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(НГЛУ)

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**УЧЕБНО-МЕТОДИЧЕСКОЕ ПОСОБИЕ  
ПО РОМАНУ НИЛА ГЕЙМАНА «НИКОГДЕ»  
(N. GAIMAN “NEVERWHERE”)**

для студентов начального этапа обучения

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Учебно-методическое пособие по роману Нила Геймана «Никогда» (N. Gaiman “Neverwhere”) для студентов начального этапа обучения [Электронный ресурс] / А.В. Карпова; М-во науки и высшего образования Рос. Федерации; Нижегородский гос. лингвистический ун-т. — Электронные текстовые данные (119 Кбайт). — Нижний Новгород: НГЛУ, 2020. — 1 электрон, опт. диск (CD-ROM). — Систем, требования: процессор x86 с тактовой частотой 500 МГц и выше; 512 Мб ОЗУ; Windows XP/7/8 и выше; видеокарта SVGA 1280x1024 High Color (32 bit); привод CD-ROM. — Загл. с титул. экрана. — Яз. англ.

Пособие представляет собой комплекс упражнений, направленных на расширение лексического запаса и совершенствование навыков анализа художественного текста у студентов начального этапа обучения.

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## Предисловие

Учебно-методическое пособие предназначено для самостоятельной (внеаудиторной) и аудиторной работы студентов начального этапа обучения. Задания УМП направлены на глубокий анализ произведения и его обсуждение. Одной из основных целей пособия является обучение студентов пониманию текста и его правильной интерпретации.

Каждый раздел состоит из двух частей: лексико-грамматических упражнений (*Vocabulary and Grammar Tasks*), выполнение которых способствует расширению словарного запаса, и заданий, направленных на развитие навыков анализа художественного текста (*Reading Comprehension Tasks*). В пособие также включены разделы, позволяющие повторить прочитанное после каждых 2–4 глав (*Review Tasks*). Развернутые вопросы, расположенные в заключительной части УМП, обобщают проделанную работу и способствуют полному осмыслению содержания прочитанного.

Отдельного внимания заслуживают видео-задания (*Video Tasks*), направленные, в первую очередь, на развитие таких видов речевой деятельности, как аудирование и говорение. Данный раздел также состоит из лексических упражнений и упражнений на понимание увиденного. Тематически видео подобраны таким образом, чтобы содержание фильмов совпадало с содержанием прочитанных в текущем разделе глав. Также в пособие включены дополнительные задания (*Talking about books; Additional tasks*), способствующие расширению кругозора студентов, развитию у них творческих навыков.

Теоретический материал пособия представлен в разделах *Appendix 1* и *Appendix 2*, в которых для удобства работы обучающихся находятся грамматический комментарий таких тем, как «Условные предложения», «Пассивный залог» и «Косвенная речь», а также рекомендации по выполнению письменных заданий.

*Before you start*

### Talking about books

I. Match the following words and expressions with their definitions on the right.

1	a poignant chronicle	a	scenes which arouse memories or images
2	a compelling tale	b	humour in the face of a bad situation
3	a lugubrious setting	c	a collection of poems or short stories by different authors
4	a page-turner	d	a moving and sad description of a sequence of events
5	an enigmatic tale	e	not a complex story (with a slightly negative connotation)
6	macabre	f	nice to read before going to bed
7	chilling	g	difficult to read
8	wry humour	h	to become involved / engaged with
9	evocative scenes	i	difficult to stop once you've started reading (formal)
10	memoirs	j	causing great fear
11	anthology	k	a written record of a person's own life
12	compulsive reading	l	often cruel or disgusting, concerned with death
13	lightweight	m	a very interesting and engaging story
14	bedtime reading	n	a rather dark and gloomy setting / situation

15	heavy going	o	a powerful story that keeps you interested
16	to get into smth.	p	a mysterious story

II. Write about 100–120 words describing a book you have read recently. Use at least seven words of these new expressions.

