

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ**  
**Федеральное государственное бюджетное образовательное учреждение**  
**высшего профессионального образования**  
**«Нижегородский государственный**  
**лингвистический университет**  
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**ХРЕСТОМАТИЯ ПО ДОМАШНЕМУ ЧТЕНИЮ**  
**для студентов I курса филологического факультета**  
**(английский язык)**

**Часть II**

**Учебно-методическое пособие**

**Нижний Новгород**  
**2014**

Печатается по решению редакционно-издательского совета ФГБОУ ВПО «НГЛУ». Направление подготовки: 45.03.01 – *Филология*. Дисциплина: Практический курс английского языка.

УДК 811.111 (075.8)  
ББК 81.432.1–93  
Х 917

Хрестоматия по домашнему чтению для студентов I курса филологического факультета (английский язык). Часть II: учебно-методическое пособие. – Н. Новгород: ФГБОУ ВПО «НГЛУ», 2014 – 105 с.

Настоящее издание – вторая часть учебно-методического пособия по домашнему чтению для студентов I курса филологического факультета. Составителями предложен комплекс заданий к каждому из двадцати двух рассказов, включенных в часть I данного пособия. Задания направлены на развитие навыков и умений чтения и понимания английского художественного текста.

УДК 811.111 (075.8)  
ББК 81.432.1–93

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## ВВЕДЕНИЕ

Предлагаемое учебно-методическое пособие предназначено для развития и совершенствования речевой деятельности студентов на основе домашнего чтения на начальном этапе обучения английскому языку.

Пособие содержит комплекс упражнений к рассказам английских и американских писателей, которые включены в часть I настоящего издания. Художественные тексты отобраны из адаптированных книг, соответствуют тематике учебного курса и представляют собой образцы различных жанров. Наряду с хорошо известными именами Артура Конан Дойля, О. Генри, Сомерсета Моэма, авторами представлены также современные мастера короткого рассказа. Тексты разнообразны по стилю, познавательны, представляют интересный сюжетный материал, легко поддаются пересказу, дают возможность выйти на обсуждение проблемных вопросов.

Художественные тексты и задания к ним расположены в порядке возрастающей сложности и включают вопросы, связанные с последовательностью событий, центральными образами, значимыми деталями, основной проблематикой, лингвистическими особенностями и т.д.. Каждое задание состоит из следующих частей: а) фонетические упражнения для тренировки произношения и развития беглости чтения; б) лексико-грамматические упражнения; в) упражнения для контроля понимания прочитанного; г) упражнения, обучающие изложению прочитанного в краткой и развернутой форме; д) упражнения на смысловой анализ текста, позволяющие студенту использовать весь накопленный языковой и речевой опыт.

Пособие может быть успешно использовано как для аудиторной, так и для самостоятельной работы. Предлагаемый комплекс заданий позволяет применять разнообразные методические приемы при обучению чтению и в то же время оставляет возможности для творческой инициативы преподавателя.

## **PREFACE: WELCOME TO ANALYTICAL READING!**

When you read a story or a novel, you form an opinion of it, and sometimes it touches your heartstrings, too; or else it can leave you indifferent. It depends on your personal experience, of course, and on the techniques the author chooses to achieve his/her goals. You can say as soon as you read the story that it is interesting or boring, touching or funny, but you need to analyse the story to see what the techniques are.

What is analysis and what does it give you? Does it take away the pleasure of enjoying a piece of literature? Not at all. If the story is good, it only gains on second reading, and if you understand HOW the author creates the images or manages to produce the effect on the reader, it adds to the enjoyment enormously.

Moreover, you are studying now to become specialists in your field and therefore, you must be able to decipher the techniques employed. Say, if you were a camera person making films, don't you think professionally you would have to be able to say how the visual effects were created in a new film? The analogy works here; only it means you will be able to delve deeper and understand the author's message better if you can handle the analysis tools.

There is more to analysis than just tools; but the interpretation part, your moral appraisal, your personal experience are things that cannot be learnt or taught. You can debate your point of view and find arguments in its favour, and at the same time you can come across the opposite point of view that would not be wrong – it would have the same right to exist as yours.

Analysis is a more precise science, so to speak. You have special tools for it, special terms to describe the process and the results of it, and you can prove your point of view with examples from the text. Sometimes your conclusions will be debatable as well, but usually the qualities of the images, the figurative language peculiarities, the composition of the text, etc., are rather easily identifiable.

There are two main 'secrets' to analysis.

The first 'secret' is that if, for example, analysing a story, you come across a metaphor, it is not enough to say it is a metaphor here. It is more important to state what effect is created with its help; in other words, what its function is. Some people prefer to start with the form (the means) and then explain the function; others start with the function (e.g. a humorous effect) and then state the means employed by the author to achieve this effect. You can use either of the approaches or both of them.

FORM  $\longleftrightarrow$  FUNCTION

The second 'secret' sounds even more self-evident, but it is not, as practice shows. Analysing a text, do not lose sight of the text! You can have your own associations, allusions and reminiscences which is very much appreciated. But in text analysis the main role is to be played by the text. If you make a statement about a character or a plot twist, why not prove your point by quoting? When you retell the plot you will drop some details, but details can be crucial to understanding the theme of the story or the character. Pay attention to how the personages speak, what they think of themselves and how it agrees with their reputation. Comment on the title and how the idea of the title gets revealed in the story. Do not hurry to take the author's words at their face value: sometimes the personages' deeds contradict what the author says about them. If the story is written in the first person, you must be even more attentive...

There is no ready-made recipe how to analyse a story: stories are different! You can arrive at the theme of some by interpreting the title (that can be symbolic) and how it functions in the story itself. Some stories center around a personage, then you have to understand him/her to see what the author's message is. It can happen that the main event in the story is the permanent change the central personage undergoes, then you have to analyse this. In other stories, it will be the conflict that gives the necessary clue...

And, do you know Mother Goose Nursery Rhymes? There is this famous rhyme there,

*Little Jack Horner  
Sat in the corner,  
Eating of Christmas pie:  
He put in his thumb,  
And pulled out a plum,  
And said, "What a good boy am I!"*

So, the main thing to be remembered with analysis is that you always have to pull out a plum – usually it's the main insight, the main idea of the text. It is also called the theme or the author's message. It is up to you to formulate it, but remember, an idea is an idea with a predicate, not just the subject matter.

All in all, done properly, analysis is much fun. Let us try to risk delving a little deeper – you'll be surprised how interesting it gets!

## LIST OF TERMS

- Character, personage Герой/ героиня
- Chronological order Хронологический порядок
- Circular pattern Кольцевая композиция
- Climax Кульминация (конфликта)
- Composition Композиция
- Conflict Конфликт
- Direct characterization Прямые методы характеристики (*автор напрямую называет качества героя*)
- Frame construction «Рамочная» конструкция
- Indirect characterization Непрямые, косвенные методы характеристики (*автор напрямую не характеризует героя; читатель сам формирует мнение на основе поступков героя, его речи, внешности, репутации и т.п.*)
- Narrator Рассказчик / рассказчица
- Onset of the conflict, starting point of the conflict Завязка (конфликта)
- Outcome Развязка (конфликта)
- Plot Сюжет
- Plot line / storyline Сюжетная линия
- Represented speech, reported speech Несобственно-прямая речь (*не вводится глаголами речи/мышления и кавычками, но, тем не менее, принадлежит герою, а не автору*)



## **TEXT 1**

### **PHILIP AT BLACKSTABLE**

*by Somerset Maugham*

#### **Chapter 1**

##### **I. Proper and geographical names**

Miss Brooks	Philip
Carey, Louisa	Mrs Wigram
Carey, William	Blackstable
Mr. Ellis	Palestine
Emma	Rome
Mary Ann	

**II. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**III. Read the chapter attentively. What do the following words and word-combinations mean? Find the sentences in which they are used. Reproduce the situations in class.**

- a vicar
- to look upon sb as
- to shake hands with sb
- to feel uneasy
- to give sb trouble
- to press sb's hand
- to hide one's face
- to set off (for London)
- to swing backwards and forwards
- to do one's duty
- to be shy of sb
- to say grace
- to have the advantage of (doing) sth
- to accompany sb
- to be about to do sth



- to grow bored
- to fidget
- to limp
- to be dreadfully tired

**IV. Find in the text English equivalents of the following words and phrases. Remember the situations in which they are used. Use them in sentences of your own based on the story.**

- оставить на чьем-либо попечении
- не думать ни о чем, кроме
- бездетный
- выскользнуть из комнаты
- не удержаться от слёз
- расставаться со слезами
- было запрещено
- неуклюже
- затопить печь
- проводить в спальню
- читать молитвы
- дом священника
- соседи
- старомодный
- не знать ни того, ни другого
- играть в карты
- проигрывать
- выигрывать
- ругать кого-либо
- событие, происшествие
- домашние
- основательный, плотный завтрак
- быть готовым вовремя
- глотать
- посмотреть укоризненно
- хорошо себя вести
- короткий сон в дневное время

**V. Now read the chapter again, study it carefully and give detailed answers to the following questions.**

1. Why did Mr Carey come to London?
2. How was the vicar related to Philip and his parents?
3. Who was Emma?
4. Was Mr Carey eager to have a small boy in his house?
5. Why did Philip begin to cry?

6. Why couldn't Emma go with Philip?
7. How far was Blackstable from London?
8. What did Philip remember as he approached Mr Carey's house?
9. What did Mrs Carey look like?
10. Who was Mary Ann?
11. Did Mr and Mrs Carey have any children?
12. Mrs Carey was glad to have Philip in the house, wasn't she?
13. What way did the family find to make the boy's chair higher?
14. What did the Careys talk about during the supper?
15. What was the day like at the vicarage?
16. Who did Mr Carey share "The Times" with? How did they arrange it?
17. What did the vicar teach Philip?
18. What did Mrs Carey teach the boy?
19. Could they be good teachers? Why?
20. Did Sunday differ from the other weekdays or was it the same?

**VI. Divide the chapter into logical parts, entitle and retell each of them in short.**

## **Chapter 2**

**I. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**II. Write out all the new words and word combinations from the second part of the story.**

If necessary, look them up in the dictionary. Reproduce the situations in which they are used.

**III. Make up 20-25 detailed questions on the chapter and give full answers to them.**

**IV. What happened on the second Sunday after Philip's arrival? Retell the episode.**

### **V. Analytical Reading**

1. Who was the head of the Carey family? Mrs. Carey arranged it that her husband should win when they played cards because he did not like losing,

didn't she? Find and read out/write out more facts that illustrate the kind of relationship the Careys had.

2. "It was extraordinary that after thirty years of marriage his wife could not be ready in time on Sunday morning." Why should the author put it this way? Do you think the author thinks it extraordinary that a woman needs several minutes to put on her bonnet? Recall the whole situation. Don't you think the sentence sounds as the Vicar's commentary?

**When the author arranges a personage's commentary without adding, 's/he thought,' this phenomenon is called 'represented speech' (sometimes, 'reported speech'; *несобственно-прямая речь*).**

3. Why did not Philip apologise when Mrs. Carey prompted him to?

4. How do you understand the following, 'She loved him now with a new love because he had made her suffer'? Do you feel it characterizes Mrs. Carey, or is it a more universal statement?

5. Mr. and Mrs. Carey did not have children and did not know how to bring them up or how to discipline them properly. Which of their ideas concerning upbringing seem weird or wrong to you? Which ideas seem right?

6. What do you think the central insight of the story is?



## TEXT 2

### THERE'S MANY A SLIP 'TWINX THE CUP AND THE LIP

*by Ch. Reade*

#### Chapter I

##### I. Proper and geographical names

Samuel Sutton	Frome
Rebecca Barnes	London
Joe Newton	Greece
Joseph	Greek
Mortlock	Melusina Florence Tiverton
Dr. Stevenson	

##### II. Notes

*"There's many a slip 'twix the cup and the lip"* – пословица, имеющая следующий смысл: "Если ты подносишь чашу к губам, то еще неизвестно,

выпьешь ли ты вино”; соответствует русским пословицам “Не говори гоп , пока не перепрыгнешь”, “Видит око, да зуб неймет”. Происхождение пословицы разъясняется автором в конце рассказа.

**till he troubled her peace and set her heart in a flutter** – пока он не смутил ее покой и не привел ее сердце в трепет

**proceeded to some very rough courtship** – стал очень грубо ухаживать за ней

**He made short work with both culprits** – Он быстро расправился с обоими провинившимися.

**be good enough** – будь добра, изволь

**I will not have her heard turned** – Я не дам вскружить ей голову.

**kept out of his way in earnest** – всерьез избегала его

**you might wish them joy** – ты бы поздравила их ( to wish joy – желать счастья; это выражение обычно употребляется для поздравления новобрачных )

**went about it directly** – немедленно принялась за дело

**to advise him from the heights of her matronly experience** – дать ему авторитетный совет, как подобает умудренной жизнью замужней женщине

**to be about a widower** – чтобы находиться рядом с вдовцом

**mind your own business** – не лезьте не в свое дело, не вмешивайтесь в чужие дела

**for her good looks** – за ее красоту

**How you women do admire one another.** – Как вы женщины восхищаетесь друг другом. Глагол do употреблен для усиления значения глагола to admire.

**stuff and nonsense** – вздор и чепуха

**at one day’s notice** – предупредив о приезде лишь за день

**we can all cut our coat according to our cloth** – каждый должен жить по средствам. Перефразировка пословицы “Cut your coat according to your cloth”. – “По одежке протягивай ножки”.

**I’d tell her not to come begging here again with a fortune on her back.** – Я бы сказала ей, чтобы она не приезжала сюда снова клянчить, когда у нее целое состояние на плечах.

**the finest to be had for money** – самые лучшие, которые можно достать за деньги.

**She has told him – to make mischief.** – Она ему сказала это, чтобы посеять раздор между нами.

**Me take off my sables because a woman is envious of them?** – Чтобы я сняла свои соболя из-за того, что какая-то женщина позавидовала мне?

**By and by he took to his bed.** – Вскоре он слег.

**I want to relieve you of so great a responsibility where there are so many servants and so many valuables about.** – Я хочу освободить вас от такой

большой ответственности, поскольку в доме столько слуг и так много ценных вещей.

**You have spoken a woman's mind; take a woman's answer.** – Вы это сказали по совету женщины; вот вам ответ женщины.

**to lay your greedy hands upon his goods** – захватить в свои жадные руки его имущество.

**You trifled with my affection for years.** – Вы играли моими чувствами много лет.

**trust you with my keys** – доверить вам мои ключи.

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. What do the following words and word combinations mean? If necessary, look them up in the dictionary. Practise their pronunciation. Find the sentences in which they are used.**

- a wool-stapler
- securities
- a lawn
- a creature
- a protégée
- lace
- a carter
- resolution
- affection
- a debt
- vanity
- jaundice
- a physician
- inanition
- reverend
- valuables
- china
- convalescence
- a witness
- starvation
- a bargain
- a purchase

- to enliven
- to challenge
- to blush
- to praise
- to weary
- to owe
- to demand
- to seize
- harvesting
- drunken
- steady
- shrewd
- wretched
- mercenary
- sober
- cadaverous
- meantime

**V. Find in the text words synonymous with the following:**

- a building with glass sides and a glass roof for growing plants in
- a building in which horses are kept
- a farmer who owns or rents a small piece of land
- a formal meal for a large number of people, usually for a special occasion, at which speeches are often made
- a male priest in the Christian Church
- two weeks
- the money that a person earns from work, from investing, from business, etc.
- the money, property, etc. that you receive from sb when they die
- a person who has the legal right to receive sb's property after they die
- a person who gives money or other help to a person or an organization
- a person that is chosen by sb who is making their will to follow the instructions in it
- to look steadily at sb for a long time because you are interested or surprised
- to look quickly and secretly at sb
- to become very sad because sb has died or gone away
- to know or say what will happen in the future, especially by using magic powers
- to cry noisily, taking sudden, sharp breaths
- only, single
- happy or satisfied with what you have
- only interested in making or getting money
- using a lot of effort in a brave and determined way

**VI. Find in the text English equivalents of the following words and phrases. Remember the situations in which they are used. Use them in sentences of your own.**

письма с выражением соболезнования  
расплакаться, залиться слезами  
сочувственный взгляд  
учить, давать образование  
с умом, разумно  
делать соленья, заготовки  
находиться в опасном положении  
ухаживать за кем-либо открыто  
признаться в любви к ...  
подталкивать, понуждать кого-либо к действию  
отвергнуть с негодованием  
отличная партия во всех отношениях  
вскоре, мало-помалу  
пришивать пуговицу к рубашке  
кроить и шить платья  
оставить кого-либо в покое  
управлять домом, хозяйством  
составить список  
отказывать себе во всем  
ущемлять чье-либо самолюбие  
избавляться от кого-либо  
быть в долгах  
мужественно бороться  
составить завещание  
ухаживать за кем-либо днем и ночью  
почувствовать себя дурно при виде...  
щупать пульс  
лежать без движения  
обесчестить чье-либо имя  
пересмотреть дело  
совершить сделку  
делать покупки

**VII. Read the first chapter carefully and decide whether the following statements are true or false. Correct the false statements.**

1. Mr. Sutton was a rich and successful businessman.
2. Rebecca Barnes wasn't any relation of the Suttons'.
3. The girl was illiterate and couldn't do anything about the house.

4. Mr. Sutton was like a father to Joe.
5. Mr. Sutton approved of Rebecca and Joe's romance.
6. Rebecca agreed to run away with Joe Newton.
7. The news about Joe's marriage hurt Rebecca.
8. Rebecca disliked Melusina at first sight.
9. The Newtons didn't have enough money to live on.
10. Joe's wife spent a lot of money on clothes and jewellery.
11. Mr. Sutton refused to pay Joe's debts.
12. Rebecca's master got seriously ill at the age of forty-five.
13. Rebecca didn't realize that her master was dying.
14. Mr. Sutton didn't forget his faithful servant in his will.
15. The uncle's fatal illness was a hard blow for Joe and his wife.
16. Joe Newton was his uncle's executor.
17. Melusina instructed her husband to take the keys from the housekeeper.
18. Rebecca was glad to be relieved of so many responsibilities and gave up the keys.
19. Mr. Sutton was tenderly nursed night and day by Melusina Newton.
20. After twenty years, Rebecca still loved Joe Newton.

