui model de studiu individual, stimularea procesului de învățare continuă, fără de care achiziția unei limbi străine este din păcate imposibilă.

Diversitatea **textelor** de studiu, selectate din domenii de interes general, are în vedere atât perfecționarea proficienței lingvistice, cât și îmbogățirea bagajului de cultură generală, din domenii precum arta, literatura, sociologia, cultură și civilizație, legislație europeană, etc.

Noțiunile de gramatică, prezentate în fiecare capitol de lector univ.drd. Doina Ivanov, furnizează studenților informația teoretică structurată ergonomic,

dublată de exerciții aplicative. *«Este cunoscut că, în general, culegerile de exerciții pentru limbile moderne au drept scop verificarea cunoștințelor de gramatică dobândite anterior.*

În scopul exersării și fixării corecte a structurilor gramaticale tratate, cât și stimulării interesului celor ce vor utiliza acest manual, am introdus tipuri cât mai variate de exerciții practice de selecție, substituție, distribuție, transformare, parafrizare, compunere, etc, ce pot fi utilizate selectiv. Lucrarea poate fi considerată un ghid de însușire a limbii engleze prin crearea și fixarea deprinderilor de vorbire și scriere corectă specifice mediului multicultural contemporan.» (Doina Ivanov)

Temele de portofoliu sunt destinate cu prioritate celor care învață scriind. Conținuturile acestora se pliază opțiunilor și interesului studenților față de “problemele cetății”, ale contemporaneității și modernității, selectând tematica eseurilor propuse la finele fiecărui capitol **Trivia**.

Comunicarea este cu certitudine indispensabilă lumii în care trăim. Comunicând transmitem, oferim și primim poate bunul contemporan cel mai de preț: **informația**. Cuvântul “**comunicare**” vine din latinescul “**communis**” însemnând comun, împărțit, și face parte din aceeași familie de cuvinte cu **comuniune** și **comunitate**. Comunitatea informației, a mesajelor nu se poate obține fără ca acestea să fie formulate dar și transmise pentru percepția corectă a destinatarului. Lucrurile sunt și mai complicate atunci când acestea au drept vehicul o limbă străină! Iată, de aici, necesitatea includerii în structura fiecărui capitol a unui punct destinat comunicării care își propune să răspundă problematicii corectitudinii și eficienței acesteia.

Considerăm, de asemenea, că nu putea lipsi din cursul nostru practic mesajul **culturii și civilizației** de limbă engleză propuse de prof.univ.dr. Violeta Negrea, care să stârnească bucuria cunoașterii critice. *«Abordarea îndrăznească a constructivismului în formarea abilităților de comunicare îl recomandă drept un exercițiu de integrare culturală prin atingerea standardelor europene în dezvoltarea personală și profesională.*

Tehnologiile didactice moderne de achiziționare activă și rapidă a competențelor expresiei scrise și orale sunt centrate pe cursant, pe baza unor conținuturi de cultură generală de larg interes și pe conștientizarea nevoilor personale de cunoaștere și stimulare a explorării critice a problemelor de vocabular și gramatică. Avem convingerea că parcurgerea individuală sau supravegheată a manualului va recompensa cursantul cu o nouă atitudine și comportament cultural integrativ față de învățarea limbilor străine.» (Violeta Negrea)

Și pentru că studenții la litere sunt speciali, așa cum bine am stabilit nu puteam lăsa deoparte «regina artelor» poezia. O veți întâlni la punctul de

Extra reading / Talking Point al fiecărui capitol! *Romantismul nu se afla cu exactitate nici în alegerea subiectelor, nici în adevăr, ci în maniera de a simți*, spunea cândva Charles Baudelaire. Va invităm să fiți romantici și să pășiți cu luare aminte în intimitatea amănuntelor despre viața și opera celor care le-au așternut pe hârtie, la punctul de **Background**.

‘Despre o mulțime de lucruri nu pot sta de vorba decât cu Dumnezeu’, afirma cu tărie Goethe. Cu multe sute de ani înaintea acestuia, regele David dădea glas gândurilor lui către Înalț în Psalmi, ofrande nemuritoare ale sufletului său preaplin de dragoste. Încheiem fiecare capitol cu unul dintre acești **Psalmi**, cu speranța ca fiecare cuvânt rostit să-și găsească rod și sălaş în inimile voastre, să vă aducă pace în suflete, sădind un dram de înțelepciune și încredere în viitor, astăzi, în vremurile pline de incertitudini pe care le trăim.

Am încercat să închidem un cerc al studiului limbii engleze, pe care îl desenăm în jurul studentului la Facultatea de Limbi și Literaturi Străine, dornic să știe mai mult și să se perfecționeze continuu.

Cu speranța că utilizarea acestui curs va stimula dorința voastră de cunoaștere prin muncă temeinică și statornică, cu darul de a produce mutații profunde în gândirea și simțirea noastră. Vă dorim mult succes tuturor!