III. Comment on the following quotations. Do you agree with them? Explain why.

1. “All books are divisible into two classes, the books of the hour, and the books of all time”. John Ruskin

2. “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested”. Francis Bacon<sup>1</sup>

IV. Read the short descriptions of the books. Pay attention to the phrases in bold.

<b>To Kill a Mockingbird, by Harper Lee</b>
<b>Compassionate, dramatic, and deeply moving,</b> the book takes readers to the roots of human behavior – to innocence and experience, kindness and cruelty, love and hatred, humor and pathos.
<b>1984, by George Orwell</b>
<i>1984</i> presents a “negative utopia”, that is at once a <b>startling</b> and <b>haunting</b> vision of the world – so powerful that it’s <b>completely convincing</b> from start to finish.
<b>Ulysses, by James Joyce</b>
In the past, Ulysses has been labeled dirty, <b>blasphemous</b> , and even <b>unreadable</b> . None of these adjectives, however, do the slightest justice to the novel. To this

<sup>1</sup> Adapted from McCarthy M., O’Dell F. English Vocabulary in Use. Advanced. Cambridge University Press. 2011. 315 p.

day it remains the modernist masterpiece, in which the author takes both Celtic lyricism and vulgarity to splendid extremes. It is funny, **sorrowful**, and even **suspenseful**.

**Frankenstein, by Mary Shelley**

An instant bestseller and an important ancestor of both the horror and science fiction genres, not only tells a **terrifying story**, but also **raises profound, disturbing questions** about the very nature of life and the place of humankind within the cosmos.

**Heart of Darkness, by Joseph Conrad**

**Dark allegory** describes the narrator's journey up the Congo River and his meeting with, and fascination by, Mr. Kurtz, a mysterious personage who dominates the unruly inhabitants of the region. **Masterly blend of adventure, character development, psychological penetration.** Considered by many Conrad's **finest, most enigmatic story**.

**Memoirs of a Geisha, by Arthur Golden**

We enter a world where appearances are paramount; ... where women are trained to beguile the most powerful men; and where love is scorned as illusion. It is a **unique and triumphant work of fiction** – at once **romantic, suspenseful – and completely unforgettable**.

**The Kite Runner, by Khaled Hosseini**

**The unforgettable, heartbreaking story** of the unlikely friendship between a wealthy boy and the son of his father's servant. The Kite Runner is a **beautifully crafted novel** set in a country that is in the process of being destroyed. It is about the power of reading, the price of betrayal, and the possibility of redemption.

**Possession, by A.S. Byatt**

An **exhilarating novel of wit and romance, an intellectual mystery, and a**



**triumphant love story.** This tale of a pair of young scholars researching the lives of two Victorian poets became a huge bookseller favorite, and then on to national bestsellerdom [12].

Here are some more adjectives commonly used to describe books:

**positive:** witty, moving, inspirational, life-like, enchanting, action-packed, entertaining, thought-provoking, intriguing, fanciful, haunting, astonishing, mystical, gripping, fast-moving, captivating, engaging, thrilling, heart-wrenching, romantic, riveting

**negative:** slow, gross, silly, dull, depressing, mind-numbing, heavy-going, terrifying, confusing, implausible

Study these two lists of words above and fill in the gaps with the missing adjectives.

1. The book is very gr\_\_\_\_\_. I could not put it down until I had finished it.

2. The novel turned out to be very dep\_\_\_\_\_. It describes the life in the concentration camps.

3. The story was very h\_\_\_\_\_g\_\_\_\_\_. I had to make an effort to finish it.

4. The romance had an im\_\_\_\_\_ plot. Such things hardly ever happen in real life.

5. The story was quite h\_\_\_\_\_. I kept thinking about it the whole week.

6. The book is so r\_\_\_\_\_. Made me wish I were in love again.

7. The novel was very m\_\_\_\_\_. It brought tears to my eyes.

V. Write a short description of the book / novel you would recommend a friend to read.

VI. Discuss the following questions in groups or pairs.

1. How many British authors can you name?
2. How many of Shakespeare's plays can you name?
3. Have you read translations of any English books in your language?