**VIII. Divide the chapter into logical parts. Entitle each part and then reproduce it using the new vocabulary.**

**IX. Read the chapter again. While you are reading note down the information about the characters of the story – *Mr. Samuel Sutton, Mrs. Sutton, Rebecca, Joe Newton, Melusina*. Describe the appearance, character, thoughts, feelings and attitudes of each of them.**

**X. Make up a dialogue - discussion of the chapter. Ask each other about the events of the chapter and your attitude to them and the characters. Use the vocabulary of the chapter.**

## Chapter II

### I. Notes

**get well to spite those heartless creatures** – выздоравливайте назло этим бессердечным существам

**they were so hot to take possession** – им так не терпелось стать владельцами вашего имущества

**I mean to** – Я так и думаю сделать.

**She said she had been put out about the keys** – она сказала, что расстроилась из-за ключей



**I have cut him down a bit** – я немного урезал его долю

**Come** – Ну, ну – восклицание, выражающее легкий упрек, приглашение, побуждение

**after all, whoever you pay wages to is a servant** – в конце концов, всякий, кому платят жалованье, является слугой

**for she was to be married right off by special license** – потому что ей предстоит немедленно выйти замуж по специальному церковному разрешению (без предварительного разрешения)

**Well, I never!** – Вот тебе на!

**As a servant you have got a very good bargain in Becky Barnes, but I should be a bad bargain as a wife.** – Как прислуга Бекки Барнз для вас очень выгодная сделка, но как жена я была бы для вас очень невыгодной покупкой.

**for fear of unpunctual milliners** – из боязни, что модистки не сошьют в срок

**she had one cry over the illusions of her youth** – она всплакнула разок над несбывшимися мечтами своей молодости

**on the lines of his first** – в соответствии с его первым завещанием

**to play ducks and drakes with** – чтобы он их промотал

**by Jove! She is a duck!** – ей-богу, она прелестна!

**His friends and neighbours (were) taught the value of Samuel Sutton by his absence** – отсутствие Самюэля Саттона научило его друзей и соседей ценить его по достоинству

**who looked the very man to outlive her** – вид которого говорил о том, что он-то как раз и переживет ее.

**II. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**III. Replace the italicized parts of the sentences by words and word combinations from the text.**

1. Rebecca knew that nobody besides herself would *cry* for Samuel Sutton.
2. Doctor Stevenson examined the patient and *said that he wouldn't die*.
3. Rebecca begged her master *to recover* to please her.
4. Though Rebecca was angry with Joe and his wife, she didn't want her master *to deprive them of the inheritance*.
5. Rebecca asked her master not *to be very upset by* what she had said.
6. Joe was quite *happy and satisfied* with his uncle's decision.

7. Dr. Stevenson warned Mr. Sutton that he might *lose the respect of other people*.

8. Mr. Sutton said that he had thought about it again and changed his previous decision.

9. Mr. Sutton *gave* Rebecca a check for one hundred pounds.

10. Mr. Sutton's illness *had made them closer* to each other.

11. Once Rebecca noticed that some people were *mocking* Mr. Sutton behind his back.

12. Some months later Rebecca *gave birth to* a lovely girl.

13. A few months later Joe was *forced* to send a letter to his aunt *asking* for help.

14. Years passed.

15. Melusina still spoke *scornfully* about Rebecca but took her money.

16. The Greek philosopher was discussing with his pupil the inability of man *to predict what would happen*.

**IV. Read the second part of the story attentively and make up detailed questions on it. 18 - 20 questions will do. Ask your group-mates to answer them.**

**V. Discuss the title of the story. How is it related to the ancient legend about a Greek philosopher?**

**VI. Divide the chapter into logical parts. Entitle each part and retell it.**

### **VII. Analytical Reading**

1. What do you make of the following characterization, '*Melusina Florence Tiverton, a young lady of fashion, high connections, and a fortune of eight thousand pounds*'?

**A construction in which a word governs two or more other words but has a different meaning when applied to each of the words, as in '*He lost his coat and his temper*', or as the case is here, is called *zeugma*.**

2. What does the *ZEUGMA* add to the image here? What is the author's attitude to Melusina? to Joe's motives? How does it show in the following commentary, '*she decided to advise him from the heights of her matronly experience*'?

3. '*Where are your eyes?*' says Rebecca, and then Mr. Sutton uses the same words advising Joe not to be too extravagant. How does it characterize him?

4. What do you think of Joe? Do you blame him for behaving the way he did, or do you think he is a good fellow at heart? Find arguments for and against this characterization.

5. How do you understand the title of the story? Can you think of a Russian equivalent? What does it add to the understanding of the story? Do you think the **theme** (=the main idea) of the story coincides with the title, or is there more to the story?



### TEXT 3

#### MANY MOONS

*by James Thurber*

#### I. Notes

**Lord Chamberlain** – a high court official, the one who manages the affairs of the King's household (Russ. лорд обергофмейстер).

**It just happens that I have...** - Quite by chance I have... = I happen to have...

**It says ... here** – It is said here...

**Never mind the blue poodles** – It doesn't matter what is said about the blue poodles.

**out of the question** – impossible

**to fly into a rage** – to become furious suddenly

**a ... robe covered with golden owls** – the Wizard's robe is covered with golden owls because an owl is considered to be the embodiment of wisdom.

**to work a great deal of magic** – to work many miracles (wonders)

**crystal sphere – a crystal ball**; by staring into it one can predict the future

**to ward off** – to keep away, to guard against an attack, a blow, etc. Russ. отразить

**Things that go bump in the night** – things that may hurt you in the dark by striking you (by flying, running, knocking into you); Russ. наткаться, налетать и т.д.; also: **to bump into things**

**the golden touch** – the ability to turn everything one touches into gold. The phrase comes from Greek mythology – the legend of King Midas – and indicates a person's gift to make money without any seeming effort.

**seven league boots** and **a cloak of invisibility** are things endowed with magic power (Russ. семимильные сапоги, шапка-невидимка).

**It didn't work** – It wasn't effective.

**the Sandman** – a character from folklore who is supposed to make children sleepy by sprinkling sand in their eyes.

**It is made of green cheese** – the author makes use of the saying “to believe that the moon is made of green cheese” – to believe all kind of nonsense, showing that the Royal Wizard is not too clever.

**sea serpent** – a huge sea animal supposed to inhabit the ocean. (Russ. морской змей). The very existence of the sea serpent is doubtful.

**to send smb. flying** – to turn a person out (Russ. прогнать прочь, выпроводить).

**marble** – a small ball made of glass, baked clay, etc.; **marbles** – a boys’ game.

## **II. What do the following words mean? If necessary, look them up in the dictionary. Practise their pronunciation.**

a) Princess Leonore	your Majesty
the Royal Physician	Samarkand
the Lord Chamberlain	Araby
the Royal Mathematician	Elfland
the Royal Wizard	Zanzibar
the Court Jester	the Royal Goldsmith

b) forehead	handkerchief	ivory
apes	peacocks	scarabs
rubies	opals	emerald
orchid	elephant	midget
mermaid	troubadour	throne
owl	tambourine	dove
magic	demon	beeswax
imaginary	motley	lute
thumb-nail	climb	giants

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Find in the text the English equivalents of the following words and phrases and use them in sentences of your own:**

- заболеть
- лечь в постель
- пирог с малиной
- все, что твоя душа пожелает

- послать за кем-либо
- самое позднее завтра
- громко высморкаться
- свиток из пергамента
- список, в списке
- зуд в носу
- звон в ушах
- микстура
- ведьма
- сделать невидимым
- радуга
- у подножия трона
- не спать, бодрствовать
- носить на шее
- задумчиво
- запутаться в ветвях
- устраивать фейерверк
- в отчаянии
- над горизонтом
- скорбно
- затихать

**V. Give the Russian equivalents of the following words and phrases. Find the sentences in which they are used. Use them in sentences of your own:**

- to take one's temperature
- to feel one's pulse
- to stick out one's tongue
- presently
- to get well
- to glance at smb
- to frown
- to grow pale
- a great deal of magic
- a great many wise men
- to cure smth
- to figure out
- to shake one's head
- to climb a tree
- to be overjoyed
- to wink at smb

**VI. Replace the italicized parts of the sentences by words and phrases from the text.**

1. I'm willing to give you *whatever you wish*.
2. The doctor believes *she'll recover soon*.
3. She must get the moon *no later than tomorrow*.
4. The Wizard *happened to have* the list he needed in his pocket.
5. You can't cope with this task. *It's impossible!*
6. *It doesn't matter* what he says. The whole thing is absurd.
7. It's no use reasoning with him when he *has a fit of fury*.
8. Your method *was no good*.
9. Some people thought the moon was very large and others – that it was *very small indeed*.
10. If you wear this magic cloak, *nobody will be able to see you*.
11. The King ordered the Royal Mathematician *to think of a way* to get the moon.
12. *The Princess was not sleepy at all*.
13. Leonore answered that new things *replace old ones*, and *the same thing happens everywhere*.
14. The little girl was sleepy, her low voice trailed for a while and then *could be heard no more*.

**VII. Change the following questions into indirect ones beginning with the words in brackets, and answer them.**

1. What happened to the princess? (I wonder)
2. Why did the King summon his wise men? (I'd like to know)
3. Did the Court Officials look alike or did they differ greatly? (Could you tell me)
4. Did the wise men help the Princess to get well again? ( I wonder)
5. In what way did the Jester differ from them? ( Tell me, please)
6. How did the Jester help the Princess? (I'm interested to know)
7. Why was the King mournful again? (Could you tell me)
8. Was there any way out of the difficulty? (I wonder)
9. Was there anybody willing to help the King among those who surrounded him? (Tell me)
10. How did the Princess answer the Jester's question about two moons? (I'd like to know)

**VIII. Retell the story according to the given plan.**

1. The Princess falls ill and the Royal Physician calls on her.
2. The King summons his wise men.
3. The Royal Jester proves helpful.

4. The King's worries are not yet over.
5. It's again the Jester who comes to the rescue.

### **IX. Quote the story to prove that**

- 1) the King
  - a) was an affectionate father.
  - b) was obstinate and hot-tempered.
  - c) was annoyed with his Wise Men.
  - d) felt helpless and miserable.
  
- 2) the Wise Men were
  - a) ignorant and none too clever.
  - b) boastful and absent-minded.
  - c) very much afraid to fall into disgrace.
  
- 3) the really nice characters in the story are the Jester and the Princess.

### **X. Topics for discussion.**

1. Describe the appearance of the Wise Men and sum up the way they behaved (find points of difference and points of resemblance).
2. Speak about the King. Does he remind you of any other King in a fairy tale?
3. If you found the tale interesting, pick out the passage or episode you liked best and give your reasons for it.

### **XI. Analytical Reading**

1. What traditional fairy-tale motives can be found in the story (e.g. how many wizards does the King call)? In what is the author's approach to the traditional motives original or humorous?
2. What is the general tone of the story?
3. Comment on the importance of detail in the story. Pay attention to some remarks, like what made the wizards look wiser, or how they behave when they are thinking how to hide the moon.
4. Why do you think the Royal Wizard, the Royal Mathematician and the Lord High Chamberlain just 'happened' to have on them lists of the things they had done for the King? How does it characterize the personages? What effect does the enumerating of those things make?
5. Do you agree that it is more important what a person thinks of reality than reality itself? Is this the main idea of the story, really?



TEXT 4

**THE DOLL'S HOUSE**

*by K. Mansfield*

**I. Notes**

**windows were divided into panes** – на окнах были переплеты

**the whole house front swung back** – откинулась вся передняя стенка дома

**and there you were gazing at one and the same moment** – и вот вы могли одновременно заглянуть

**knew too well the powers that went with being eldest** – знали слишком хорошо, какую силу дает положение старшей сестры

**But hurry as they might...** – Но как они ни торопились...

**fall into line before the roll was called** – выстроиться в шеренгу до начала переклички

**They knew better than to come anywhere near the Burnells.** – Они прекрасно понимали, что им нельзя даже близко подходить к девочкам Бернелл.

**the line had to be drawn somewhere** - где-то надо было провести границу

**with their heads in the air** – с высокомерным видом

**by the day** – поодиночке

**“bits “** – зд. обноски

**the conversation was flagging** – разговор не клеился

**“Bet you won't “** – Держу пари, что ты этого не сделаешь.

**shooed them out as if they were chickens** – прогнала их со двора, как цыплят (shoo – воскл. кш-ш!)

**II. Read the proper names.**

Beryl

Burnell, Izabel

Kezia

Lottie

Cole, Emmie

Mrs. Hay

Mrs. Kelvie

Else

Lil

Logan, Lena

Jessie May

Pat



**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation. Read the paragraph many times to achieve fluency.**

**IV. Give the Russian equivalents of the following words and word combinations. Remember the situations in which they are used. Then use them in sentences of your own.**

- a courtyard
- a chimney
- a pane
- a porch
- a hook
- a jug
- a lamp-shade
- a gaol-bird
- a pine-tree
- a pinafore
- a stray cat
- to gaze (at sb )
- to join in
- to giggle
- to wrap
- to chew
- to skip
- to undo
- to stroke
- rough

**V. a) Give the English equivalents of the following word combinations and use them in sentences of your own.**

- крошечное крыльцо
- плюшевые стулья
- белый абажур
- стриженные волосы
- ходить по домам
- сидеть в тюрьме
- принять решение
- робкая улыбка
- громко дышать
- негодующий голос
- проскользнуть через калитку

**b) Translate the sentences from Russian into English using the vocabulary of the story.**

1. Вот как надо, чтобы открывался дом.
2. Все комнаты были оклеены обоями.
3. Они сгорали от желания похвастаться кукольным домиком.
4. Изабелл любила командовать.
5. Девочки могли приходиться посмотреть на домик по двое сразу.
6. Вследствие этого все дети округа вынуждены были учиться вместе.
7. Все другие дети избегали их.
8. Она шла по жизни, держась за свою старшую сестру.
9. Когда Элс уставала, она дергала Лил, и Лил останавливалась.
10. Красный ковер произвел огромное впечатление.
11. Детям вдруг захотелось поиздеваться над ними.
12. Лил покраснела и отрицательно покачала головой.
13. Элс смотрела на свою сестру умоляющим взглядом.
14. Ох, как они перепугались!
15. Им не пришлось повторять этого дважды.
16. Сгорая от стыда, они выбежали со двора.

**VI. Answer the following questions.**

1. What did the doll's house look like?
2. How did the house open?
3. What did the children see inside the house?
4. Why did the Burnell children hurry to school?
5. What did Isabel say to her sisters?
6. What did the girls of the class do when playtime came?
7. What kind of school did the Burnell children go to?
8. Whose daughters were the little Kelveys?
9. What did the sisters look like?
10. How were they dressed?
11. Did all the girls of the class have a chance to see the house?
12. What did Kezia ask her mother?
13. What was the answer she got?
14. Why did Lena Logan go over to the Kelveys?
15. Why did she grow angry?
16. What did Kezia see while she was swinging on the gate of the courtyard?
17. Why did Kezia decide to show the doll's house to the girls?
18. How did the little Kelveys react when Kezia invited them to have a look at the doll's house?
19. What was the result of the invitation?

20. What impression did the doll's house produce on the girls?
21. Was Kezia different from the other children? How?
22. Why was she different?

**VII. a) Describe the doll's house using the following words and word combinations:**

Chimney	dining room	plush chairs
window, pane	kitchen	bed, bed-clothes
porch	bedroom	cupboard
tiny	papered	plates
drawing room	carpet	stove

**b) Describe the little Kelveys using the following words and word combinations:**

a washerwoman	hardworking	stout
by the day	small	thin
in prison	cropped hair	dressed in 'bits'
big, sad eyes	dress made from a table-cloth	hold on to
hat	red feather	understand each other
night-gown		

**VIII. Read the story again. While you are reading note down the information about the grown-ups. Make up some questions to help you characterize them. Ask your group-mates to answer your questions.**

**IX. Retell the story in detail.**

**X. Analytical Reading**

1. Discussing 'PHILIP AT BLACKSTABLE', we came across the notion of **represented speech**. Do you remember the term? What do you make of the sentence, '*What a perfect, perfect little house!*'? If it's an example of represented speech, who do the words really belong to? How can you prove it that it is not the author's narration?

Whom do you think the following sentence belongs to, '*Very nice company for other people's children!*'? What makes you think so? Find and read out more examples of represented speech in the story. Comment on them. What would be different if the author just went on with her narration?

2. How do you understand the following, ‘*But the line had to be drawn somewhere. It was drawn at the Kelveys?*’? Translate the extract. Is the author quite objective describing the situation, or can you feel her attitude? For example, do you take the following, ‘*It was impossible not to laugh when you looked at her*’ at its face value?

3. What do you think of the children’s behavior, the way they treated the Kelveys? What reasons did they have to behave like that?

4. Was there anything more Kezia could do for the Kelveys? Did she do much?



## **TEXT 5**

### **THE PROBLEM OF THOR BRIDGE**

*by A. Conan Doyle*

#### **Chapter I**

##### **I. Read the proper names.**

Neil Gibson [ni:l gibsɒn]

Grace Dunbar

Marlow Bates

Sherlock Holmes

Watson

Coventry

Thor Place

Hampshire

Brazilian

**II. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**III. Find in the chapter the equivalents of the following phrases. Remember the situations in which they are used. Then use them in sentences of your own.**

- a large area of land with a house on it, usually in the country, that is owned by one person or family

- not guilty of a crime
- a woman employed to teach the children of a rich family in their home and to live with them
- evidence that proves that a person was in another place at the time of a crime and so could not have committed it
- a person who is morally bad or responsible for causing trouble or harm
- a person who tells lies
- the feeling that sb/sth is without value and deserves no respect at all
- feeling angry or unhappy because sb you like or love is showing interest in sb else
- to try to control your emotions and become calm
- to have an idea that sb is guilty of sth, without having definite proof

**IV. a) Find in the chapter English equivalents of the following words and phrases. If necessary, look them up in the dictionary and remember their pronunciation. Use them in your sentences based on the story.**

- миллионер
- финансист
- насильственный
- существо, создание
- пуля
- глубокие морщины
- влияние
- ложная информация
- страстная натура
- местная полиция
- место трагедии
- сделать паузу
- доказать алиби
- относиться жестоко
- покраснеть от злости
- избавиться от кого-либо
- не иметь ничего общего
- протянуть руку
- иметь право на что-либо
- страстно любить
- стоять на пути, мешать
- хлопнуть дверью
- говорить с презрением
- угрожать кому-либо

**b) Translate the sentences into English using the vocabulary of the chapter.**

У нее доброе сердце, она никогда мухи не обидела.