Silvia Osman

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Unit 1

“Art makes man happier than ignorance.”

– John Milton (1608 – 1674)

1.1. Reading Skills

- **Previewing:** Research shows that it is easier to understand what you are reading if you begin with a general idea of what the passage is about. Previewing helps you form a general idea of the topic in your mind.

- To preview, read the title (if there is one), then the first sentence of each paragraph and the last sentence of the passage. You should do this as quickly as possible: remember that you are not reading for specific information, but for an impression of the topic.

Italian Art – The XVIII Century

In the 18th century Italy, invaded by foreign armies contending its possession, underwent dramatic political/military turmoil and intervals of great poverty. Almost entirely Spanish at the beginning of the century, it was divided between Austria and France in 1763, a date which marks the end of the hostilities. While Venice retained its independence – but only for a brief time: it was to lose it in 1797, when Napoleon granted the city to Austria – Lombardy and Tuscany found themselves directly or indirectly under Austrian control, the Duchy of Parma and the Kingdom of Naples under that of France.

Subjugated by military force and reduced to the rank of diplomatic pawn, Italy nonetheless showed extraordinary artistic and cultural vitality. Never as in the 18th century did Italian artists enjoy international prestige and reputation, being called to this or that court, to this or that sovereign aspiring to make use of their services as painters, decorators, sculptors, and architects. The history of the 18th century Italian art is still a history of cities and urban contexts, with a wealth and variety of schools unrivaled throughout Europe. At Bologna the Carracci naturalist tradition still prevailed, renewing itself. In Milan, Bergamo and Brescia, often thanks to the support given the arts by an “enlightened” aristocracy, the premises for a painting of historical and civic nature were laid. In Florence artists from all over Italy, called to court by Ferdinando, the last great patron of the Medici family, were able in the early years of the century to

admire Dutch and Flemish art in the Granducal collections, drawing from it lasting inspiration. In Turin expert architects at the service of the reigning family - such as Filippo Juvarra (1678-1736) – were building churches, palaces and splendid country homes modelled on Versailles. In Rome, at about mid-century, new modes of approaching and comprehending antiquity were emerging. In Naples, a city which underwent extensive urban renovation under Charles of Bourbon, the royal manufactories and the porcelain works of Capodimonte were established, at the initiative of this sovereign; for some decades they rivalled those of Sevres and Meissen. Among the Italian cities Venice was remarkable for its many resident artists and its prosperous art market. It was in the city surrounded by its lagoon that the veduta genre definitively emerged. Accompanied by their consultants, wealthy tourists visited the locales of art, taking home with them souvenirs: images or, more precisely, vedutas. Many painters began to specialize in depicting archaeological sites and architectural complexes, picturesque corners, local characters and costumes. The 18th century was marked by curiosity for what was considered “typical” no less than by interest in fashion and novelty in general, particularly of the technical or alimentary kind-from the colonies of the “new world” coffee and chocolate had begun to arrive. The custom of the cultural journey, the Grand Tour, stimulated the demand for Italian art, both contemporary and from the Renaissance, already considered sublime, especially by the wealthy, cosmopolitan English. The first real international merchants and antiquarians appeared, often collectors themselves. Artists began to present themselves as refined connoisseurs of local tradition, virtuoso interpreters of an elect repertoire (without hesitating to indulge in plagiarism and pastiches: Sebastiano Ricci, a Venetian artist of the generation preceding that of Tiepolo, won fame and success by painting in the “Paolesque manner”, that is , by imitating Veronese). The most successful workshops took on large, well-organized dimensions. Several persons could participate in a painting, sharing in the work by depicting a background of landscape or architecture or by adding figures. Existing motifs taken either from tradition and or from a project previously signed by the head artist in the shop were utilized. Optical instruments were sometimes used, in the attempt to learn more about natural phenomena. Full mastery of the art of chiaroscuro and perspective was the artists’ goal. It is known that, already before Canaletto, Carlevarijs and Crespi were using the camera ottica, a device that gave the artist greater control over his subject, marking it easier to represent it in precise detail. Interestingly enough, the study of nature was conducted at times with a subtle taste for the deformed image, the visual caprice, in a word, for magic: “the lens having been reversed”, wrote Roberto Longhi in regard to

Crespi, “(we wait for) some bizarre, extreme ‘luministic’ effect to appear on the screen, leaping about on the little stage of already prepared gestures”. Any succession of images and figures, such as the one presented in this chapter, clearly shows how 18th century Italian art possesses traits less limpid and rational than the luminous views of Canaletto and his nephew Bernardo Bellotto would seem to indicate. Elusive touches, even sinister at times, appear in compositions of often disturbing beauty. The prevailing approach however is inquisitive and caustic, and a glimpse of this can be seen even in the highly respectful society chronicles of Pietro Longhi.