What are they?

4. Have you ever read an English translation of a book originally written in your language?

5. What sort of books do you enjoy reading?

6 Do you prefer fiction or non-fiction?

7. What is your favourite book?

7. Are you selective about authors? Who is your favourite writer?

8. Have you ever read a book and then seen a film of that book?

9. Did you enjoy reading books when you were a child?

10. Do you like science-fiction books/love stories/historical stories?

11. Has seeing a film ever made you read the book it was based on?

12. Who are the most famous writers in your country?

13. How many books do you read per year?

14. What makes a "classic" book?

15. How do you believe literature can help you to get familiar with a culture?

16. What are some of the main differences between a novel and a short story? Do you prefer reading books or short stories?

17. Do you like to write your own short stories?

18. Who is your favourite character from literature?

19. Why is literature important in our lives?

20. Are you a member of any public library?

21. Do you give books to your friends as a present? If so, what was the last book you gave? Why did you choose that book?

22. What kinds of books or which authors don't you like?

## Prologue

### *VOCABULARY PRACTICE*

I. Transcribe and translate the following words.

1. significantly
2. sinister
3. beaky
4. grimy
5. rumpled
6. asphalt
7. blast
8. sigh
9. blur
10. gutter
11. interminably
12. flask

II. Restore the context in which the words were used.

III. Translate the following words and phrases into English.

1. сбрасываться, платить в складчину (p. 1)
2. взвешивать, оценивать (p. 1)
3. дрожать (p. 1)
4. надтреснутый старческий голос (p. 2)
5. быть начеку (p. 2)
6. пристально рассматривать (p. 2)
7. шататься (2 words) (p. 3)
8. странная черта, чудаковатость (p. 4)

## *READING COMPREHENSION TASKS*

IV. Write down your own questions on the events of the prologue. Ask your groupmates.

V. Make an outline of the prologue (see *Appendix 1*).

VI. Formulate your first impression of Richard Mayhew.

VII. Predict the possible development of the further events. What does future have in store for Richard Mayhew?

## **Chapter 1**

### *VOCABULARY PRACTICE*

I. Transcribe and translate the following words.

- 1) harum-scarum
- 2) burrow
- 3) utterly
- 4) rustle
- 5) unpalatable
- 6) endearing
- 7) eccentricity
- 8) vague
- 9) kneel
- 10) loathe
- 11) demeaning
- 12) hiccup
- 13) numb
- 14) earlobe
- 15) dreadful

- 16) tiptoe
- 17) concession

II. Find the English equivalents for the following words and phrases.

- 1) мародерство (p. 8)
- 2) фарфор (p. 8)
- 3) толкаться (p. 9)
- 4) толпиться, тесниться (p. 9)
- 5) смущенный, озадаченный (p. 10)
- 6) преувеличивать (p. 11)
- 7) плестись, отставать (p. 12)
- 8) шептать, бормотать (p. 12)
- 9) исчезать (p. 14)
- 10) чудо из чудес (p. 14)
- 11) вздох облегчения (p. 16)
- 12) злобная улыбка (p. 17)
- 13) усердие на грани сумасшествия (p. 19)
- 14) давать показания (p. 25)
- 15) быть вне поля зрения (p. 26)
- 16) правдоподобная причина (p. 26)

### *READING COMPREHENSION TASKS*

III. Find the details to characterize Richard and Jessica's relationship.

IV. Give the character sketch of Jessica (see *Appendix 1*).

VI. Act out a dialogue between Richard and the manager of the restaurant.

VII. Agree or disagree with the following.

1. Richard was madly in love with his girlfriend.
2. Richard's colleague, Gary, couldn't stand his girlfriend.

VII. Recall all of the episodes from the first chapter that prove how incredibly disorganized Richard Mayhew was.

VIII. Retell the chapter in Jessica's name.

IX. Retell the chapter from Richard's point of view.

## Chapter 2

### *VOCABULARY PRACTICE*

I. Transcribe and translate the following words.

- 1) sewer
- 2) boar
- 3) crimson
- 4) squeamish
- 5) antiseptic
- 6) medicinal
- 7) severe
- 8) impassive
- 9) lunatic
- 10) startle
- 11) astonish
- 12) anemic
- 13) nonchalantly
- 14) vulnerable