Я предпочитаю работать анонимно.

У меня есть подозрение.

Короче говоря, я на ней женился.

Вы полагаете, что все можно купить за деньги, не так ли?

Во-первых, она должна была поддерживать своих старых родителей.

Моя жена ужасно ревновала.

**V. Now answer the following questions. Give full answers.**

1. Was Sherlock Holmes expecting a visitor that morning?
2. What was the visitor's name?
3. How did the detective know that Neil Gibson was going to come?
4. The man needed help, didn't he?
5. What had happened to his wife some weeks before?
6. Did Sherlock Holmes have any information about the tragedy?
7. What was the source of the information?
8. What did Holmes know about Neil Gibson?
9. Who was Miss Dunbar?
10. The governess was suspected of murdering Mrs. Gibson, wasn't she?
11. Was there any evidence against Miss Dunbar?
12. What was the purpose of Mr. Gibson's visit to the famous detective?
13. Did Mr. Bates or Mr. Gibson come first?
14. How did Mr. Bates introduce himself?
15. What did he look like?
16. He spoke in favour of Mr. Gibson, didn't he?
17. Did the Gold King come on time?
18. What did Sherlock Holmes understand as he looked at the famous millionaire?
19. Why did the man speak to Sherlock Holmes in such an imperative manner?
20. What did the important client offer Holmes for his help?
21. Was the famous detective interested in the financial reward?
22. Did Sherlock Holmes like publicity or did he prefer to work anonymously?

23. What question made Neil Gibson turn red with anger? Why?
24. Why did Sherlock Holmes interrupt the conversation?
25. Was Mr. Gibson ready to tell the truth when he came a second time?
26. What did the detective decide to do after he had listened to the Gold King's story?

**VI. Read the part of the story where Neil Gibson tells Sherlock Holmes about the events that preceded the tragedy attentively and retell it.**

## **Chapter II**

**I. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**II. Now do some tasks on the vocabulary.**

**a) What do the following words mean? If necessary, look them up in the dictionary. Practise their pronunciation. Find the situations in which they are used and reproduce them.**

- a sergeant
- a parapet
- a lens
- a chip
- a passer-by
- a surface
- a cell
- string
- a yard
- a coincidence
- violent
- agitated
- revengeful

**b) All of the following verbs appear in the text. Give their principal forms and use them in sentences about the events of the chapter.**

- to lie
- to strike

- to shoot
- to throw
- to hide
- to fall

**c) Find in the chapter English equivalents of the following . Remember the situations in which they are used. Then use them in sentences of your own.**

- на вершине холма
- вести по ложному следу
- назначить встречу
- избавиться от кого-либо
- заметить следы преступления
- произвести впечатление на кого-либо
- быть в опасности
- сделать что-либо намеренно, с целью
- сопровождать кого-либо
- разгадать тайну
- обладать чутьем
- погубить чью-либо жизнь
- осуществить план
- обвинять кого-либо
- говорить с презрением

**III. Read the chapter carefully and make up detailed questions on it. 18-20 questions will do.**

**Answer your own questions to be able to answer your fellow-students' questions in class.**

**IV. Make up a dialogue with your partner. Discuss the plan that Mrs. Gibson made and the way she carried it out. Ask each other about your attitude to this character.**

#### **V. Analytical Reading.**

1. This story is told in the first person. Remember that in such cases we refer to the person telling the story as the narrator, not the author, even if the names of the author and the narrator coincide. Who is the narrator of the story? What is he like? Would the story read different if it were written in the third person?



2. In what way is the story different from traditional detective stories? Does it have a surprising ending? Whom did you suspect to turn out the murderer? Why so?



## TEXT 6

### THE SKYLIGHT ROOM

*by O. Henry*

#### I. Notes

**would show** – обычно показывала ( **would** выражает неоднократность, повторяемость действия )

**double parlours** – комнаты, которые могли служить кабинетом и приемной ( напр. для врача )

**the ladder that served for the fourth flight** – стремянка, которая заменяла лестницу на четвертый этаж

**Dear me!** – Бог мой!

**sinking down wearily** – устало спускаясь

**some pilot Jackson** – какой-то пилот Джексон

**Gamma, of the constellation Cassiopeia** – Гамма из созвездия Кассиопея

**forced it open** – взломали ее

**in his white linen coat** – зд. в белом халате

**Ambulance call to 49** – Карета скорой помощи по вызову из дома № 49

**ran up the stairs, four at a time** – взбежал по лестнице, перепрыгивая сразу через четыре ступеньки

**Drive like hell!** – Гони во всю!

**A little item** – маленькая заметка

**The ambulance doctor ... who attended the case** – Врач скорой помощи..., который явился на вызов

#### II. Practise the pronunciation of the following words and word combinations:

Mrs.Parker

Mr.Skidder

Miss Elsie Leeson

Miss Longnecker

Miss Dorn

Mr.Hoover

Mr.Evans

Billy Jackson

Clara

closet

skeleton

anaesthetic

coal

department store

constellation

balustrade

eyelids

ambulance

Gamma  
Cassiopeia

wearily  
iron

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Find in the text words and phrases synonymous with the following:**

- to speak with difficulty, repeating sounds or words and often stopping
- to force smb to leave the place
- to say smth in a complaining or disapproving way
- to close smth firmly so that it will not open
- to move forward on your hands and knees, with your body close to the ground
- to get well again after being ill
- to make smb who is unconscious become conscious again
- empty, unoccupied
- not covered with or protected by anything
- extremely rude and showing a lack of respect
- in a state like sleep because of an injury or illness, and not able to use your senses
- a box in which a dead body is buried
- a deep hole in the ground from which people obtain water
- a person who pays rent to live in smb's house
- a small window in the roof
- a heavy load that is difficult to carry
- the state of suffering and death caused by having no food
- physical weakness, especially as a result of illness

**V. Find the sentences in which these words and word combinations are used. Reproduce the situations with them.**

**VI. Comment on the following sentences. What idea does the author imply in each of them? Translate the sentences into Russian.**

1. She carried a typewriter which was made for a much larger lady.
2. She was a very little girl, with eyes and hair that kept on growing after she had stopped.
3. Show me something higher and lower.
4. "Excuse me, Mr. Skidder," said Mrs. Parker, with her demon's smile at his pale looks.

“I didn’t know you were in.”

5. After they had gone, Mr. Skidder began to replace his tall, black-haired heroine from his latest play by a small, fair, long-haired girl with black eyes.

6. She went from office to office and got cold refusals through insolent office boys.

7. Evidently the ambulance doctor knew the way to skylight rooms.

8. They noticed that he did not lay down the girl upon the bed in the ambulance.

**VII. Read the story closely and make up detailed questions on it. 25 questions will do.**

**Answer them to be able to answer your fellow-students’ questions in class.**

**VIII. In class, speak with your partner about what happened to the heroine after she had lost her job.**

**IX. Read the last two paragraphs of the story. Do they help you to understand it better?**

**How? Was it a mere coincidence that the girl had named the star Billy Jackson?**

**X. Read the story again. This time, while you are reading, note down the information about the personages of the story. Then characterize: a) Mrs. Parker, b) Miss Leeson, c) Mr. Skidder, d) Dr. William Jackson.**

Speak on their appearance, occupation, character and your impression of them.

**XI. Now retell the story in detail. Use as much of the new vocabulary as possible.**

## **XII. Analytical Reading**

1. What effect is achieved by O. Henry when he uses the personal pronoun ‘you’ in the first passage of the story?

2. O. Henry is known for his sense of humour, but sometimes he is rather ironic. Find and read out examples of his admirable sense of humour.

3. What attitude is rendered in the ladies’ sniffing? The emotional state is often rendered by means of describing gestures and facial expressions instead of directly naming it, isn’t it? Find more instances of this in the story.

4. Do you think Billy Jackson the star is a symbol in the story? What about the room that looks like a well? By the way, the room is the title of the story, is it important?

5. Can you explain what is not said explicitly in the story about William Jackson and Miss Leeson, and tell the whole story? Why so? Why do you think the author constructs the story this way? Would it be more interesting or less interesting if everything was told in chronological order?

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## TEXT 7

### GULLIVER THE GREAT

by W. Dyer

#### I. Read the proper names.

Gulliver	Nubbins
New York	(the) Philippines
Uncle Ford	Manila
Jacob Enderby	Honolulu

#### II. Notes

**and would go long distances out of my way** - бывало шел далеко в обход

**but I just couldn't help this** - но в этом отношении я просто не мог ничего с собой поделаться

**It was the curse of my existence; I couldn't see what dogs were put in the world for, or how anyone could have anything to do with them.** - Это отравляло всё моё существование; я не мог понять, для чего собаки были созданы и кому они нужны.

**a tramp steamer** - грузовой пароход ( не рейсовый )

**Great Dane** - датский дог

**I picked up a belaying pin, though little good that would have done me.** - Я поднял кофель-нагель (штифт, с помощью которого закрепляются снасти), хотя это мало бы чем мне помогло.

**and no doubt then and there I was his enemy** - и, без всякого сомнения, я тут же стал его врагом

**and lay sprawling at my feet, panting and trembling** - и, дрожа и тяжело дыша, он растянулся у моих ног

**it was broad daylight** - солнце уже давно взошло

**came into view** - стал виден, появился в поле зрения

**but to no purpose** - но безрезультатно

**Lonesome out here, isn't it?** = It is lonesome here, isn't it?

**he did nothing but sink down at my feet** - он всего лишь опустился у моих ног

**Gulliver was having a hard time to keep aboard.** - Гулливеру приходилось нелегко, он с большим трудом удерживался на плоту.

**The thought came to my mind that the storm might prove to be a blessing in disguise and that I might soon be rid of him.** - Я подумал, что шторм может оказаться для меня благодеянием, и я смогу, наконец, избавиться от Гулливера.

**and the next time the raft was standing even, I took another turn around his body** - и в следующий раз, когда плот стоял ровно, я обмотал веревкой туловище Гулливера еще раз

**I could make out the figure of the captain on the bridge** - я мог различить фигуру капитана, стоявшего на капитанском мостике

**Then an idea struck me.** - И тогда меня осенила мысль.

**an inch** - дюйм (мера длины, равна 2,54 см )

**a foot ( pl. feet )** - фут (мера длины, равна 12 дюймам или 30,48 см )

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. All of the following words and phrases appear in the story. What do they mean? Find the situations in which they are used. Reproduce them.**

- to be deep in a discussion
- to reach forward
- to pat sb
- to look upon sb as...
- to be the curse of sb's existence
- to distrust sb
- to growl
- just in time to do sth
- a hammock
- to send sb into a panic
- to be the pride of sb's heart
- the crater of a volcano
- extreme contempt
- to hold onto the raft
- to drown
- a demon
- to pray for
- to dare to do sth
- to sprawl
- to pant
- to fear sb

- on the horizon
- to come into view
- to keep awake
- lonesome

**V. Find in the chapter equivalents of the following words and word-combinations. Remember the situations in which they are used. Use them in sentences of your own based on the story.**

- тем временем
- шептать на ухо
- хозяин собаки
- давно потерянный
- родиться врагами
- трусливый
- исчезающий вдали
- с грузом сахара и табака
- потерять из виду
- гигантский
- умереть от страха
- загореться
- погасить огонь
- без колебания
- молиться о чем-либо
- это стоило псу огромных усилий
- испытывая жажду
- производить успокаивающий эффект
- терять надежду
- страх, охвативший мою душу
- незнание, невежество
- смотреть с тревогой
- трепетать от радости
- действовать на нервы
- неприятность, оказавшаяся благодеянием
- страшный зверь
- взять на борт
- выражение огромной печали

**VI. Now read the story again, study it carefully and give detailed answers to the following questions.**

1. What kind of place was the “Smokers’ Club?”
2. What could one see in the guest room?
3. Who was Enderby?
4. What did the man look like?
5. Why did the waiter interrupt the gentlemen’s conversation?

6. Was the storyteller's uncle a doctor?
7. Who did he ask to take care of his nephew while he was away?
8. What did he advise the storyteller to talk about with Enderby?
9. How did dogs look upon Enderby, according to his words?
10. The man had always liked dogs, hadn't he?
11. When was the turning point in his attitude to dogs?
12. Once he had to go to the Philippines, didn't he? Why?
13. Did he go back on a passenger or cargo ship?
14. What kind of ship was the "Carmen"?
15. How did Enderby settle on board the ship?
16. Very soon the man regretted his getting on the boat, didn't he? Why?
17. What did Gulliver look like?
18. How was Enderby going to protect himself from the beast?
19. How did Gulliver treat the storyteller?
20. What happened on the third day of the voyage?
21. Where did Enderby find the life-raft?
22. What provisions did he manage to get?
23. How did he feel after he had jumped into the water?
24. What frightened him more than the explosion and fire on the ship?
25. Why couldn't the hero use the revolver?

**VII. All of the above questions discuss the contents of the first half of the story. Now read the rest of it carefully and make your own questions, about the same number. Give detailed answers to them.**

**VIII. All of the following phrases appear in the story and speak about either the parts of the day or some natural phenomena. Pay special attention to the use of articles and prepositions. Use them in your own sentences:**

a warm evening in early spring, until nightfall, in the starlight, all night long, at midday, late in the afternoon, during the afternoon, till daybreak; it was becoming light, it was broad daylight, the blackness of the horizon, a storm was coming, the storm struck.

**IX. Write out of the story words and phrases that describe the slow change in the attitudes of the man and the dog to each other when they were on the raft. Remember the situations in which they are used and reproduce them.**

*Enderby - In the beginning:* that made my heart stand still, frightened, the terror that I felt now, I prayed for a shark, etc.

*In the end:* I loved that dog.

*Gulliver - In the beginning:* he paid no attention to me, he was not going to ask me for anything, etc.

*In the end:* he lifted a great paw and put it on my arm.

**X. Retell the second part of the story.**

### **XI. Analytical Reading**

1. This story is written in the first person as well; what does this add to its understanding?

**The narration technique when there is a story within a story is called, 'frame construction,' *рамочная конструкция*.**

2. Give your own examples of some famous stories based on frame construction.

3. Do you have a phobia? Can you feel for Enderby?

4. What do you make of the title of the story?

5. What do you think the main idea of the story is? Is it only a story about the relationship of people and animals, or can you generalize and say the story contains a lesson also concerning people's relations?



## **TEXT 8**

### **THE GIRDLE OF HYPPOLITA**

*by A. Christie*

#### **I. Read the proper names.**

Hercule Poirot  
Alexander Simpson  
Miss Pope  
Miss Butters  
Monsieur Lefarge  
London  
Amiens

Rubens  
Inspector Japp  
Inspector Hearn  
James Elliot  
Hercules  
Cranchester  
Switzerland

Hyppolita  
Winnie King  
Miss Jordan  
Miss Burshaw  
France  
Paris



## II. Notes

**“The girdle of Hyppolita”** – “Пояс Ипполиты”. Миф о походе Геракла в страну амазонок за поясом царицы Ипполиты.

**the Rubens** – определенный артикль употреблен для обозначения произведения Рубенса

**in broad daylight** – среди бела дня

**Scotland Yard** – Скотланд-Ярд - название лондонской криминальной полиции

**Simpson’s got you on this Rubens business** – Симпсон привлек вас к этому делу о похищении картины Рубенса

**kill two birds with one stone** – убить двух зайцев

**Victoria station** – вокзал Виктории ( в Лондоне )

**the boat train** – поезд, согласованный по расписанию с отплытием теплохода

**Amiens** – Амьен (город во Франции недалеко от Парижа)

**They grow into beauties overnight** – Они очень внезапно превращаются в красавиц.

**Nothing strikes you – eh?** - Ничего не приходит вам в голову, а?

**er** –э... (междометие)

**spirited her off the train** - заставило ее тайно сбежать с этого поезда

**lost their nerve with the hue and cry** - им надоели ее плач и крик

**flashy piece of goods she was** - расфуфыренная особа

**mixed up in some questionable affairs** - замешанный в сомнительных делах

**The schoolgirl vanished into thin air just outside Amiens** - Ученица бесследно исчезает как раз после Амьена

**One must not submit to being bullied to officialdom** - зд.: Нельзя позволять чинушам запугивать себя

**We live strictly by routine** - Мы живем по строго установленному распорядку.

**something that every Customs man was on the alert for** – то, что искал каждый таможенник

**the Ugly Duckling** - гадкий утенок

**rouge, powder, lipstick, mascara** - румяна, пудра, губная помада, краска для бровей и ресниц

**quick change artiste** - зд.: фокусница

**presto** – моментально (*ит.*)

**en block** - все вместе (*фр.*), т.е. без досмотра

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Find in the text English equivalents of the following. If necessary, look them up in the dictionary and remember their pronunciation. Use them in sentences of your own which are not based on the contents of the story.**

- оригинальность
- обстоятельства
- кража
- безработные
- голодные
- плакат
- роскошь
- рама для картины
- ограбление
- отъезд
- шпион
- чудо
- чудесный
- сотрясение мозга
- чемодан
- трюк с исчезновением
- насильственно
- маскарад
- привести к ...
- свидетельствовать
- проникать
- обвинять

**V. All of the following appear in the story. Think of their Russian equivalents. Find the sentences with these phrases. Reproduce the situations in which they are used.**

- to place sth on display
- to crowd in curiosity
- to pass into sb's possession
- to be on the alert
- without enthusiasm
- to pass through the customs
- to be doped
- to solve a problem
- to get off the train
- to hold sb to ransom

- to be suspected by the police
- to slow down
- to confirm a theory
- to be involved in sth
- to be in charge of sth
- to throw light on sth
- to live strictly by routine
- to have no artistic merit
- to disguise oneself
- to overlap
- to presume
- to emerge

**VI. Find in the text words and phrases synonymous with the following:**

- as stated or reported by sb/sth
- a work of art such as a painting, film, book, etc. that is an excellent, or the best example of the artist's work
- an organized group of criminals
- a blue, brown or purple mark that appears on the skin after sb has fallen, been hit, etc.
- a person who pretends to be sb else in order to trick people
- not guilty of a crime
- almost correct or accurate but not completely so
- to take, send or bring goods or people secretly or illegally into or out of a country
- to take sb away illegally and keep them as a prisoner, especially in order to get money or sth else for returning them
- money that is paid to sb so that they will set free a person who is being kept as a prisoner by them
- to disappear suddenly and/or in a way that you cannot explain
- to say sth in a soft quiet voice that is difficult to hear or understand

**VII. Read the story carefully and make up detailed questions on it. 20-25 questions will do.**

**Answer your own questions to be able to answer your fellow-students' questions in class.**

Pick all the details of the crime and tell the story in class.