There is an air of kinship in fact, between the pittori pitocchi of Magnasco; the beggars, the lame, the poor peasants of Ceruti; and the “entertainment for the boys” of Giandomenico Tiepolo, drawings illustrating the life of Pulcinella done while the Napoleonic armies were already conquering Italy, shooting their adversaries (a circumstance to which Tiepolo alludes in a drawing where Pulcinella is executed by a firing squad); an air of kinship and a kind of fluctuation between farcical laughter and a sense of civil, human desolation.

1.2 Building Vocabulary

Underline all unknown words and expressions and use a good dictionary to clarify their meaning(s). Share your findings with the class.

1.3 Vocabulary Practice

Form full, coherent sentences with the new vocabulary acquired in 1.2. Include them in your Portfolio.

1.4 Grammar Skills – Acquiring Structures / Grammar Practice and Exercises

I. PRESENT SIMPLE TENSE

We use the present simple tense:

1. for permanent states and daily routines.

Banks **lend** money to make a profit.

I **take** the tube to work every morning.

2. for general truths and laws of nature.

High taxation **discourages** investment.
The sun **sets** in the west.

3. for timetables and programmes.

The plane from London **arrives** at 9:00.
The car exhibition **opens** on 1 March.

4. to give instructions or directions

Place the CD in the drive and **click** on the icon.

‘How **do** I **get** to your office?’

‘You **turn** right after the post-office, **cross** the street and **go** straight 10 meters on your right.’

5. for sport commentaries, reviews and narration.

King **serves** to the left hand court and Adams **makes** a wonderful return.

John Dante **plays** the part of Antonio.

The prince **gets** on his white horse and **rides** away.

6. with verbs describing states.

- Verbs of the senses (see, hear, smell, taste, feel, look, sound, seem, appear, etc.)

The chocolate **tastes** bitter.

- Verbs of perception (know, believe, understand, realise, remember, forget, etc.)

He **realises** this is difficult for you.

- Verbs which express feelings and emotions (love, like, hate, enjoy, prefer, detest, desire, want, etc.)

Peter **enjoys** cartoons.

- Some other verbs (be, contain, include, belong, fit, need, matter, cost, mean, own, want, owe, weigh, wish, keep, etc.)

He **wishes** to travel.

The time expressions we use with the present simple tense are: *usually, often, always, every day/week/month/year, in the morning/afternoon/evening, at night/the weekend, on Mondays, etc.*

Form:

Affirmative: I / you / we / they **work**.
He / she / it **works**.

Interrogative: **Do** I / you / we / they **work**?
Does he / she / it **work**?

Negative: I / you / we / they **do not work**.
He / she / it **does not work**.

Practice

1. Complete the beginning of this report, using these verbs:
highlight, focus, provide, address, analyse, conclude.

The first section of this report..... introductory comments,
..... on important new developments and
some of our operations abroad. The second section the
results of the company. The final two sections our
consolidated cash flows and financial condition. The report
..... by pointing out the need for further investment if the
company is to continue its expansion policy.

2. Complete the sentences with appropriate verbs.

- a. Ita fortune to fly first class to Japan.
- b. Isitting down at the end of a long day and reading a good book.
- c. The managerswith each other on the investment policy.
- d. He doesn't like publicity, andto stay firmly in the background.
- e. My brother four children, all girls.
- f. Although hethree cars, all of them are extremely old.
- g. Frank stamps in his spare time. It's his hobby.
- h. Both ancient and recent records show that farmers long hours.
- i. Philip is an excellent linguist. He Six languages fluently.
- j. We usuallyup at about 7:00.
- k. Iswimming in the evenings to try to lose weight.

- l.* Wework at 5:30 most days.
- m.* Trees more quickly in summer than in winter.
- n.* Tomthe violin brilliantly.
- o.* She Maths in a school in Bonn.
- p.* What's the matter with Bill? He awful.
- q.* The Moonaround the Earth.
- r.* This newspaper articlewhy unemployment has been rising so quickly.
- s.* He usually the news on TV at 9:00.
- t.* The familyshopping on Saturdays.

1.5 Portfolio / Talking Point

The **nuclear family**, consisting of a mother, father and their children, may be more an American ideal than an American reality. Of course, the so-called traditional American family was always more varied than we had been led to believe, reflecting the very different racial, ethnic, class and religious customs among different American groups.

The most recent government statistics reveal that only about one third of all current American families fit the traditional mould and another third consists of married couples that either have no children or have none still living at home. Of the final one third, about twenty percent of the total number of American households are single people, usually women over sixty-five years of age. A small percentage, about three percent of the total, consists of unmarried people who choose to live together; and the rest, about seven percent, are single, usually divorced parents, with at least one child. Today, these varied family types are typical, and therefore, normal. Apparently, many Americans are achieving supportive relationships in family forms other than the traditional one.

Write a short essay, trying to answer the following question: **Is the ethos¹ of the traditional family at risk nowadays?** Please argument your personal standpoint.

¹ Ethos – a set of beliefs, ideas, etc about social behaviour and relationships of a person or a group: national ethos, working class ethos, etc.