II. Find the English equivalents for the following words and phrases.

- 1) кристально чистый (p. 30)
- 2) винный магазин, имеющий разрешение на продажу спиртных напитков навынос (p. 31)
- 3) чувствовать себя не в своей тарелке (p. 31)

- 4) вздрагивать, морщиться (p. 32)
- 5) покрой пальто (p. 33)
- 6) своеправный, непокорный (p. 34)
- 7) упрямый (p. 34)
- 8) кровельная черепица (p. 39)
- 9) с достоинством (p. 43)
- 10) ярко освещенный (p. 45)
- 11) наименьшая из проблем (p. 49)
- 12) огромный выбор чистящих средств (p. 53)

III. Use the words and expressions given above in sentences of your own.

#### *READING COMPREHENSION TASKS*

IV. Make up an outline of the chapter (see *Appendix 1*).

V. Answer the following questions.

1. Who were Richard's early morning guests?
2. Who were they looking for? Why? Did they find who they were looking for in Richard's apartment? Why did she leave?
3. How did Door want to get in touch with the Marquis de Carabas? Why didn't she use the phone?
4. What did Door ask Richard to do for her? Why did he agree?
5. Where did de Carabas take Richard?
6. What did de Carabas give to Old Bailey? Why?

VI. Write a description of Door's appearance.

VII. Group together the details given by the author to characterize the Marquis de Carabas.

VIII. Retell the episode of Richard's first encounter with Mr. Croup and Mr. Vandemar.

IX. Choose the episode to your liking. Act it out.

X. Predict the possible development of the further events.

### Chapter 3

#### *VOCABULARY PRACTICE*

I. Transcribe and translate the following words.

- 1) intimidating
- 2) nightmare
- 3) precisely
- 4) dial
- 5) draughty
- 6) askew
- 7) opulent
- 8) vault
- 9) shove

II. Translate the following words and phrases into English.

- 1) поцарапанная ладонь (p. 60)
- 2) спать на ходу (p. 63)
- 3) добродетель, достоинство (p. 64)
- 4) ловкий, умелый (p. 65)
- 5) пахнуть гнилью (p. 69)
- 6) ужасная память на лица (p. 63)
- 7) приукрашивать (p. 66)
- 8) двузначная цифра (p. 66)
- 9) отороченный мехом (p. 69)

III. Use the words and expressions given above in sentences of your own.



## READING COMPREHENSION TASKS

IV. Answer the following questions.

1. Why was Richard late for work?
2. Why couldn't Richard take a taxi?
3. What happened on the Tube?
4. Were Richard's colleagues angry when he came? Why?
5. How did Jessica behave when Richard arrived at her office?
6. Who called Richard when he came home? What did they say?
7. Who helped Richard to get to London Below?

V. Comment on Richard's attitude towards Jessica's parents.

VI. Describe Richard's morning in third chapter. What was unusual about it?

VII. Write down your own questions on the events of the chapters.

VIII. Write the summary of the chapter (see *Appendix 1*).

### Review of Chapters 1–3

1. Entitle each chapter. Explain your choice.
2. Scan the chapters and pick up geographical proper names and comment on them.
3. Pick up evaluative adjectives applying to the behavior or personal qualities of a) Richard, b) Jessica.
4. Choose an episode and retell it.