**VIII. Analytical Reading**

1. Hyppolita (in other sources spelt 'Hippolyta') is the name of the queen of the Amazons killed by Hercules, according to a myth. It's an allusion: a stylistic figure, indirect reference (usually to a myth or another literary source) in which the source is not specifically identified).

*Hercules' labor in this case was to get the magic belt (or girdle) of Hypploita for Admeta. No one could kill Hyppolita when she was wearing the girdle, but Hercules' friends stole the girdle from her at night, and so Hyppolita was killed the next morning in the fight.*

*Apparently, for his picture Rubens chose another variant of the myth. (Peter Paul Rubens (1577-1640) was a Flemish painter, a master of the baroque; he executed many portraits and exuberant works of allegorical, historical, and religious themes.) So, the story contains references to the picture and to the myth.*

As soon as you read the title of the story and decypher the allusion, what does it add to the understanding of the story? Is it important that Hercule Poirot's name is the French variant of Hercules, for instance?

Agatha Christie liked to compare the small and vain Poirot to the hero of extraordinary strength from Greek and Roman mythology. She wrote stories based on Hercules' labors, and this is one of such stories. Dwell on the allusion. Does this Hercule also obtain the girdle of Hyppolita?

2. In what way is this story similar to 'THE PROBLEM OF THOR BRIDGE' and in what way are the two stories different? First of all, this one is not written in the first person, is it? Does the point of view make this story different from Conan Doyle's in any way?

3. Does the ending come as a surprise to you? Why so?

4. Characterize the personages of the story: Japp, Simpson, Miss Pope.



## TEXT 9

### DOG STAR

*by A. Clarke*

#### I. Proper names

Laika

Dr Anderson

#### II. Notes

**overwhelmed by transcendental sadness** – подавленный неясной тоской

**ball of fluff** – пушистый комочек

**Palomar** – название обсерватории

**residential quarters** – жилой квартал

**My cleaning and repair bills soared** – Мои счета за чистку и ремонт одежды стремительно поползли вверх

**Alsatian** – восточноевропейская овчарка

**she would go almost frantic with delight** – она чуть с ума не сходила от радости

**ill-fated** – злосчастный

**If you want out** – Если ты хочешь выйти

**emergency suit** – скафандр

**the General Alarm button** – кнопка общей тревоги

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Fill in the blanks with suitable words from the box in an appropriate form**

to trust

to obey

guilt

to abandon

loneliness

a burglar

to regret

fuss

staff

a remedy

mercy

devotion

an advertisement

1. This man \_\_\_ his wife when he learnt that she was expecting a baby.
2. Soldiers must \_\_\_ orders whether they like them or not.
3. Though Nikitin's \_\_\_ was not proved he was put to prison.
4. One of Edit Piaf's most famous song is called "No, I don't \_\_\_ anything."
5. A lot of people suffer from \_\_\_ and try to find friends.
6. Do you think we can \_\_\_ our money to this bank?
7. Dogs are known to be capable of great loyalty to their masters.
8. Why make such \_\_\_ over our departure?
9. My neighbors made a metallic door because they are afraid of \_\_\_.
10. The whole \_\_\_ of the hospital went out to say good-bye to the girl to whom the doctors returned eyesight.
11. Raspberry jam is a fine \_\_\_ in case of a high temperature.
12. Having entered Berlin the Soviet soldiers displayed \_\_\_ to German children.
13. If you want to buy a rare book, put \_\_\_ in a newspaper.

**V. Match an adjective on the left with a noun on the right.**

- |                 |             |
|-----------------|-------------|
| 1) luminous     | a) road     |
| 2) frantic      | b) reality  |
| 3) human        | c) house    |
| 4) unselfish    | d) creature |
| 5) drab         | e) dog      |
| 6) emergency    | f) barking  |
| 7) helpless     | g) grey     |
| 8) residential  | h) remedy   |
| 9) well-trained | i) suit     |
| 10) smoky       | j) mind     |
| 11) sensible    | k) eyes     |
| 12) dusty       | l) love     |
| 13) destroyed   | m) quarters |
| 14) wonderful   | n) man      |

**VI. Checking Comprehension.**

**1. Put the facts in a correct order according to the real chain of events.**

- 1) Laika saved her master on the far side of the Moon.
- 2) The author went to the Moon.
- 3) The author found Laika on the road.
- 4) Laika was allowed to come into an Observatory.
- 5) The author left Laika with his friends.
- 6) Laika woke up her master during the earthquake in San Francisco.
- 7) Laika accompanied her master on most of his journeys.
- 8) Laika was abandoned by her first master.
- 9) The author muttered sleepily "Shut up, you silly bitch."
- 10) Laika damaged the author's shoes and chewed his journals.
- 11) Laika died because she had lost interest in living.

**2. Complete the following sentences and see whether you remember the text.**

- 1) Laika was separated from me ...
- 2) At that moment sleep meant ...
- 3) In the puppy's eyes there was an expression ...
- 4) Finally Laika became ...
- 5) When I was discussing spectral types of evolution it was hard to believe that...
- 6) She was with me when I went ...
- 7) In the middle of the night I was awakened by ...
- 8) The Red Cross did not take me away until late the next morning because
- 9) Our Observatory could still be used for training purposes, but ...
- 10) The old physicist and his wife considered me ...
- 11) I could not shake off...

- 12) During the quake on the Moon I reacted immediately and closed ...
- 13) One can say that it was Laika who ...
- 14) Sometimes I wake in the silence of the Moon and wish ...
- 15) The dog's eyes were full of unselfish love that I could find ...

**3. Imagine that you are the story-teller. Tell the class about Laika and what you felt when you abandoned her.**

### **VII. Analytical Reading**

1. This story is written in the first person, so the person telling the story is the narrator. What do you learn about him? Does he characterize himself openly, or can you tell more judging by his actions and thoughts?

2. When you are reading the first passage of this story, what do you think the story is going to be about? What about the genre of the story?

3. The events of the story are not arranged in chronological order, are they? Would the story gain or lose if they were? Does the beginning as it is evoke the reader's interest in the further episodes?

4. The story is similar to 'GULLIVER THE GREAT' in its subject matter, isn't it? Can you compare the two stories and how they treat the same subject? Which story do you like better? Why?

5. Do you justify the narrator's decision to leave Laika and to go on pursuing his career? What would you do in his shoes?

6. What do you think, was it the mind's work or was it really Laika's help that saved the narrator? Why? Have you heard of any cases when pets saved their masters in earthquakes or other dangerous situations?

7. Why is the story entitled so?

8. Is the concluding paragraph of any importance? There's no narration or action there, just the narrator's commentary. What is it exactly it adds to the story?



## **TEXT 10**

### **THE DOG OF POMPEII**

*by L. Untermeyer*

#### **I. Read the proper names.**

Pompeii  
Tito  
Bimbo

Rufus  
Caesar  
Vesuvius

## II. Notes

**the pleasure city** - в древнем городе Помпеи находилось много театров, форумов, вилл знатных римлян, рынков и пр., поэтому этот город снискал название «города удовольствий».

**no one could tell where he came from** - никто не мог сказать, откуда он родом

**It was a fixed routine** - Так у них было установлено (Так повторялось каждый день)

**...Bimbo would disappear. When Tito awoke, Bimbo would be sitting quietly at his side, etc.** - Бимбо, как правило, исчезал куда-то. Когда Тито просыпался, Бимбо обычно тихо сидел рядом и т.п.

**no matter where they happened to be** - где бы они в тот момент ни находились

**and it was the business of a dog to sleep lightly with one ear open and muscles ready for action** - а собаки должны спать чутко, не расслабляя мускулов и все время одним ухом прислушиваясь

**But, whether there was much or little, hot or cold, fresh or dry, food was always there.** Но пища у них всегда была, будь ее много или мало, будь она горячая или холодная, свежая или уже засохшая.

**And Bimbo ... looked as if he had also been doing a lot of thinking.** - И казалось, что Бимбо... тоже много размышлял по этому поводу.

**keen ears** - острый слух

**he was pulled awake** - он проснулся от того, что кто-то его тормошил

**there was the chance of being trampled to death** - можно было погибнуть под ногами толпы

**from the black heart of Vesuvius** - из черного нутра Везувия

**was turning itself inside out** - (гора) выворачивалась наизнанку

**working his way through the crowd** - пробивая дорогу через толпу

**he is out of his mind** - он лишился разума

**household articles** - предметы домашнего обихода

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Read the story attentively. What do the following words and word combinations mean? Find the sentences in which they are used. Reproduce the situations with them.**

- a chariot

- a sham-battle



- fire-works
- to last
- blind from birth
- a paw
- a dry crust
- restless
- an egg-woman
- a youngster
- to see the sights
- an earthquake
- to bring down sth
- loss of life
- an eruption
- merry-makers
- to cough

**V. Find in the text English equivalents of the following words and word-combinations. If necessary, look them up in the dictionary. Remember their pronunciation. Use them in sentences of your own which are based on the contents of the story.**

- жили где угодно
- тайна
- установленный порядок
- пробуждаться
- свежеиспеченный хлеб
- у его ног
- сухая корка
- с изюмом и сахаром
- готовый к действию
- любопытный
- граждане Помпеи
- проучить ленивых горожан
- привозить товары
- столб дыма
- задумчиво
- в праздничном настроении
- полусонный

**VI. Now read the story again, study it carefully and give detailed answers to the following questions.**

1. How old was Tito?
2. When and where did he live?
3. Why was Pompeii called ‘the pleasure city’?

4. When did the fire-works last for days?
5. The boy was blind, wasn't he?
6. Did anyone remember his parents?
7. What was the dog for Tito?
8. Why does the storyteller call Bimbo, not Tito, *the master*?
9. Why did Bimbo leave the boy three times a day?
10. Where did the food come from?
11. What was Tito's favourite treat?
12. Where did the comrades sleep?
13. How did Tito know what was happening around him?
14. The Forum was the Central Square of the city, wasn't it?
15. Why were the buildings new there?
17. Did people know what caused the earthquakes?
18. What explanations did sailors / priests / tradesmen have?
19. Was the Forum the favourite place for the rich or for the poor?
20. How often did everyone visit the Forum?
21. What could one see in the Forum?
22. Rufus believed that there would be another earthquake soon, didn't he?
23. What did the stranger predict?
24. Why was the town in holiday mood?
25. What other places did Tito and Bimbo visit that evening?

**VII. The above questions cover the first part of the story (up to the paragraph "The next morning..." on p.64). Now study the rest of it carefully and make your own questions, about the same number. Give detailed answers to them.**

**VIII. Divide the story into logical parts and entitle them. Retell in short every part.**

Discuss the story with your partner. Ask each other about the events of the story and your attitudes to them and the characters. Use the vocabulary of the story.

#### IX. Analytical Reading

1. Where is the action set? Can you specify the time of action as well? What helps you? Does it help you to predict what will happen in the story?

2. Is this story written in the first or in the third person? Comment on the point of view in the story.

3. How does the author describe Bimbo? Don't you think the dog looks very human? Look at the following example, '*Tito never asked where it (the food) came from and Bimbo never told him*'. Find more examples in the text.

4. The author wants the reader to visualize the beginning of the eruption. Comment on the following passage: *'The air was hot and heavy. Then he began to hear sounds. Strange sounds. Like animals under the earth. There was no doubt of it now.'* The sentences are simple and short. The word 'sounds' is repeated, and the quality of the sounds is described. What effect is produced by the author's arranging the description in shorter sentences?

**When a sentence is broken into parts by a full stop, as it is here, the device is called 'parcellation'.**

5. The sentence *'But walk he must'* looks grammatically incorrect, doesn't it? The neutral word order would be, 'But he must walk,' wouldn't it? This is a case of **stylistic inversion**, and it is resorted to to give special prominence to the word that's put in the initial position.

6. Can you find any cases of represented speech in the text? Read them out.

7. Can you answer the question the scientists asked at the end of the story?

8. The problem touched upon in the story is similar to the one touched upon in 'DOG STAR'. In what way are they similar, and what makes them different? Compare the main ideas of the two stories how you formulate them. Which story moves you more? Why so?



## TEXT 11

### LORD MOUNTDRAGO

*by S. Maugham*

#### I. Proper names

Lord Mountdrago

Dr Audlin

Owen Griffiths

Lady Connemaras

Mrs Multon

#### II. Notes

**his social inferiors** – люди, стоящие ниже его по социальному положению

**I'm His Majesty's Secretary for Foreign Affairs** – я министр иностранных дел Его Величества

**the Welsh member** – член Парламента от Уэльса  
**he pulled himself together** - он взял себя в руки  
**I was about to return to my papers** – я собирался вернуться к моим бумагам (документам)  
**to give it a second thought** – задумываться об этом  
**I've told it you for what happened next day.** – Я рассказал ее вам из-за того, что произошло на следующий день.  
**Only if he was a dirty foolish little cad.** – Только если он дурак и хам.  
**won a seat at the last election** – получил место в парламенте на прошлых выборах  
**could get the Foreign Office** – мог получить пост министра иностранных дел  
**to cook one's goose** – погубить кого-либо, расправиться с кем-либо  
**He brought it on himself.** – Он сам виноват.  
**I would have let him down** – я бы расправился с ним  
**M.P.** – Member of Parliament

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Match the words and word-combinations on the right with their equivalents on the left**

1. to attract attention	a. иметь дело с чем-либо, кем-либо
2. to become dumb	b. мириться с чем-либо
3. foreign policy	c. оглядывать с головы до ног
4. high fees	d. огромный заголовок
5. to give rise to smth	e. отделаться от чего-либо, кого-либо
6. to deal with smth, smb	f. высокие гонорары
7. to give an appointment	g. привлекать внимание
8. to deliver a message	h. придавать большое значение чему-либо, кому-либо
9. to look up and down	i. вызывать что-либо

10. to interfere with smth	j. назначить встречу
11. to be at one's disposal	k. совесть
12. a mere coincidence	l. найти облегчение
13. to give much thought to smth	m. причинить сильную обиду
14. to cause great injury	n. мешать чему-либо
15. to get rid of smth, smb	o. быть в чем-либо распоряжении
16. to regain a balance	p. онеметь
17. conscience	q. простое совпадение
18. a huge headline	r. доставить сообщение
19. to find relief	s. внешняя политика
20. put up with smth, smb	t. восстановить равновесие

**V. Replace the italicized words with the antonyms from the box:**

to be proud of	prominent
soothing	to wake up
a liar	dull
to restore	to destroy
foreign affairs	to be worth (doing)
apart	reluctantly
to fail	humiliation
to be in perfect health	to satisfy

- 1) Everybody knows him as *an honest man*.
- 2) We asked Edward to join us for the trip and he *willingly* agreed.
- 3) Aleksey Nikolaev works at the Ministry of *Home Affairs*.
- 4) His words had a *thrilling* effect on her.
- 5) Many former communists *are ashamed* of their past.
- 6) She was much *dissatisfied* with her job.
- 7) Yesterday I *fell asleep* late.
- 8) The young people have been living *together* for some years already.
- 9) My mother is 75 and she *is very ill*.
- 10) This writer is interested in the lives of *common* people.
- 11) — Have you seen the last film by Sokurov?  
— Yes, I have. It's very *interesting*.
- 11) I think *it's no use* buying a big dictionary.
- 12) We *succeeded in* persuading Helen to accept that job.
- 13) A lot of houses have been *built* in Moscow for the last 15 years.
- 14) Dr. Porhoet was present at Haddo's *triumph*.
- 15) — Do you know that Michael has *lost* his eyesight?  
— Oh, has he really?

## **VI. Checking Comprehension.**

### **1. Put these sentences into the right order according to the real chain of events:**

- 1) In his dream Lord Moundrago hit Griffiths over the head with a bottle.
- 2) Owen Griffiths died in a hospital.
- 3) Dr. Audlin tried to make Lord M. apologise to Owen Griffiths.
- 4) Lord Moundrago ruined the career of Griffiths.
- 5) In his dream Lord M. hadn't got his trousers on at the party.
- 6) Lord M. began to see dreams.
- 7) Dr. Audlin was waiting for his patient for the last time.
- 8) Griffiths quoted two lines from "A Bicycle Made for Two" at the Parliament.
- 9) Dr. Audlin read about Lord M.'s death in the newspaper.
- 10) Lord M. told the doctor about his dreams.

### **2. Divide the story into some parts and ask questions on all the parts.**

### **3. Act out the dialogues between Dr. Audlin and Lord Moundrago.**

1) During Lord M.'s first visit to the doctor beginning with the words "It seems that it is as difficult to see you as a Prime Minister" up to the words "I'm listening."

2) About Griffiths beginning with the words "Have you any idea why this same man should come into your dreams" up to the words "I'm ready to tell you everything that can be of any use to you."

### **4. Describe the dreams of Lord Moundrago.**

### **5. Imagine that you are Dr. Audlin. Speak about your impressions of Lord Moundrago and what you felt when you had read about his death.**

## **VII. Analytical Reading**

The author of the story is very particular about describing and characterizing the personages, isn't he? Can you visualize the personages? Can you add anything to his own direct characterization if you pay attention to the actions and the words of the personages? Do their actions and words somehow contradict the descriptions?

In the story there is no explanation to what is happening, though there are several theories contributed by Dr. Audlin, some of them more realistic, some less so. Which theory seems correct to you? Do you have your own theory? Do you feel the story is just fantastic, or is there more to it than that?

How can you formulate the **theme** (=the main idea) of the story?