### Chapter 4. Part 1. (Pp. 72–88)

## VOCABULARY AND GRAMMAR PRACTICE

I. Transcribe and translate the following words.

- 1) decay

- 2) antique
- 3) ward
- 4) ceiling
- 5) vicious
- 6) nuisance
- 7) possessions
- 8) bizarre
- 9) squeak
- 10) awkwardly

II. Translate the following words and phrases into English.

- 1) сокращение бюджета (p. 71)
- 2) застройка района (p. 71)
- 3) роскошное жилье (p. 71)
- 4) заколоченные окна (p. 71)
- 5) (больничные) запасы (p. 71)
- 6) убивать время (p. 72)
- 7) устранять неприятности (p. 73)
- 8) делать предсказания (p. 75)
- 9) утешать (p. 82)
- 10) службы социальной опеки (p. 87)

III. Use the words and expressions given above in sentences of your own.

IV. Translate the passage on p. 72 starting from the words “If you were...” up to “...eventually, forgotten”.

V. Write out at least 10 sentences with different passive voice forms. Ask your partner to identify them (see *Appendix 2*).

## READING COMPREHENSION TASKS

VI. Group together the facts about the girl who was accompanying Richard to “The Floating Market”. What do we know about her so far? Present the information you learnt in a form of true/false sentences. Ask your partner to agree or disagree with the statements.

VII. Choose an episode to your liking and retell it.

VIII. Write questions of your own. Ask your groupmates.

## ADDITIONAL TASK

*In this chapter you have come across a new term – National Health Service (NHS).*

*This is a comprehensive public-health service under government administration in Great Britain, established by the National Health Service Act of 1946. Virtually the entire population is covered, and health services are free except for certain minor charges [6].*

*Find some interesting facts about NHS and give a presentation in the class. You may find some useful information on their website – <https://www.nhs.uk/>.*

## **Chapter 4. Part 2. (Pp. 88–105)**

### VOCABULARY PRACTICE

I. Transcribe and translate the following words.

- 1) frown
- 2) truce
- 3) sewage
- 4) divisive

- 5) handkerchief
- 6) resignation
- 7) truculently
- 8) labyrinth

II. Find the English equivalents for the following words and phrases.

- 1) книга в кожаном переплете (p. 89)
- 2) реверанс (p. 92)
- 3) взятка, подкуп (p. 95)
- 4) увеличительное стекло, лупа (p. 96)
- 5) предпринять попытку (p. 97)
- 6) гнетущее чувство (p. 99)
- 7) дешевая костюмированная вечеринка (p. 100)

III. Use the words and expressions given above in sentences of your own.

### *READING COMPREHENSION TASKS*

IV. Answer the following questions.

1. What happened with Door's family?
2. What was Door looking for? Why? Did she find it? Who helped her?
3. Why was "The Floating Market" a safe place?
4. Why was it called like that?
5. Why did Mr. Croup and Mr. Vandemar come to see Varney?
6. Why did Door need to get to "The Floating Market"?
7. What happened with Anaesthesia?

V. Give the character sketch of Anaesthesia (see *Appendix 1*).

VI. Recall all of the episodes from the fourth chapter which prove that London Below was a dangerous place.

## Chapter 5

### VOCABULARY PRACTICE

I. Transcribe and translate the following words.

- 1) elaborate
- 2) weary
- 3) pursue
- 4) mourn
- 5) sacrilegious
- 6) armor
- 7) bazaar
- 8) obese
- 9) concussion
- 10) amateur
- 11) audition

II. Find the English equivalents for the following phrases.

- 1) отдел упаковки подарков (p. 109)
- 2) целый и невредимый (p. 109)
- 3) мародерство, ограбление, грабеж (p. 111)
- 4) общество исторической реконструкции (p. 111)
- 5) отводить взгляд (p. 112)
- 6) вести переговоры (p. 112)
- 7) домашний лимонад (p. 112)
- 8) послать воздушный поцелуй (p. 116)
- 9) ностальгия, тоска по родине (p. 122)
- 10) крошечная тьма (p. 127)

III. Restore the context in which these expressions were used.

IV. Use them in sentences of your own.

## READING COMPREHENSION TASKS

V. Write a description of ‘The Floating Market’. Would you like to visit it if you had an opportunity? Why? Would you buy/eat anything there? If yes, what exactly? Explain why.

VI. Formulate your first impression of Hunter. Group together some facts that will help to characterize her.

VII. Present the events at ‘The Floating Market’ as you were

- 1) Richard
- 2) Door
- 3) the Marquis de Carabas
- 4) Hunter

*In this chapter you have come across one of London’s most popular tourist attractions and famous buildings in Oxford street – Selfridges.*

## VIDEO TASK

Watch a PBS video called “Secrets of Selfridges” and do the following exercises ([https://www.youtube.com/watch?v=5Ysgs\\_BByA0](https://www.youtube.com/watch?v=5Ysgs_BByA0)).

I. Find the English equivalents used in the video for the words and expressions given below.

- 1) «из грязи в князи»
- 2) человек, не похожий на других; «белая ворона»
- 3) потрясти общество
- 4) властный
- 5) выделяться среди всех остальных
- 6) символ Лондона
- 7) жемчужина Оксфорд-стрит
- 8) изготовленная на заказ джинсовая одежда

- 9) роскошные бренды
- 10) выходить за пределы коммерческого успеха
- 11) формировать характер
- 12) воспитывать, обучать
- 13) отставать
- 14) тщательно продуманный дизайн
- 15) галантерейный магазин
- 16) прилавок
- 17) выпроваживать
- 18) затмевать
- 19) несравненный, бесподобный
- 20) визитная карточка
- 21) привлечь внимание
- 22) приятное времяпрепровождение
- 23) широкий выбор одежды и аксессуаров
- 24) затратное дело
- 25) нижняя юбка
- 26) манекен
- 27) заметные расходы
- 28) дамские шляпы
- 29) зонтик от солнца
- 30) дело пошло в гору
- 31) маяк, путеводная звезда
- 32) активный сторонник
- 33) просчитанная попытка
- 34) до некоторой степени
- 35) пренебрегать
- 36) производить сенсацию
- 37) укрепить позиции

- 38) конкурент
- 39) комендантский час
- 40) держать что-л. в тайне, секрете
- 41) шаблон, образец
- 42) прибыльный
- 43) готовая одежда
- 44) легкие платья
- 45) украшение витрин
- 46) передовая технологии
- 47) бриджи
- 48) дорого обходиться кому-л.
- 49) не жалеть денег, не экономить
- 50) сорить деньгами
- 51) опьянять, кружить голову
- 52) плохо одетый, в поношенной одежде

II. Use the words and expressions given above in sentences of your own.

III. Answer the following questions.

1. Who was the founder of the shop?
2. Where is the department store situated?
3. When was it founded?
4. How many times was it voted “The Best Department Store in the World”?
5. How many floors does it have? How many of them are for women’s fashion?
6. How did the store change the British society?
7. What was Mr. Selfridge’s nickname?
8. When and where was he born?
9. Did he have siblings?



10. Was his father killed during the Civil War? How did it change the boy's character?

11. Where did Mr. Selfridge get his first experience in retail business?

12. How many years did it take him to become General Manager?

13. Why did he choose London as a place for his own store?

14. How much did he spend on advertising?

15. What can a customer find in an old-fashioned haberdashery?

16. What are the common questions a man is asked at a haberdashery?

17. Who were the floor walkers?

18. How many people visited the store during the launch week?

19. How did Mr. Selfridge call his store?

20. How did his store liberate women?

21. How often did women change their outfits in the Edwardian period?

22. How did Mr. Selfridge draw the customers in?

23. What movement did he support?

24. How did this bond help Mr. Selfridge when the movement became violent?

25. What did he mean saying "My store is open to all"?

26. What new kind of product did he introduce?

27. Where were these goods sold?

28. What tradition did Mr. Selfridge start?

29. How were shop assistants treated in those days?

30. How many hours did they work?

31. How did Mr. Selfridge change a code of employment practice?

33. Why were cosmetic departments hidden on an upper floor in the Edwardian period?

34. What makes Selfridges' windows so special?

35. Why was Mr. Selfridge stripped of his job?

#### IV. Comment on the following quotations.

1. "Life is what you make". Harry Gordon Selfridge

2. "The boss says 'Go', the leader says 'Let's go!'" Harry Gordon Selfridge

3. "A shop should be like a song of which you never tire". Harry Gordon Selfridge

4. "Excite the mind and the hand will reach for the pocket". Harry Gordon Selfridge

5. "The customer is always right". Marshall Field

6. "These are cathedrals of shopping". Émile Zola

#### V. Write the summary of the video (see *Appendix 1*).

#### VI. Translate the following sentences.

1. Основанный более века назад «Селфриджес» все еще является символом Оксфорд-стрит.