## TEXT 12

### THE WAXWORK

*by A. Burrage*

#### I. Proper names

Raymond Hewson

Dr Bourdette

Crippen

#### II. Notes

**Er** – межд. Э...

**house telephone** – внутренний телефон

**Ugh!** – межд. Уф!

**So long as** – До тех пор пока

**This won't do!** – Так не пойдет!

**with the mincing care of a lady** – с жеманством леди

**which I have indulged for years, though through necessity less frequently lately** – которым я увлекался многие годы, хотя в силу необходимости реже в последнее время

**see for yourself** – судите сами

**m'sieur** – фр. месье

**After all** – В конце концов

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Match the words and word-combinations on the left with their equivalents on the right:**

1. бездельник	a. savings
2. подавать материал	b. dimly lit
3. заключать пари	c. superstitious
4. сбережения	d. in connection with smth
5. суеверный	e. to suit smb
6. тревога	f. to smash to pieces

7. тускло освещенный	g. to overhear
8. в связи с чем-либо	h. to treat
9. шестое чувство	i. alarm
10. пользоваться преимуществом	j. to lie awake
11. легкомысленный	k. that won't do
12. разбить на куски	l. a way to escape.
13. лежать без сна	m. to take advantage
14. так не пойдет	n. the sixth sense
15. путь к спасению	o. an idler
16. подслушать	p. light-hearted
17. устраивать кого-либо (нравиться)	q. to make bets

## V. Translate the sentences using the right word

### near / nearly

- 1) Мы живем около станции метро.
- 2) Сейчас около 5 часов. Пора идти.

### at present / presently

- 3) В настоящее время я не намерена выходить замуж.
- 4) Посетители музея вскоре уйдут.

### late / lately

- 5) Сегодня я вернусь поздно. Ужинайте без меня.
- 6) Вы видели какие-нибудь интересные фильмы за последнее время?

### as usual / usually

- 7) Обычно мой муж обедает на работе.
- 8) Она, как обычно, опаздывает.

### heavy / heavily

- 9) Смотри: идет сильный дождь.
- 10) Дождь был такой сильный, что мы не могли выйти на улицу.

## VI. Paraphrase the following sentences using the words and word-combinations from the text.

- 1) It will make our museum known to everybody.
- 2) We'll see which of us is right.
- 3) He had to earn money for his family.
- 4) I don't believe in prejudices.
- 5) There were things that reminded of man's cruelty to man.
- 6) This figure is a fine piece of art.
- 7) Many things will seem to you before the end of the night.
- 8) It was as if intuition had made him aware of a movement.
- 9) A person who cuts hair and shaves.
- 10) Is this time convenient to you?



## **VII. Checking Comprehension.**

**1. Say whether these statements are true or false. Correct them if they are false.**

- 1) Raymon Hewson was rich.
- 2) The manager agreed to let Hewson spend a night at the Museum because he felt sorry for him.
- 3) Hewson was not afraid to spend the night with the waxworks.
- 4) There was a fire alarm in the Murderers' Den that evening.
- 5) Dr. Bourdette was a tall, fat man.
- 6) He killed his victims in daytime.
- 7) The police caught him and hanged.
- 8) The waxworks really moved and breathed.
- 9) Hewson didn't leave the Den because the door was locked.
- 10) Hewson tried to distract himself by recalling funny stories.
- 11) Dr. Bourdette was very polite.
- 12) He said that he wanted to kill Hewson because he liked his neck.
- 13) He really cut Hewson's throat with a razor.
- 14) Hewson died of fear.
- 15) In the Murderers' Den Hewson saw real Dr. Bourdette.

**2. Ask questions on the story.**

**3. Act out a dialogue between Hewson and the manager beginning with the words: "There is nothing new in your request" up to the words "...And now, if you're ready, we'll go."**

**4. Tell the class everything you have learnt about Dr. Bourdette.**

## **VIII. Analytical Reading**

1. What is the story based on? Is it natural fear or superstition that is central in the story?

2. Do you feel for the main character of the story? Why? How can you characterize him?

3. How does the atmosphere in the story change? How does the author create it, and how does he manage to make it tenser?

4. Unlike in 'LORD MOUNTDRAGO', the ending of this story contains the necessary explanation. Does the story stir your emotions more or less, due to this?

5. Find the episodes that correspond to the exposition, the starting point (onset) of the conflict; the climax, and the outcome. Is the story well-constructed? Is the outcome plausible?

6. Do you like the story? Do you like horror stories or horror films?



## TEXT 13

### LOUISA, PLEASE COME HOME

*by Sh. Jackson*

**I. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**II. Read the story attentively. What do the following words and word combinations mean? Find the sentences in which they are used. Reproduce the situations with them.**

- the third anniversary
- confusion
- a tan raincoat
- a department store
- a stationery store
- ads
- a reward
- a round-trip ticket
- to miss sb
- to vanish
- to head
- to settle
- to kidnap sb
- to yell
- to swear
- to start off
- to branch out
- to cheat
- to make a big fuss about sth
- to do sth on the spur of the moment
- to change one's identity
- to give up hope (of doing sth)
- to treat oneself to sth
- to hold oneself back
- to be fooled
- to raise one's hope

**III. Answer the following questions. Give full answers.**

1. Who did Louisa's family consist of?
2. How old was Louisa?
3. Did Louisa decide to leave home on the spur of the moment?
4. Why did she choose June 20?
5. What were the relations between the sisters?
6. Why didn't anyone notice Louisa go away?
7. Carol's wedding was cancelled because of Louisa's flight, wasn't it?
8. Who was Paul?
9. Did Louisa tell him about her plans?
10. What place did Louisa go to?
11. What kind of city was Chandler? Was it far from the girl's home town?
12. Why did Louisa buy a round-trip ticket?
13. What did the girl look like when she got off the train in Chandler?
14. She wasn't upset, was she?
15. What things did Louisa buy in Chandler? Why?
16. Did everything go exactly as planned?
17. Could you call the girl practical and sensible? Why?
18. What were her further plans?

**IV. Read the story carefully and ask 20-25 more questions on it. Answer your own questions in order to be able to answer your fellow-students' questions in class.**

**V. Retell the episode when Louisa comes home.**

**VI. Analytical Reading**

1. What does the title of the story correspond to? Why isn't the title the words of the narrator's but of some other personage's?
2. Are the motives for Louisa's leaving home getting clearer as you read on? Do you sympathize with Louisa or rather with her family?
3. What do you learn about the narrator from the following, *It's funny how no one pays any attention to you. Hundreds of people saw me that day, but no one really saw me?* In the text, the word 'saw' is italicised, i.e. written in italics. Why? Does the same idea, of people looking not seeing, gets mentioned again in the story? Is it important for the girl?
4. You pay attention to 'switches' in the tense the narrator is using, don't you? E.g., how do you account for the following 'switch,' *'Then I was ready to get myself settled in Chandler. Nothing is hard to do unless you get upset about it?'* Is it just a more general statement, therefore the present simple is used here? What else makes it more general? Does it also indirectly illustrate the narrator's state of mind at the moment? Is Louisa upset or not?

5. What about the following commentary, ‘*It all looked so normal*’? Why shouldn’t ads for rooms look normal? Does the remark refer to the narrator’s mood rather than to the situation with the rooms?

6. Louisa says, ‘*On the third anniversary of my running away, I treated myself to a new hat*’. What do the words ‘anniversary’ and ‘treat oneself to’ make you think of? Can you explain what leaving home meant for Louisa, judging by this utterance? Does your general impression coincide with this explanation?

6. What do you feel Louisa implied mentioning Mrs. Peacock to herself when her father told her to go back to people who loved her? What must she feel at the moment?

7. What do you think Louisa must have felt when her own family wouldn’t have her? The author does not really say the girl was devastated or shocked, does she? Why so? Can you find words to describe Louisa’s state of mind?

8. Do you think Louisa is to blame for changing her fate the way she did? Or do you feel sorry for the girl who is not recognized by her own mother?

9. What is the main idea of the story, to your mind?



## **TEXT 14**

### **THE OPEN WINDOW**

*by Saki*

**I. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**II. Now do some tasks on the vocabulary.**

**a) What do the following words mean? If necessary, look them up in the dictionary. Practise their pronunciation. Find the situations in which they are used and reproduce them.**

- meanwhile
- a French window
- a cemetery
- coolly

- briskly
- creepy
- muddy
- to yawn
- to grab
- to chase

**b) Find in the story English equivalents of the following . Remember the situations in which they are used. Then use them in sentences of your own.**

- довольствоваться чем / кем-либо
- успокоить нервы
- живая душа
- заглянуть (зайти) к кому-либо
- казаться неуместным
- ходить на охоту
- без предупреждения
- мучить, терзать
- действовать на нервы
- быстро войти, ворваться в комнату
- устроить беспорядок
- направляться к дому
- бояться собак
- свора собак

**III. Give a good literary translation of the following sentences. Do the exercise in writing.**

1. In this restful country spot, tragedies seemed out of place.
2. She broke off with a little shudder.
3. She chatted away cheerfully.
4. On the question of my diet, they do not agree.
5. Framton shivered slightly.
6. In a chill shock of fear, Framton swung around in his seat.
7. Framton leaped out of his chair.
8. He grabbed his coat and made a mad dash towards the door.
9. He had to spend the night in a newly dug grave while the dogs stood above him barking and growling and licking their lips.

**IV. Read the story carefully and make up 10-12 statements about the events and the characters. In class, ask your partner whether they are true or false. Let them give their grounds. Ask them to correct the wrong statements.**

**V. Discuss the following points in class.**

1. What kind of story did Vera tell Framton Nuttel?

2. Did Framton believe Vera's story? Why?
3. Why did Mrs.Sappleton's behaviour make the story even more believable?
4. What effect did the sudden appearance of the hunters produce on the young man? Why?
5. How many stories did Vera invent that day?
6. What was the second story about?
7. What for did the girl make up the stories?
8. What do you make of Vera?

**IV. Imagine that you are Framton Nuttel. Speak about what happened to you once when you went to the country to calm your nerves. Use the vocabulary of the story.**

### **VII. Analytical Reading**

1. What genre would you say the story belongs to? Does it seem funny to you?

2. The author only says about Vera that she has a talent for making up stories. What else can you say about the girl, judging by her actions? What other talents does she have? What traits of character can you single out? Isn't it cruel, for instance, to play such a joke on a man who needs rest and quiet?

3. Have you met such people as Vera, and do you like them?

4. The author does not interfere with the action much in this story, does he? For instance, he does not explain to the reader that Vera's uncle is really alive. All the explanation is given in the last passage only. Does it help the reader to enjoy the story, or does it interfere with the reader's understanding it correctly?



## **TEXT 15**

### **NEW YEAR ROSES**

*by John Christopher*

#### **I. Proper and geographical names**

Stenway

Luna City

Louie

Major Davies (Joe)

Cliff

Hans

## II. Notes

**I had my eyes on the dial the whole time.** – Я не отрываясь следил за прибором.

**The needle never got above four and a half G's (Gravities)** – и все это время стрелка не поднималась выше четырех с половиной G (G – единица ускорения силы тяжести, т.е. перегрузки организма, при подъеме или приземления космического корабля).

**Luna City** – Луна-Сити (фантастический город на Луне)

**overlaying the fine net of red blood-vessels that told he'd been out in vacuum** – запудривая проступавшую сеть капилляров – верный знак того, что человек побывал в безвоздушном пространстве

**Are you in charge of the loading...?** – Ты руководишь погрузкой...?

**at the bottom** – у основания

**every gramme of cargo-weight is accounted for** – каждый грамм груза рассчитан

**medicals** – зд. медкомиссия

**Cliff's Nurseries** – питомник Клиффа

**cumulative stress** – суммарная перегрузка организма

**an initial strain** – начальная перегрузка (перегрузка организма при подъеме или приземлении космического корабля)

**But, even so, it tells.** – Но даже и тогда она сказывается.

**Two blocks long by a block wide.** – Два квартала длиной и квартал шириной.

**a radar-operation room** – радарная рубка

**a clear season for meteors** – период спада метеорной активности

**gold bars** – золотые слитки

**a portable computer** – портативная вычислительная машина

**to check the orbit you're laid** – проверить рассчитанную тобой орбиту

**air-lock** – камера перепада (воздушный шлюз)

**We're taking him out** – Мы выносим его.

**Caterpillar** – катерпиллер (тип трактора-вездехода)

**near the Flat Rocks, which was the burial ground of Luna City** – у Плоских Камней, которые служили кладбищем в Луна-Сити

**We pulled the visors of our spacesuits down** – Мы спустили забрала наших гермошлемов.

**wedged the tree in with rocks** – закрепили дерево камнями

**started the Caterpillar up** – завел мотор катерпиллера

**waiting for the doctors to write our cards up** – ожидая, когда доктора заполнят наши карточки

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Match up the words and phrases with their meaning.**

1) to land	a) to be responsible for
2) to make no difference	b) to send into the sky or space
3) to be in charge of	c) to give reasons for or against
4) on board	d) the pull on all bodies in the Earth's sphere towards its centre
5) to remind smb. (of, about)	e) to be of no importance
6) to launch	f) to bring down from the air onto the surface of the Earth or water
7) strain	g) telling in advance
8) to tell on	h) to cause smb. to remember
9) a warning	i) stress
10) to retire	j) to have a bad effect on
11) gravity	k) on a ship
12) to argue	l) to stop working because of illness or old age

**V. Make the sentences complete. Use the words and phrases from exercise IV in the proper form.**

1) They \_\_\_\_ on the Earth at four and a half G's. It was good for a spaceship like the "Star".

2) It \_\_\_\_ to Major Davies whether he saw the New Year in on the Earth or in Luna City.

3) He went to see Louie because Louie \_\_\_\_ the loading for the next trip.

4) Major Davies wanted to bring a New-Year tree \_\_\_\_.

5) "You can't land or \_\_\_\_ a spaceship without an initial \_\_\_\_," Major Davies said to Mr. Cliff.

6) The stress \_\_\_\_ the spaceman's heart.

7) Doctors give a spaceman \_\_\_\_ when his heart gets weaker.

8) "I'm going \_\_\_\_ the moment I get the first warning," said Louie.

9) Portugese was so big and fat that Major Davies almost understood why he lived in Luna City — it was easier to move under the Moon \_\_\_\_.

10) Major Davies knew it was useless to \_\_\_\_ with the doctor when he received his red card.



**VI. Choose the right verb and use it in the proper form.**

**to take**

**to bring**

**to carry**

1. "I want \_\_\_ something on board. It's for old Hans. I want \_\_\_ him a New-Year tree," Major Davies said to Louie.

2. "I've come to buy a New-Year tree," said Major Davies. "I \_\_\_ it to Luna City."

3. Major Davies called Portugese, who was old Hans's friend. "Portugese! Where's Hans? I've \_\_\_ him a fir-tree!"

4. Major Davies and Portugese \_\_\_ old Hans's body and Louie walked behind them \_\_\_ the New-Year tree.

**to lie**

**to lay**

5) Young Stenway was out on his feet but Major Davies \_\_\_ still \_\_\_ in his seat.

6) Louie didn't pay attention to Major Davies, he \_\_\_ powder on the net of blood vessels on his face.

7) Louie \_\_\_ in his chair reading a book when Major Davies came into the radar-operation room.

8) "I \_\_\_ a better orbit for our trip back to the Earth because this is going to be my last orbit," said Major Davies.

**to remind**

**to remember**

9) "Why did Louie \_\_\_ me of the medicals?" thought Major Davies. "We have them after every trip and he knows that I \_\_\_ it."

10) Mr. Cliff showed Major Davies fir-trees and their smell \_\_\_ him of his childhood and the holidays in the forest.

**to go**

**to come**

11) Young Stenway \_\_\_ up to Major Davies while he was still lying in his seat.

12) Major Davies \_\_\_ along to see Louie who had been on the "Star" only two years less than he had.

13) Major Davies \_\_\_ to the office to ask where he could buy a New-Year tree.

14) "Why doesn't old Hans \_\_\_ back to the Earth?" asked Mr. Cliff.

**VII. a) Match up the words in columns to make phrases.**

to launch	a trip
to make	an orbit
to lay	a job
to take	the New Year in
to feel	a spaceship
to get	one's face
to powder	a rose
to see	a long pain
to smell	a warning
to leave	a risk

**b) Use the phrases in your own sentences to describe the events in the story.**

**VIII. Checking Comprehension.**

**1. Say which of the spacemen (Major Davies or young Stenway):**

- 1) didn't feel well though the landing on the Earth was good.
- 2) was on his feet before the motors had stopped.
- 3) jumped up from the seat and at the same time felt well again.
- 4) wanted to see the New Year in on the Earth.
- 5) didn't care whether he saw the New Year in on the Earth or in Luna City.

**2. Say what:**

- 1) Louie asked Major Davies about when he saw him in his room.
- 2) he began to do trying to overlay the net of red blood-vessels on his face.
- 3) Major Davies wanted to bring on board for the next trip to Luna City.
- 4) Louie reminded Major Davies of.

**3. Say what Major Davies saw and enjoyed at the Cliffs Nurseries. Match up the two parts of the sentences.**

1) It was beautiful in the Nurseries because	a) he was proud of them.
2) Mr. Cliff was glad to see Major Davies because	b) there were fir-trees around the village where he was born and he thought and talked of them all the time.
3) Mr. Cliff wanted to show Major Davies his roses because	c) there was white snow and green-blue fir-trees everywhere.
4) Major Davies forgot about everything because	d) not many spacemen came there.
5) Major Davies wanted to buy a fir-tree for Hans because	e) the roses were beautiful and smelling like spring.

**4. Say what Major Davies told Mr. Cliff about the life of spacemen. Use the words and phrases below.**

- to land a spaceship
- to launch a spaceship
- an initial strain
- to tell on the heart
- to get weaker
- to have medicals
- to give smb a warning
- to leave one's job with a pension
- to go on working
- to get a final warning
- not to let a spaceman go into a spaceship
- to be lucky

**5. Answer the questions about a) old Hans and b) the beginning of Major Davies's new life.**

- 1) When did old Hans get his first warning? How long did he work after that?
- 2) Where did he get his last warning?
- 3) What was Luna City like? How long did Hans live in Luna City? Did he like it?
- 4) What did he think and talk about all the time? Did he get the fir-tree Major Davies had brought for him?
- 5) Where did Major Davies, Louie and Portugese take old Hans's body? Why were they silent?
- 6) What could they see through the front window of the Caterpillar?
- 7) Where did Major Davies and Louie go to have medicals?
- 8) Who got his card first? What colour was it? What was written on it?
- 9) What colour was Major Davies's card? What did it mean?
- 10) What did Major Davies ask the doctor to allow him to do? It was useless to argue, wasn't it?
- 11) Why did the doctor look away?
- 12) What can Major Davies see from the top of Luna City at night? What does he think he can smell?