2. Магазин был образцом коммерчески успешного бизнеса с момента своего открытия в 1909 году. Сейчас универмаг может похвастаться фуд-кортом с девятью ресторанами, тремя магазинами роскошной женской одежды, самым большим в Европе магазином дизайнерской обуви и целым отделом, посвященным исключительно сшитой на заказ джинсовой одежде.

3. Гарри Гордон Селфридж, основатель магазина, применял американский «могу-делаю» подход, незнакомый британскому обществу того времени.

4. Гарри Селфридж вырос в бедной семье в сельской местности. С детства он вынужден был помогать своей матери, так как его отец их бросил. Невзгоды закалили мальчика и сформировали его характер.

5. В первом универмаге, где он работал, Гарри Селфридж быстро поднялся вверх по карьерной лестнице, предлагая нестандартные идеи для рекламных акций, которые имели огромный успех.

6. В конце XIX–XX века в Лондоне активно развивалась система общественного транспорта, поэтому для строительства магазина Гарри Селфридж выбрал место прямо напротив недавно открывшей станции метро.

7. В начале XX века в столице Великобритании все еще были популярны, так называемые, традиционные магазины, где покупатель не мог посмотреть товар самостоятельно, так как все изделия находились за прилавком.

8. С самого начала «Селфриджес» был больше чем просто магазином. Здесь можно было зайти в салон красоты или ресторан, посетить одну из выставок, которые Селфридж устраивал регулярно, чтобы привлечь как можно больше покупателей. А если вы не нашли ничего по вкусу, то в вашем распоряжении были услуги консьержа, готового забронировать для вас билеты в театр. Шоппинг стал приятным времяпрепровождением.

9. Создание универмагов имело огромное влияние на борьбу за права и свободу женщин, так как магазины, подобные «Селфриджес», считались безопасными для посещения без эскорта, что было на руку создателю магазина.

10. В то время женщине требовался довольно большой выбор одежды и аксессуаров, так как дамы меняли наряды до трех раз в день. В зависимости от стиля, который был тогда в моде, и времени года британская модница могла надевать до восьми слоев нижних юбок.

11. Все одежду шили на заказ, поэтому даме требовалось выбрать ткань и декоративные элементы, такие как кружево, например, которое также изготавливалось вручную.

12. Самым важным дамским аксессуаром, конечно, была шляпка. Их украшали перьями, искусственными цветами и фруктами, иногда даже чучелами птиц.

13. Гарри Селфридж хотел сделать магазин привлекательным для всех социальных классов, поэтому он ввел систему дисконтных товаров. Он также учредил ежегодную распродажу, которая вскоре стала традицией во всем мире

14. Условия труда у сотрудников розничной продажи были просто ужасными в эдвардианском обществе. К ним относились как к домашней прислуге, они работали по 12 часов в сутки шесть дней в неделю. Часто продавцы жили при магазине в общей комнате. Жилищные условия были самыми примитивными: спальня, по крайней мере на 16 человек, разделённая перегородками, и общая раковина для умывания. За нарушение правил, например, комендантского часа, сотрудников магазина штрафовали.

15. Одним из нововведений Гарри Селфриджа стал отдел парфюмерии и косметики, который он разместил на первом этаже своего универмага. Приятные ароматы должны были привлечь покупателей, а разноцветные косметические палетки, приятные глазу, стать желанными для молодых леди, что сделало макияж более доступным и менее порицаемым.