**IX. Discussing the Story.**

**Why do you think:**

- 1) Major Davies had his eyes on the dial the whole time?
- 2) he didn't feel well though the landing was good? it didn't make much

difference to him whether he saw the New Year in on the Earth or in Luna City while young Stenway was eager to see the New Year in on the Earth?

3) he wanted to bring Old Hans a New-Year tree?

4) he spent so much time in the Cliff's Nurseries looking at roses, feeling roses, smelling roses?

5) Louie reminded him of the medicals?

6) Major Davies was angry when Mr. Cliff asked him when he got his final warning?

7) he decided to retire?

### **What's your opinion?**

1. Louie said to Major Davies: "If I were you, I would —"

What did Louie want to tell him? Why didn't Major Davies want to listen to him?

2. "It was a white rose. Beautiful and smelling like spring. I forgot about everything else."

Why did Major Davies enjoy the roses so much? What did he forget about?

3. "You know, Major Davies," said Mr. Cliff, "I have something to offer you that might interest you."

4. What did Mr. Cliff want to offer Major Davies? Why? Was Major Davies going to accept the offer? Who did he tell about Mr. Cliff's offer?

### **Speak about the life of spacemen.**

1. "It always surprises me how little people know about the life of spacemen," thought Major Davies.

Was he right? What do people know about the life of spacemen? What do you know about it?

2. "There is something in the life of a spaceman," Major Davies said to Mr. Cliff.

What was there in their life that they didn't want to retire even after they got the first warning? Why did they take the risk?

3. "There comes the final warning. Then the answer is "No". You can say anything then, but the answer will still be "No". Another launching would kill you. So they say. They just don't let you go into a spaceship." Mr. Cliff said: "They are very kind."

Were the doctors kind? Which was better: to allow a spaceman to make his last trip, or not to let him go into a spaceship after he got the final warning?

4. Speak about Luna City.

Why do you think Luna City was built? Why did spacemen make trips to Luna City and back to the Earth? What do you think old Hans's life was like during the years he spent in Luna City? What is Major Davies's life like?

5. What is your impression of the story? Say what you think of the end of the story?

6. Comment on the title of the story.

### **X. Analytical Reading**

1. In what genre is this story written? How can you prove that? Is it concerned with unknown lands and species and wonderful adventures or with human ways and relations? Which is more interesting to you, by the way? Is this story just a fantasy?

2. Louie reminds the narrator about the medicals; what do you think he implies (when you first read the episode)? When you read on, would your answer change?

3. Is the narrator characterized directly by the author (e.g. ‘he was a kind man’ or ‘he was a cruel man’) or indirectly, so that the reader must judge by his actions and words? Characterize the narrator. Can you identify with him?

4. Is the title of the story suggestive? Can you treat it symbolically? Is New Year roses a usual thing? What parallel can be drawn between Joe Davies’s life (or character, or state of mind) and New Year roses?



## **TEXT 16**

### **THE COTTAGE THAT WASN'T THERE**

*by John Steinbeck*

#### **I. Geographical names**

the Serpentine

the Columbia River

#### **II. Notes**

**and they go right on with it** – а они все ловят

**they're not after fish** – им не рыба нужна

**I've got something bothering me** – Меня кое-что тревожит

**make any sense of it** – разобраться в этом

**There was a little cottage, kind of** – Там было что-то вроде домика

**in the back of my mind** – где-то в глубине моего сознания

**it plumped into my mind** – мне ударило в голову

**Early in the blitz some Jerry** – в самом начале молниеносной войны  
какие-то немцы

**Blitz** – сокр. печ., **Blitz Krieg** – молниеносная война, **Jerry** – иск. (Jermans)

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Match the words in the columns to make word combinations. Use them in the situations from the text.**

narrow	country
big	night
crazy	fireplace
dark	road
small	stem
bright	clouds
country	light
fire	bomb
blackout	cop
tender	curtains

**V. Fill in the gaps with (a) little or (a) few.**

1. There were a number of people lying about, sailors and soldiers and even ... civilians.

2. The sergeant spat out ... wad of green grass stems.

3. Each fisherman had his ... audience.

4. There was... cottage with the hedge coming up to it on both sides.

5. There was a garden in front and a big square window with ... panes.

**VI. Report the following sentences in *Indirect Speech*.**

1) The sergeant said, "This is a crazy country. They haven't caught a fish there all day."

2) "It's a ghost story," he said, "I don't believe it happened, and I know it happened."

3) "I've been over the little road at least a hundred times. I know every foot of it, I guess," the sergeant went on.

4) The sergeant continued, "In a minute I walked on. There was something bothering me in the back of my mind."

5) "You see, what worries me about the whole thing is this," he said. "I just don't believe stuff like that."

## VII. Checking Comprehension.

### 1. Say whether the statements are true or false. Correct the false ones.

- 1) It all happened on a Monday.
- 2) The sergeant didn't believe in what he had seen.
- 3) The sergeant said he could understand what he had seen.
- 4) One day the sergeant saw a light out on the road.
- 5) The cottage he saw was a big one.
- 6) The sergeant saw no people in the cottage.
- 7) Nothing bothered the sergeant when he first saw the cottage and the light.
- 8) The sergeant wanted to give the lady he saw some advice.
- 9) When the sergeant was telling his companions the strange story he was holding a grass root in his hand.
- 10) In fact, there was no cottage, but four stone walls.

### 2. Put the sentences in the right order.

- 1) He saw a little cottage with a light coming out of its window.
- 2) A few minutes later something began to bother the man.
- 3) The sergeant made up his mind to go back to the camp.
- 4) Suddenly the cottage was no longer seen.
- 5) The sergeant walked along, but there was something that kept ticking away in his head.
- 6) About half-way back he saw a light.
- 7) Early in the war the Germans had dropped a fire bomb on that cottage.
- 8) The sergeant realized that there were no blackout curtains on the window.
- 9) The sergeant looked right through the window and saw a room.
- 10) He understood that there was something wrong with something.

## VIII. Discussing the Story.

### Say why:

- 1) the sergeant thought it was a crazy country.
- 2) the sergeant was always chewing a grass wad.
- 3) the sergeant wanted to tell the woman he thought he had seen to pull her blackout curtains.
- 4) there was always something that worried the sergeant.
- 5) the sergeant said he did not believe in ghosts.

### Add more information to these:

1. Everybody had their own little audience.
2. There was a camp and a village a mile away from it.

3. I saw a cottage and a light coming out of its window.
4. He could see the cottage no more, and it plumped into his mind...
5. A fire bomb was dropped on the cottage.

**Imagine that you are the sergeant. Say:**

- 1) what you do when you are away from the camp.
- 2) what kind of road there is between the village and the camp.
- 3) what you once saw on the road.
- 4) what you would tell the woman in the cottage to do and why.
- 5) why you can't make sense out of what you once saw.

**Prove that:**

- 1) the sergeant couldn't make any sense out of what he had seen.
- 2) the sergeant knew the road very well.
- 3) the cottage the sergeant saw looked peaceful.
- 4) the sergeant was always nervous when telling the story of the cottage.
- 5) the sergeant was ill at ease after he saw the cottage.

**What do you think?**

1. Why do you think the sergeant made up his mind to tell his companions about the cottage?
2. Do you think there really was a light coming out of the window of the cottage?
3. What kind of man the sergeant was?
4. Why do you think he was always restless when telling this story?
5. Would you get scared if you saw anything of the kind at night?
6. What do you think the message of the story is?

**IX. Analytical Reading**

1. The main event of the story is hinted at in its title. Does it make the story less interesting? Do you get interested in what will happen when the sergeant says it is a ghost story? Is it a typical ghost story, frightening and mysterious?
2. Can you explain the events of the story? Is it a surreal story?
3. Who is the central figure in the story? What does it reveal about him?
4. Is it usual that we do not 'see' the sergeant's interlocutor, we do not even know who he tells the story to? Does it make you feel he addresses you?
5. Do the sergeant's gestures bear any significance in the story?
6. How can you interpret the fishing in the story?
7. 'Jerry' is an alteration of 'German', the informal name for German, especially German soldier. Does it help you to understand the story better? When and where is it set?





**TEXT 17**

**THE JUICE OF AN ORANGE**

*P.G. Wodehouse*

**I. Proper names**

Mr Mulliner  
Wilmot Mulliner  
Mr Schnellenhamer  
Mabel Potter  
Mr Eustiss Vanderleigh  
Mr Levitsky  
Hortensia Burwash

**II. Notes**

**We'll have to do some salary-cutting** — to cut smb.'s salary (урезать зарплату)

**Well, I'm delighted if I have been able to do anything in my humble way to make things easier for you.** — Я рад, если в силу своих скромных возможностей помог вам.

**There seemed to Wilmot Mulliner nothing that he could do.** — Wilmot realized that he could do nothing.

**With regard to that I have already said my say.** — As to that I have already expressed my opinion. (Я уже сказал, что я думаю.)

**The doctor had told him about the spiritual uplift ... from an orange-juice diet.** — The doctor had told him that he would feel better spiritually if he continued an orange-juice diet.

**and now, as we have seen, the exact opposite had proved to be the case** — the diet failed to raise Wilmot's spirits

**...that she would stand no nonsense** —...that she was not joking and that she would show everyone what was what

**It seemed to her that she had caught a glimpse of something evil in his eyes.** — She understood that he was angry and he himself might do her harm.

**his sister in distress** — зд. сестра по несчастью

**There's a weight clause in my contract.** — There's a clause in the contract under which my weight is fixed.

**"dorse" or "clorze"** = clause (пункт)

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Find in the text English equivalents to the following words and phrases. Remember the situations in which they are used.**

- осложнение
- в хорошем настроении
- услуга
- делать одолжение
- ужасный
- убедительно просить
- вызвать тревогу
- в плохом состоянии
- поправить дела
- студия
- столовая
- невеста
- задерживать
- резко
- бедный малый
- нехватка
- облегчить положение
- помолвка
- достойный
- приходить в голову
- неудача, неприятность
- усиливать, увеличивать
- доктор
- вред
- драматург
- времена немого кино
- обладающий чувством собственного достоинства
- жалобный
- черствая булка
- сильнейший удар
- страдание
- потягивать (напиток)
- с чувством неловкости

- не подозревая
- мрачно
- загадочный, таинственный
- ненависть
- усмешка, ухмылка, оскал
- отвращение
- приказывать, распоряжаться
- ненавистный предмет
- возникать
- стараясь поймать взгляд
- с довольным видом
- огромный, потрясающий
- среди присутствующих
- вздрогнуть
- быть уволенным
- резкий
- избавляться от
- следствие
- меч, шпага
- взять займы
- началась паника
- полный, тучный
- привыкший
- разбивать
- поклонник
- с несчастным видом
- ошеломляющий
- мгновенно
- вздрогнуть
- полоумный
- чуждый человеческой психологии
- пункт контракта, ограничивающий вес актрисы
- на четвереньках
- прежний
- решительный

## V. Checking Comprehension.

### 1. Answer these comprehension questions.

1. How did Wilmot feel about his fellow-workers that day?
2. Why did he agree to have his salary cut?
3. How did his fiancée, Mabel Potter, take the news?
4. How did Mabel's words affect Wilmot?

5. What was the doctor's most valuable recommendation?
6. What were Vanderleigh's charges against Wilmot?
7. How did orange-juice diet "raise" Wilmot's spirits?
8. Why couldn't Wilmot concentrate on work in Mr Schnellenhamer's office that day?
9. Why was Mr Schnellenhamer angry with Wilmot at the conference?
10. What was Hortensia Burwash and what position did she hold at the studio?
11. Why was everybody horrified when they heard the assistant director's words?
12. Why was Wilmot not interested in the star's violent behavior? What was the effect it had on her?
13. How did Wilmot and Hortensia come to understand each other in the dieting business?
14. How did Wilmot handle Mr Schnellenhamer with regard to a weight clause for Hortensia?
15. How did Wilmot benefit by his brave deed?

**2. Find facts from the story to support these statements.**

1. Hortensia Burwash was the temperamental female star which is a must for every studio.
2. In Hortensia Burwash Wilmot found a sister in distress.
3. Mabel Potter loved Wilmot Mulliner for his courage.

**3. Describe these episodes. Make use of phrases from Ex. IV wherever possible. Comment on the episodes.**

1. Wilmot has his salary cut.
2. Mabel considers their engagement at an end.
3. The physician suggests an orange-juice diet.
4. Mr Vanderleigh states his charges against Mr Mulliner.
5. Mr Mulliner is at a conference in the conference room.
6. Mr Mulliner meets his sister in distress.
7. Mr Mulliner gets the better of his chief.

**4. Give the main points of the story. The following phrases may be helpful.**

It would be wise to mention here...; while I'm at it I'd like to point out...; considering the situation (circumstances) it should be noted...; it was not surprising that...; in the circumstances all she (he) could do was...; the important thing was that...; in the end... .

**5. Discuss these statements or express your opinion on them. These phrases may be helpful.**

*It would be too much to say that but...*

*At one time I thought so, too, but now...*

*It may seem so, but it runs counter to...*

1. Wilmot accepted the doctor's recommendations quietly. He believed that dieting would improve his character, raise his spirits and change his position for the better.

2. Playwrights and stars are nice people, easy to get on with.

3. Dieting is very much in vogue (мода) nowadays because it is good for one's health.

4. There are different diets for people engaged in sports, manual or intellectual work.

## **VI. Analytical Reading**

1. This is another example of a story within a story, in other words, of the **frame construction**. Why is it constructed this way? Do we get to know who Mr. Mulliner tells the story to? Is it important?
2. Don't you agree the narrator is rather ironic about his story? E.g., '*he paused a moment before delivering the big surprise*' sounds ironic because the physician says the same he has already said twice. Irony can be understood as **verbal irony** or the ironic tone of the narrator; in this instance we can observe both. Try to find in the story examples of irony of both kinds.

<p><b>Verbal irony is the use of words to express something different from and often opposite to their literal meaning.</b></p>
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3. Characterize Wilmot. What is the author's attitude to him, in your opinion? What do his colleagues think of him? His boss? What would he say about himself? How does it all change within the story? What are the reasons for the change? Is it a plausible reason?
4. What is your impression of Mabel? What is the author likely to think of her? Is it said explicitly in the story or only implied?
5. Do you agree that '*great happiness resulted from dieting*' in this case, as Mr Mulliner put it? What did the happiness result from, in your opinion?



**TEXT 18**

**THE STANDARD OF LIVING**

*Dorothy Parker*

**I. Proper and geographical names**

Annabel

Fifth Avenue

Midge

Sylvia

**II. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**III. Give Russian equivalents to the following:**

- absorbing
- adornments
- arrogant
- astonishment
- audible
- beads
- befitted
- bellies
- bequest
- besought
- bumped
- carriage
- conspicuous
- dais
- depart
- disdain
- distinguishable
- drained
- drooped
- dropped

- eccentric
- embroideries
- exceptionally
- expenditures
- exquisite
- fancifully
- flanks
- forfeit
- freezing accents
- glaring
- gleamings
- grease
- hazard
- heiresses
- horrid
- idle
- immaculate
- inappropriate
- indeterminate
- inferior
- infrequent
- innings
- invariably
- legacy
- leisured
- lethargically
- limber
- nudged
- pace
- pastries
- precision
- predecessors
- rigid
- regal
- retort
- shambled
- shimmer
- sleek
- slim
- strain
- unlamented
- zest

**IV. Fill in the blanks with suitable words from the list.**

The girls had good figures and had no need to <b>worry about</b> the high calory count of the food they ate.	<p><b>charming</b></p> <p><b>consider</b></p> <p><b>conspicuous</b></p> <p><b>departed</b></p> <p><b>fabric</b></p> <p><b>favorite</b></p> <p><b>firm</b></p> <p><b>hurrying</b></p> <p><b>ideal</b></p> <p><b>idle</b></p> <p><b>inappropriate</b></p> <p><b>invariably</b></p> <p><b>invented</b></p> <p><b>salary</b></p> <p><b>scarcely</b></p> <p><b>select</b></p> <p><b>supported</b></p> <p><b>resemblance</b></p>
Both girls were quite happy with the <b>company</b> they were working for.	
Annabel's <b>income</b> was slightly higher than Midge's, since she had been working longer for the firm.	
Both girls <b>assisted</b> their families by giving them half their monthly salaries to cover expenses.	
The <b>similarity</b> between the two girls was so great one might have thought they were sisters.	
They thought it was <b>unfitting</b> for Sylvia to make fun of their game by suggesting the resemblance money be used for killing Mrs. Gary Cooper.	
The two <b>rarely</b> got on one another's nerves.	
When they did have a difference of opinion, they <b>always</b> made up again.	
The two girls passed their <b>free</b> hours together enjoying themselves to the maximum.	
Their dresses were made of a thin <b>material</b> , suitable for summer wear.	
Walking down the street in their thin, tight-fitting dresses, they were very <b>noticeable</b> to all the men around.	
In spite of their cheap tastes in clothes they were <b>delightful</b> and attractive.	
There was no need for <b>rushing</b> , as they had the rest of the day to themselves.	
Their free time was often spent playing the game they had <b>made up</b> .	
Annabel and Midge were <b>perfect</b> companions since they both had so many common interests.	
They <b>left</b> in a state of shock when they heard the price of the necklace.	
If she had decided to <b>choose</b> the pearl necklace she would not have left herself with much money for other things.	



**V. Fill in the blanks with words of opposite meaning to the words in bold.**

1. They kept looking **ahead** of them while the boys ... them whistled.
2. Layers of cake lay **beneath** the ice cream, with whipped cream ... it.
3. The creamy filling that had **melted** from the heat had not properly ... yet.
4. The food served at the restaurant was of **inferior** quality. They could not afford to eat in any of the more ... places in town.
5. Although the meat patties were **bland** the cakes with whipped cream and ice-cream were ... .
6. It was a **rigid** rule that one had to spend every nickel of the money on oneself. All other rules were ... .
7. Wherever they walked they were **conspicuous**. So long as they wore attractive clothes they would not be ... .

**VI. Checking Comprehension.**

**1. Answer the questions.**

1. Can you describe Annabel and Midge's Saturday lunches?
2. What type of restaurant did they eat in?
3. What did the two girls have in common?
4. How did their friendship develop?
5. What does the writer mean when she says, "They looked conspicuous and cheap and charming"?
6. How did the girls react to the whistling of the men?
7. Why was Fifth Avenue a perfect place for their game?
8. What game did Annabel make up?
9. What were the rules of the game?
10. What was wrong with Sylvia's attitude to the game?
11. What change in the game did Midge suggest?
12. What does this reveal about the girls?
13. How did Annabel nearly break her friendship with Midge?
14. Why was Midge so hurt?
15. Why do you think Midge changed her mind about starting with a mink coat?
16. Why did the girls go into the shop?
17. What went on in the shop?
18. How did the girls behave?
19. How did they react on hearing the price of the pearls? Why?
20. How did the girls really feel about the price of the pearls?
21. In what way was the problem solved?

**2. Complete the following sentences according to the contents of the story.**

1. Annabel and Midge were not afraid to eat rich food ...
2. Midge earned less than Annabel because ...

3. In their free time the girls ...
4. They generally wore ...
5. When the girls went for a walk they usually...
6. The game they invented was ...
7. According to Annabel's version of the game ...
8. The conditions of the game were that ...
9. The benefactor was one who ...
10. The relations between the two girls became strained because ...
11. Annabel saved their relationship when she ...
12. Midge's first choice was ...
13. Midge went into the store because ...

### 3. Fill in the blanks according to the contents of the story.

On Saturday \_\_\_ Annabel and Midge were out for their usual \_\_\_ along \_\_\_. They were very close \_\_\_, having similar tastes in \_\_\_ and \_\_\_, and even the same \_\_\_. Both were stenographers at the same \_\_\_. Now, after having eaten all sorts of \_\_\_ things, they were spending their free \_\_\_ as was their custom, window-shopping on Fifth Avenue, dressed as \_\_\_ as possible, ignoring the \_\_\_ of their admirers, and playing their favorite \_\_\_.

In this game, "What-would-you-do-if-you-had-a-\_\_\_-\_\_\_," each \_\_\_ imagined one million dollars had been \_\_\_ to her by a millionaire who had \_\_\_ in his sleep. It was the condition of the game that the \_\_\_ amount be used on \_\_\_. The game had to be played \_\_\_. One day, Annabel announced that the first thing she would \_\_\_ the money on was a \_\_\_-\_\_\_ coat. This \_\_\_ Midge, because a silver-fox to Midge was not a symbol of \_\_\_. It was only when Annabel said a few days later that she would begin with a \_\_\_ instead, that their friendship returned to normal.

One hot September day as they were \_\_\_ down Fifth Avenue playing the game \_\_\_ automatically started out by deciding to get a \_\_\_. Suddenly she caught sight of a \_\_\_-store window \_\_\_ an elegant double \_\_\_ of \_\_\_. She immediately changed her \_\_\_ and switched her first \_\_\_ to the \_\_\_. After arguing about how much it cost, Annabel dared Midge to go \_\_\_ the store and \_\_\_. They went in, and inquiring about the \_\_\_ were \_\_\_ that they cost \_\_\_. The girls left the \_\_\_, acting disinterested, but actually \_\_\_, feeling \_\_\_ and extremely \_\_\_.

Suddenly the situation was saved when \_\_\_ suggested that the \_\_\_ be raised to \_\_\_ dollars.

### VII. Discussing the Story.

1. "Constant use had not worn ragged the fabric of their friendship."

What did friendship mean to Annabel and Midge? Describe their friendship with particular emphasis to the statement quoted.

2. Discuss the concept of reality and fantasy in the story, and show the

conflict between the two.

3. "They walked on. Slowly the disdain went, slowly and completely as if drained from them... Their shoulders dropped... they bumped against each other... They were silent and their eyes were cloudy."

Why did the girls feel disdain? What feelings do their movements and their looks reveal? Describe the scene preceding this passage and their sudden decision. Why are they disappointed?

4. "They looked conspicuous and cheap and charming."

Explain the connection between the appearance and behavior of Annabel and Midge and the game they played.

5. The two girls are presented not as individuals but as stereotypes of certain girls who dream of achieving the impossible. Show how this is so.

6. Discuss the following: Annabel and Midge are two girls who have simply not grown up.

7. Discuss the following: "The Standard of Living" is a modern version of "Cinderella".

8. It is said that America is a classless society in which all are equal, and one can become rich overnight. Show how "The Standard of Living" proves or disproves this theory.

9. "Annabel and Midge did, and completely, all that young office workers are besought not to do."

What does this statement show about the girls?

10. "But there is a condition to the bequest. It is stated in the will that you must spend every nickel of the money on yourself."

What does this show about the girls? Why does the money have to be spent on oneself? Why did they make the rules so strict?

11. On what is their friendship based? Would you call the girls good friends? Discuss. How has the fact that they see each other constantly affected their relationship?

12. Why is the story called "The Standard of Living"?

### **VIII. Analytical Reading**

1. In the first passage, the girls' diet is stated, and their looks are described. What does it make you think of? What kind of story do you expect to read, judging from that? Are your expectations justified?
2. How do you understand the following, '*Constant use had not worn ragged the fabric of their friendship*'? What is the trope employed by the author? What effect is produced by this?
3. What is the author's attitude to her characters? Comment on the following instance of direct characterization, '*They looked conspicuous and cheap and charming*'. Find more examples to substantiate your point of view.

4. Do you like the rules of the game Annabel made up? Why? How do they characterize the girls? their 'standard of living'? How do Midge's alterations characterize her?
5. What about the girls' first dispute, what do you think of it?
6. Have you ever played a game like this? Would it be a game you'd play regularly? What would be the first thing YOU would do if you had such a sum of money?
7. What is the main idea of the story, in your opinion?



## **TEXT 19**

### **EVELINE**

*by James Joyce*

#### **I. Proper and geographical names**

Miss Eveline Hill	Water
Frank	Blessed Margaret Mary Alacoque
Ernest	Miss Gavan
Little Keogh	Harry
Tizzie Dunn	Belfast
Divine	Melbourne
	Italy
	Buenos Ayres

#### **II. Notes**

**about to** – going to do smth

**air** – melody, song

**anguish** – great pain, suffering

**avenue** – street with trees on both sides

**baggages** – travelling bags

**bonnet** – hat

**chaps** – fellows

**charge** – care

**church decoration business** – selling religious articles (pictures, statues etc)  
to churches

**cinder path** – path covered with burnt coals

**clanged** – rang loudly

**deck boy** – a sailor

**Derevaun Seraun** – Irish words having no meaning  
**had an edge on** – had an advantage over  
**had fallen on his feet** – had been lucky  
**harmonium** – small organ (musical instrument)  
**keep nix** – keep guard  
**lass** – girl  
**latterly** – recently  
**look lively** – be quick  
**mused** – thought of  
**never gone for her** – never beat her  
**odour** – smell  
**palpitations** – strong beating of the heart (in this case caused by fear)  
**passage** – voyage (trip by boat)  
**passage had been booked** – tickets for the journey had been ordered  
**peaked** – pointed  
**quick of her being** – her very existence  
**spell** – magic power  
**squabble** – quarrelling, fighting  
**squander** – waste, throw away  
**steaming** – sailing (on a steamship)  
**stores** – a certain shop where Eveline worked  
**strutting** – walking proudly  
**the affair** – their relations  
**the Bohemian Girl** – a light opera about gypsy life

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Give Russian equivalents to the following:**

- casual
- caught a glimpse
- clutched
- commonplace
- confused
- courting
- cripple

- cripple
- draw back
- elated
- elbowed
- entire
- fervent
- frenzy
- gripped
- harshly
- illuminated
- indistinct
- inhaling
- insistence
- invade
- invariable
- laid up
- lodging
- look lively
- maze
- melancholy
- mist
- mournful
- nausea
- portholes
- print
- provisions
- running out
- set her home
- set her face
- swaying
- tumbled
- unaccustomed
- unfamiliar
- violence
- wages
- weary
- weigh
- wholly
- yellowing

**V. Fill in each blank with the most suitable word from the list.**

<ol style="list-style-type: none"> <li>1. The curtains had a stale ... .</li> <li>2. The children loved running in the fields where the bright ... houses were now standing.</li> <li>3. Eveline's father took all her ... leaving her with an empty... .</li> <li>4. Her father ... her with ... if she disobeyed him.</li> <li>5. She was ... of the whole situation and looked upon her ... with Frank as her one chance for ... .</li> <li>6. Like everything else in the house, the picture of the priest was ...with age.</li> <li>7. She felt that married life would bring her the ... she desired.</li> <li>8. The combined work ... of keeping house and working to help support the family was difficult to keep up.</li> <li>9. Meeting Frank was by her father ...</li> <li>10. They had a place for the trip to Buenos Ayres and although the ... had blown, she could neither bring herself to go with Frank nor say ... to him.</li> </ol>	<p style="text-align: center;"> <b>affair</b>  <b>booked</b>  <b>brick</b>  <b>escape</b>  <b>farewell</b>  <b>forbidden</b>  <b>load</b>  <b>pause</b>  <b>pavement</b>  <b>purse</b>  <b>railing</b>  <b>respect</b>  <b>threatened</b>  <b>violence</b>  <b>wages</b>  <b>weary</b>  <b>whistles</b>  <b>yellowing</b> </p>
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**VI. Replace the words in bold with words or phrases of your own of similar meaning.**

1. The **odour** of the dusty cretonne filled the **whole** room.
2. They **tumbled** over each other as they played together in the fields.
3. It was **terrible** for Eveline to face her father when he was in a bad mood.
4. She was **confused** about whether it would be better to stay behind with the life she knew so well, or move on to the new unknown.
5. She was **distressed** about leaving the children alone **to take care** of themselves.
6. She thought her friend Frank was a very **clever** young man.
7. At first she **consented** to go with him, but then she changed her mind.
8. Her father never **discovered** that she continued seeing Frank.
9. Eveline was **weary** of the life of fear and hard work she had led.
10. Her **entire** life was one of hardship and pain.
11. Eveline **regularly** cooked, cleaned, shopped and took care of the children.
12. Her life was **pitiful** and hopeless, and never changing.
13. She remembered her father **strutting** back into the sickroom the day her mother died.
14. She **noticed** that her father was suddenly getting old.

## VII. Fill in each blank with the most suitable form of the word in bold.

1. Eveline **remembered** what her mother had said to her on her death bed.  
Her ... of her mother's last night had a strong effect on her.
2. She was **reminded** of her mother on her death bed.  
Her father's violence was a ... of the miserable life her mother had led.
3. She recalled how **pleasantly** she had spent her childhood afternoons in the fields with the other children.  
Her father had not been very ... about those activities.
4. Frank brought **excitement** into her dull life.  
She got very ... when he took her to the theater to see The Bohemian Girl.
5. She knew she would have a chance to begin all over again in a **distant** country.  
She had never been a great ... from home before.
6. Her friend had been **lodging** in a house on the main road where she used to visit.  
He had been a ... there for a few weeks.
7. She had a **vision** of anew life free from fear.  
She ..... a future of respect and happiness.
8. Her father was a man who acted out of **impulse**.  
His sudden changes from terror to kindness show how ... he was.

## VIII. Checking Comprehension

### 1. Answer the questions.

1. Describe the setting (time and place) as the story opens. What kind of atmosphere does this setting create?
2. Which sentence shows that Eveline has longings for the past?
3. How can you describe Eveline's feelings about leaving home?
4. How does Eveline feel about leaving her job? Explain.
5. Why had Eveline felt so unhappy at home?
6. What were Eveline's expectations in marriage?
7. Why did Eveline use to rush out to do the shopping?
8. How did Eveline feel about the life she was now going to abandon?
9. What do you know about Frank, and Eveline's relationship with him?
10. Why did Eveline's father object to her having Frank as a friend?
11. Why did Eveline feel so bad about leaving home?
12. How did her memory of her mother affect her plans?
13. From what would Frank save her?
14. How can you explain Eveline's final decision?



## 2. Complete the following sentences according to the story.

1. When Eveline was a child she ..
2. On the day her mother died ..
3. Eveline promised her mother that she ...
4. When she got her wage s...
5. At the end of the week ... ,
6. She liked going out with Frank because he ...
7. Her father forbade ...
8. She was terribly afraid that ...
9. Going away with Frank would ...
10. If she left her job at the Stores they ...
11. When she parted from her lover ...
12. She remained with her family because...

## 3. Fill in the blanks according to your knowledge of the story.

Eveline was surrounded by \_\_\_ atmosphere of age, tiredness \_\_\_ monotony. She recalled the \_\_\_ when she played happily \_\_\_ other children, and remembered \_\_\_ her father seemed to try so hard to make \_\_\_ lives miserable — but after \_\_\_ he was not so terrible then. It was all part of her life. Now \_\_\_ mother was dead, and everything in the home was \_\_\_ with dust and age. \_\_\_ was going to go \_\_\_ as so many others \_\_\_ done. She looked over \_\_\_ familiar objects in the \_\_\_ of which she was \_\_\_ part. They had given \_\_\_ shelter. She was uncertain \_\_\_ leaving the hard life \_\_\_ was leading at home \_\_\_ would not shed tears \_\_\_ leaving her work at \_\_\_ Stores.

Eveline looked forward \_\_\_ receiving respect as a \_\_\_ woman, and escaping the injustices of her father, who \_\_\_ all her hard-earned \_\_\_ leaving her with just \_\_\_ to buy the weekly supplies of groceries. Difficult as \_\_\_ was running the home \_\_\_ taking care of the \_\_\_ Eveline felt safe in \_\_\_ routine of life she \_\_\_ led for so long \_\_\_ recalled how her love affair had developed, and \_\_\_ she had enjoyed going \_\_\_ with him and hearing \_\_\_ stories. But when her \_\_\_ heard about the affair, \_\_\_ forbid her to see \_\_\_ again, so she stopped \_\_\_ him openly. Now, thinking back on her family life, she \_\_\_ those few happy moments \_\_\_ her father made her happy or treated her well. \_\_\_ felt sorry for him because of his age, and forgot \_\_\_ difficult times he had inflicted upon her. She recalled \_\_\_ mother, who, on her \_\_\_ made Eveline promise she \_\_\_ take care of the \_\_\_ and children as long \_\_\_ she could. She recalled \_\_\_ life of fear her mother had led, and looked \_\_\_ Frank to save her.

\_\_\_ along it had seemed quite certain that for her there \_\_\_ no alternative but to forget the past, break her \_\_\_ ties and try her \_\_\_ with Frank. But waiting \_\_\_ the boat she knew \_\_\_ could not free herself \_\_\_ spite of the fact \_\_\_ all the preparations had \_\_\_ made, and that passage \_\_\_ been booked, Eveline was \_\_\_ to give up the past. She did not have \_\_\_ strength to face the \_\_\_ and so she

painfully \_\_\_ silently parted from her \_\_\_ with neither a sign \_\_\_ love nor farewell nor sorrow.

#### **4. Topics for Discussion.**

1. What was Eveline's status in her family, and what were her relations with her father, mother and brothers?

2. What effect did Eveline's family ties have on her decision to elope, and later, to stay?

3. What offered Eveline more security, tradition or change? Explain.

4. What was Eveline's internal conflict? What were its causes and what were its results?

5. Write a paragraph about Eveline, summarizing everything you are told about her by the author, and drawing your own conclusions about her from this information.

6. It has been said that "Eveline" is "a picture of a girl's failure to become a woman". Discuss this statement.

7. Eveline's problem is that she is not strong enough to face the future. Discuss.

8. Eveline should be given no sympathy since she defied her father's wishes and continued seeing Frank even though her father had prohibited it. Discuss.

9. Going away with a sailor was only a foolish dream for a girl like Eveline. Discuss.

10. Discuss the struggle between tradition and change in the story.

11. What do you know about the economic situation in Ireland at the time of this story, and the problem of mass emigration?

12. How are odours used by Joyce?

13. How is money treated by Joyce in "Eveline"?

#### **XI. Analytical Reading**

1. The title of the story is the main character's name, isn't it? Sum up everything you know about Eveline. We get to know quite much about her, don't we? Do you feel the story might be more impressive if it were written in the first person?

2. What is the nature of Eveline's inner conflict?

3. Is there any outcome to the conflict?

<b>A story without an outcome is called an open-end story.</b>
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4. Can you project the characters into the future and predict what Eveline would choose? Prove your point of view.



## TEXT 20

### KISS KISS

*by Roald Dahl*

#### I. Notes

**Just so long as you don't expect me to accompany you** - Ровно до тех пор, пока ты не заставляешь меня сопровождать тебя

**So far so good.** – Ну и хорошо, раз так.

**little more than** - не более чем

**was lurking slyly in the background** – коварно прятался в засаде

**the long wait between meetings only made heart grow fonder** – долгие разлуки только укрепляли любовь

**Good gracious me!** – *Господи!*

**all in a flutter** – вся трепещет

**the Ladies' Room** – женская уборная

**I'll bet** – держу пари

**But what in the world could it have cost?** – Да сколько же оно может стоить?

**almost of its own accord** – почти само, без помощи

**people would come bustling around her like rabbits** – люди будут суетиться вокруг нее, как кролики

**more than Mrs. Bixby could bear** – больше, чем она могла вынести

**and this being Saturday** – а сегодня суббота

**enough ... to tide me over till Monday** – достаточно для того, чтобы я продержалась до понедельника

**Leave that out. And the address.** – Не заполняйте здесь. И адрес тоже.

**anyone who gets hold of it** – любой, к кому это попадет в руки

**You have it your own way then.** – Тогда пусть будет так, как вы хотите.

**The interest is three per cent a month.** – Комиссионные - три процента в месяц.

**It's high time** – Давно пора бы

**began examining it minutely from all angles, as though it were a suspect tooth** – начал внимательно рассматривать его со всех сторон, как будто это был подозрительный зуб.

**There's no knowing what it might be.** – Откуда знать, что это может быть?

**There's no need to get so worked up about it.** – Не нужно так волноваться из-за этого.

**That sounds very fair.** – Это звучит очень разумно.

**Mrs. Bixby was about to say yes** – миссис Биксби уже собиралась сказать да

**helped him on with his coat** – помогла ему надеть пальто

**I'd much rather it was for you than for me.** – Я бы предпочла, чтобы эта вещь была для тебя.

**she had the receiver off the hook** – она сняла трубку (с рычага)

**For goodness' sake!** – Ради бога!

**I'd rather you didn't do that.** – Я бы предпочел, чтобы ты этого не делала.

**Feast your eyes on that!** - Ты только полюбуйся!

**Quite took your breath away for a moment there, didn't it?** – Даже дух захватило, да?

**as she went by flashing a smile** – когда она проходила мимо сияя улыбкой.

**II. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**III. What do the following words and word combinations mean? If necessary, look them up in the dictionary. Practise their pronunciation.**

- reunion
- privacy
- tissue paper
- an envelope
- tendrils
- mink
- a pawnbroker
- a pawn ticket
- a pocketbook
- a counter
- a handle
- an article
- an inside pocket
- a rectangle
- a lawn
- martini
- an account
- a neckpiece
- to bet

- to burrow
- to pat
- to fold
- to waltz in
- to emerge
- to untie
- to straighten
- smallish
- flattish
- brownish
- unreasonable
- wizened
- cardboard
- brass
- stiff
- perforated
- identical
- female
- fascinating
- masculine
- swishing
- invariably
- precisely

**IV. Find in the text the English equivalents of the following phrases. Remember the situations in which they are used. Use them in sentences of your own which are not based on the contents of the story. Do the exercise in writing.**

- иметь средний доход
- относиться к чему-либо добродушно
- сесть на поезд
- отказывать кому-либо в удовольствии
- без сучка, без задоринки
- быть в добром расположении духа
- развязать шнурок
- чувство власти
- слишком хорошо для того, чтобы описать словами
- прощальный подарок
- по причинам личного характера
- оторвать взгляд от ...
- примерять одежду
- взглянуть в зеркало
- страшно скучать по кому-либо

- упустить из виду
- жизненно важный аспект
- помахать такси
- разорвать пополам
- десятидолларовая банкнота
- передавать впечатление
- высморкаться
- быть обманутым
- сделать глубокий вдох
- хлопнуть дверью

**V. Find in the text equivalents to the following. Reproduce the situations in which these words and expressions are used.**

- evidence that proves that a person couldn't have committed a crime
- a person whose job is to feed and take care of horses
- a creature like a small man, who has magic powers
- a small flat folding case usually made of leather used for keeping paper money and credit cards in
- the owner of a business, a hotel, a shop, etc.
- a plan that lists all the work that you have to do and when you must do each thing
- a small room or a space in a wall with a door, used for storing things
- a piece of clothing
- to pay no attention to sth/sb
- to say hello to sb or to welcome them
- to trick sb into believing sth that is not true
- to lend sth to sb, especially money
- to take or pull sth out, especially when this needs force or effort
- very active, determined or full of energy
- pleasant and easy to like
- worth a lot of money
- very silly or unreasonable
- not clear in a person's mind
- becoming older
- clear and accurate; exact
- very dirty and unpleasant; offensive

**VI. Read the story attentively to be able to answer the following questions.**

1. Were Mr. and Mrs. Bixby husband and wife?
2. Where did they live?
3. Were they poor or rich?
4. Mrs. Bixby was a dentist, wasn't she?
5. How often did Mrs. Bixby travel to Baltimore?

6. Did she really have an aunt in Baltimore?
7. What was the aunt's name?
8. How did Mr. Bixby accept that arrangement?
9. Why didn't he object to it?
10. Mrs. Bixby and the Colonel were lovers, weren't they?
11. The Colonel had a family, hadn't he?
12. How did the Colonel spend his time in Mrs. Bixby's absence?
13. How long did the relationship between Mrs. Bixby and the Colonel continue?
14. Why didn't they grow bored with one another?
15. When and where did the Colonel's groom approach Mrs. Bixby?
16. Wilkins handed her a letter from his master, didn't he?
17. Did Mrs. Bixby open the box at the station or on the train?
18. What did she find in the box?
19. Why couldn't the woman take her eyes off the coat?
20. Did she try the gorgeous garment on?
21. How did it fit her?
22. How did she feel in it?
23. She didn't find any letter in the box, did she?
24. Why had the Colonel chosen *mink* for his lover?
25. What kind of gift was it?
26. Was the man going to see Mrs. Bixby again?
27. Had the Colonel decided to end their relationship?
28. How did he explain his decision?
29. Was the message a hard blow to Mrs. Bixby?
30. How did the Colonel suggest Mrs. Bixby should explain the origin of the coat?
31. Would that explanation suit, in her opinion?
32. Why couldn't she say that the coat was her Aunt Maude's present for Christmas?
33. The thought of parting with the mink coat was too painful for Mrs. Bixby, wasn't it?
34. How did she spend the rest of the time on the train?
35. As she stepped off the train at Pennsylvania Station, there was a clear plan of action in her mind, wasn't there?

**VII. Now read the rest of the story and this time *you* make up detailed questions. Use the new vocabulary. Answer your own questions to be able to answer your fellow-students' questions in class.**

**VIII. Read the text attentively taking notes to be able to do the tasks below. Describe:**

a) the Colonel - his appearance and personality traits, style of life, attitudes towards Mrs. Bixby and marriage;

b) Mrs. Bixby - her appearance, personality traits, attitudes towards Mr. Bixby, the Colonel and her own marriage;

c) Mr. Bixby - his appearance, personality traits, attitudes towards his wife and marriage, his relationship with Miss Pulteney.

**IX. Divide the story into logical parts. Entitle them. Retell in short every part.**

**X. Make up a dialogue-discussion of the story. Ask each other about the events of the story and your attitude to them and the characters. Use the new vocabulary.**

You may find the following words and phrases also useful:

a happy / unhappy marriage

a loveless marriage – without love

a lover – a love partner outside a marriage

a love affair – a romantic relationship between two people who are not married

love for sb

to cheat on sb – to have a regular love partner, to have secret sexual relationship with sb else.

When she learned that he had cheated on her, she divorced him immediately.

To be faithful / unfaithful to sb

There was little / no love lost between them.

### **XI. Analytical Reading**

1. The author refers to the Colonel as ‘dirty dog’ and ‘scoundrel.’ Why so?

2. Find examples of represented speech in the text. What effect is produced by them? E.g., is there a description of Mrs. Bixby’s feelings when she learns her lover is deserting her, or are the feeling dramatized rather than described?

3. There are not only examples of represented speech in this story; there are also cases of the so-called interior monologue and even the so-called auto-dialogue. Read, for example, the following passage, ‘*Very well, my dear. You shall have the coat. But don’t panic...*’. Does it make the story more vivid and emotional? Find your own examples.

4. What is Mrs. Bixby’s opinion of her husband? Prove your conclusion by quoting. Does her opinion change at the end of the story?

5. Once again, the author is not very explicit about what happened and how and why, but an attentive reader enjoys this way even more, don’t you think so? Can you say in your own words what happened after Mr. Bixby took the pawn ticket from his wife?



6. Do you feel sorry for Mrs. Bixby who was cheated, or do you think she deserves it?

7. The device the story is built on is called irony: in a broader sense of the word than we've come across before.

**Irony in this case means an occurrence, a result, or a circumstance notable for incongruity between what might be expected and what actually occurs.**

The characters of the story do not know something that the reader knows, or they learn something too late. The cheater appears to be cheated, with no chance of re-claiming her property, in this story. Think of more examples of irony of this kind. Remember, irony in this meaning is not necessarily funny.



## **TEXT 21**

### **THE FACE ON THE WALL**

*by E.V. Lucas*

#### **I. Proper and geographical names**

Dabny	Pittsburg
Rudson-Wayte	Boulogne
Spanton	Folkestone
Piccadilly	Spezzia
Charing Cross	Pisa
Mr Ormond Wall	the City

**II. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly.**

**Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

#### **III. Give Russian equivalents to the following:**

- meekness
- satisfaction
- supernatural

- unprofitable
- occurrence
- distempered
- discoloration
- tremendously
- customary
- contours
- identically
- influenza
- complications
- meditate
- unique
- individuality
- frequented
- suburban
- wearily
- saloon
- propeller
- communicate
- deliberation
- lunatic
- mysteriously
- intervene
- cultivate
- extraordinary
- intimate
- association
- existence
- manifestations
- debate

**IV. What do the following word combinations mean? Find the situations in which they are used. Reproduce them.**

- to tremble with meekness
- to cite sth
- to be a stranger to sb
- to produce effect
- to include sb in the talk
- in the ordinary sense of the word
- to happen to sb
- to lie in bed
- to put off getting up
- to get a hold of sb

- to search the streets for sb
- to gather in large numbers
- to become a mania with sb
- to neglect sth
- to keep sth in sight
- to come out for a stroll
- to mind doing sth
- to lie in a broken condition
- to be nothing compared with sth
- to be scarcely visible
- to make up a story
- to bite sb's bosom

## V. Checking Comprehension.

**1. Divide the story into some parts and ask questions to all the parts. Make detailed question beginning with the following:**

I wonder

I'd like to know

Could you tell me

Tell me, please

I'm interested to know

Do you have any idea

**2. Retell the story in detail.**

## VI. Analytical Reading

1. Another example of a story written in the first person, and a story within a story (**frame construction**). Why did the author choose this form? What does he gain by it?

2. In this story the author makes use of unusual names that imply something more than just a name. Why do authors use such names? Think of some famous examples.

3. How can you characterize the little man by his actions within his story and by his actions in the 'real' story? Why should he make up a story like that, what were his motives? What about the reaction of the public?

4. Did you enjoy reading the story? Do you think there is any point in telling ghost stories or mystery stories, do you like them, do you believe them? Compare 'THE FACE ON THE WALL' with one of the stories from this selection. What does it have in common with 'THE COTTAGE THAT WASN'T THERE'? With 'LORD MOUNTDRAGO'? With 'THE WAX WORK'? And, finally, 'THE OPEN WINDOW'?

5. What do you think to be the most important insight of this story?

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## TEXT 22

### PETER TWO

*by Irwin Shaw*

#### I. Notes

- the small screen** – the screen of the television set  
**in the line of duty** – while performing their duty  
**to bring to justice** – to try a criminal and punish him (Russ. привлечь к суду)  
**forty-fives** – automatic guns  
**ingénue** – an actress playing the part of a young girl  
**neatly extracted** – carefully taken out  
**the bulge of his shoulder holster unmistakable under** – the leather case of his pistol  
**could be seen under (to bulge** – выдаваться, выпячиваться )  
**that comedian of a history teacher** - Peter's history teacher was a man who liked to talk  
**in a funny way to make the pupils laugh**  
**at recess** – during the interval between lessons  
**started horsing around with it** – began running about with it  
**faced Blaisdell** – stood bravely against Blaisdell without showing any fear (Comp. to face the enemy; to face danger, death, etc. Russ. смело встретить, смотреть в лицо без страха)  
**to show up** – to appear  
**let a hard one go** ( Am. colloq.) – Russ. как дал ему  
**right off** – at once  
**boy!** – an exclamation of admiration, surprise, etc.  
**was excused from writing** – was allowed not to write  
**a suspect** – a person suspected of a crime, believed to be guilty  
**apiece** – each  
**F.B.I.** – *Federal Bureau of Investigation*  
**you couldn't depend on people breaking their bones** – you couldn't expect that people  
**would break their bones, you couldn't count on it**  
**to do pushups** – отжиматься  
**to keep at it** – to go on doing it  
**to faint to one side with your eyes before the crucial moment** – to look aside so as  
**to deceive your opponent before the crucial moment**  
**no matter what the odds** – whatever the chances in your favour

**to show his mother** – to challenge his mother, to prove he was not afraid of her

**channel** – a TV programme, Russ. канал

**it was a cinch** (Am. colloq.) – there was no doubt about it

**Cape Cod** – a sandy peninsula in Massachusetts

**foyer** – a hall

**over the air** – over the radio or television

**put a lot of money on her back** – spent very much money on her clothes, wore expensive clothes

**kind of fat** – plump, rather stout

**beauty parlor** ( Am.) – a place where a woman can have her face massaged, made up, er hair waved, etc.

**My!** – an exclamation of surprise

**magnesia** – a white powder used as a medicine for stomach trouble

**ambiguous** – not clear, because there is a possibility of more than one interpretation

**prowl cars** – police cars equipped with short-wave radio telephone connection

**a ... woman in slacks airing a boxer** – a ... woman in wide, loose-fitting trousers taking a boxer for a walk

**Venetian blinds** – жалюзи

**swallow** – here: believe something which is not true

**II. What do the following words mean? What part of speech is each word? If necessary, look them up in the dictionary. Practice their pronunciation.**

Gangster, murderer, serious, ingénue, appendicitis, dial, vaguely, comedian, recess, suspect, obscurely, dangerous, disarm, crucial, technique, tangerine, refrigerator, linoleum, channel, mustache, cushion, foyer, perfume, patrol, pince-nez, bullet, counterspy, incomprehensible.

**III. Choose a passage (10-12 lines) you like best to read aloud. Work at it properly. Write out words and word combinations that are unfamiliar to you. Look them up in the dictionary.**

**Drill their pronunciation. Then mark the stresses, pauses, tunes and cases of assimilation.**

**Read the paragraph many times to achieve fluency.**

**IV. Find in the text English equivalents to the following and use them in sentences of your own that are not based on the contents of the story. Do this task in writing.**

- ВКЛЮЧИТЬ ТЕЛЕВИЗОР
- ВЫКЛЮЧИТЬ ТЕЛЕВИЗОР

- передавали довольно хорошую программу
- переключать на другую программу
- рекламные передачи
- развлекательные передачи по телевидению
- оставить свет
- вопить
- сломать руку
- рука на перевязи
- освободить от чего-либо
- труп
- быть бесстрашным
- колебание
- вопрос техники
- револьвер
- целиться в кого-либо
- угрожать
- застрелить
- отравить
- лифт
- лифтер
- жалюзи
- захлопнуть окно
- сцена насилия
- распахнуть дверь
- жилой дом, где сдаются квартиры
- бесстыдный

**V. Replace the words in italics by their equivalents from the text.**

1. The killer was tried and punished.
2. All the Peters were kind of friends *because of* the history teacher.
3. Every time the teacher *said Blaisdell needn't write* on the blackboard Peter was very pleased.
4. *Peter the Great's parents gave him all the money he wanted to make themselves pleasant to him.*
5. She always spoke in a soft voice as though she was *just going to laugh*.
6. Mr. Chalmers *wasn't wearing his glasses*, and *the little hair he had* was mussed all over his head.
7. The vestibule looked *just as it always did*.
8. He knew he ought to get upstairs quickly with *a suitable reason* for being out.

**VI. Construct 8-10 statements that are not true to fact and ask the students to correct them.**

**VII. Answer the following questions using words and expressions from the text.**

1. What was happening on the screen Peter was watching?
2. How did Peter behave in his mother's absence?  
Why did he behave the way he did?
3. Why had Peter the Great become Peter's friend?
4. What sort of man was Peter going to be when he grew up?
5. How did he practice being fearless?
6. What sound did Peter hear in the middle of a pushup?  
What two voices could he clearly distinguish?
7. What sort of couple lived next door to Peter's flat?
8. In what way were the Chalmers different that night from what they usually looked?
9. What was Peter's intention when he opened the door?
10. Why did Peter fail to be fearless?
11. What happened in the morning?
12. Why did Peter turn the TV set off after turning it on automatically?
13. What did he begin to understand after the night's experience?

**VIII. Retell the story according to the following plan.**

1. Peter watches the television programmes.
2. Peter wins Peter the Great's admiration.
3. Peter trains himself to be strong and fearless.
4. Mr. and Mrs. Chalmers are quiet neighbours of Peter's family.
5. Peter fails to show himself fearless.
6. Peter tries to find out what has happened in the Chalmers' apartment.
7. Peter meets the Charmers in the doorway.

**IX. Topics for discussion.**

1. Discuss the television programmes Peter used to watch and their effect on Peter's mind.
2. Trace Peter's conduct throughout the story and try to account for it (Peter at school, Peter daringly awake at night, Peter's attempt to be fearless and his failure).
3. Describe Mr. and Mrs. Chalmers. Imagine what happened before and after the scene in the vestibule.

4. Use the story as an illustration to the fact that grown-ups – parents and teachers – sometimes fail to understand the psychology of the children they have got to bring up.
5. Speak on the peculiarities of a teenager.
6. Discuss on the advantages and disadvantages of television.

### **X. Analytical Reading.**

1. In the very first passage of the story the problem of violence on TV is touched upon. Do you think it's an acute problem in this country?

2. What do you make of the teacher's joke concerning Peter the Great? And what about the children's reaction to it? Recall the further incident. Does it have anything to do with violence on TV, in your opinion? Of course boys will be boys, but in the further passages the author does draw a parallel between the incident and the TV movies, doesn't he? What do you make of it?

3. How do Peter's attempts at misbehaviour characterize him? What do you think of them?

4. How did the sudden dramatic scene between the neighbours affect Peter? Why does he start remembering how normal and quiet they were? It is not said directly the boy was frightened, but he leaves the light on. What else does he do that indirectly shows the reader he is disturbed and frightened? Why does the boy feel 'close to arrest' in the morning?

5. Why is it said that Peter was ashamed for Mr. Chalmers threatening to shoot his wife and *not doing it*? Would the boy rather Mr. Chalmers killed his wife?

6. Comment on the importance of detail in the story. You might want to comment on the grapes and their seeds, or the 'feinting with one's eyes.'

7. One could say the story is built on some contrasts, oppositions. Name some of them.

8. At the end of the story an idea is formulated that can be perceived as the theme of the story. Do you think so? Do you think violent movies are 'for kids'? Do you think Peter means the events are just too far-fetched to be plausible? Would you say things like this never happen in real life? Wouldn't anyone, not only a thirteen-year-old, feel helpless facing the 'armed' world?



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**ХРЕСТОМАТИЯ ПО ДОМАШНЕМУ ЧТЕНИЮ**

**для студентов I курса филологического факультета**

**(английский язык)**

**Часть II**

**Учебно-методическое пособие**

Редакторы: Л.П. Шахрова  
Н.И. Морозова

Лицензия ПД № 18-0062 от 20.12.2000

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Подписано к печати			Формат 60 x 90 1/16
Печ. л.	Тираж	экз.	Заказ
Цена договорная			

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Типография НГЛУ им. Н.А. Добролюбова  
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