16. В послевоенные годы значительно изменились фасоны платьев. В моду вошли легкие юбки более короткой длины. Появилась готовая одежда.

17. Гарри Селфриджу навелись передовые технологии, поэтому одним из первых он установил в своем универмаге лифт. Его операторами были молодые девушки в белой униформе, состоявшей из пиджака и бриджей.

18. К концу 30х годов компания Селфриджа оказалась в серьезных долгах из-за оплаты его роскошного образа жизни; отрицательно на финансовом положении сказалась и Великая депрессия. Магазин остро нуждался в деньгах. Личные счета Селфриджа дорого обошлись компании:

сначала он был понижен в должности членами совета, а потом и вовсе был уволен. Последние годы своей жизни он вынужден был существовать на мизерную пенсию.

### *ADDITIONAL TASK*

*1. Imagine you work as a seller at “The Floating Market”. Describe your stall and goods to your groupmates. Think of a sign of your shop and an ad of the products.*

*2. In this chapter you have read about some London tourist attractions: a) Harrods and b) Camden Market. These are sights that are popular with tourists fond of shopping. In groups prepare a presentation on one of these places of interest.*

## **Chapter 6, 7**

### *VOCABULARY PRACTICE*

I. Transcribe and translate the following words.

- 1) saxophone
- 2) scarecrow
- 3) carriage
- 4) gesture
- 5) shepherd
- 6) warily
- 7) frustration
- 8) ornamental
- 9) worthless
- 10) cushion
- 11) spear
- 12) aisle

- 13) vengeance
- 14) eagerness
- 15) forehead

II. Translate the following phrases into English.

- 1) порыв ветра (p. 147)
- 2) глубоко посаженные глаза (p. 138)
- 3) история болезни (p. 144)
- 4) любительское драматическое общество (p. 149)
- 5) мирный договор (p. 153)
- 6) торговый автомат (p. 156)
- 7) поджать губы (p. 157)
- 8) сдерживаться, держать себя в руках (p. 161)

III. Restore the context in which these expressions were used.

IV. Use them in sentences of your own.

V. Write the tree forms of the verbs: break, fling, forget, hang, hear, leave, lose, nod, occur, refer, shake, slide, swear, try, wrap.

VI. Write your translation of the passage on p. 160 starting from the words “It was a huge stone room...” up to “... a tiny empire of lost property”.

### *READING COMPREHENSION TASKS*

VII. Agree or disagree with the statements. Find the proof in the text.

1. Richard was a brave young man.
2. Door wasn't interested in Richard.
3. Mr. Croup and Mr. Vandemar, without doubt, greatly respected their employer.

VIII. Has your attitude towards the Marquis de Carabas changed? Why?  
In what way?

IX. Write a description of the Earl and his court.

X. Write the summary of the chapter (see *Appendix I*).

XI. Choose and retell an episode to your liking.

### **Review of Chapters 4–7**

1. Present the events in chapter 7 in Hunter's name.
2. Entitle each chapter. Explain your choice.
3. Use the words and expressions from the vocabulary task in questions of your own.
4. Choose an episode and act it out.

### **Chapter 8**

#### *VOCABULARY AND GRAMMAR PRACTICE*

I. Transcribe and translate the following words.

- 1) connoisseur
- 2) chimney
- 3) archaic
- 4) genuinely
- 5) facade
- 6) warrant
- 7) squeal
- 8) fragrant

II. Translate the following phrases into English.

- 1) в конечном счете, в результате (p. 167)
- 2) на ощупь (p. 167)

- 3) разыгрывать, подшучивать (p. 168)
- 4) синхронный перевод (p. 170)
- 5) чувствовать себя не в своей тарелке (p. 171)
- 6) задирать кого-то (p. 178)
- 7) делать выговор (p. 180)
- 8) выставка современного искусства (p. 174)

III. Use the words and expressions given above in sentences of your own.

IV. Choose a passage for good reading and translation.

V. Write out at least 10 sentences with the passive voice. Ask your partner to identify the tense. Ask them to give a corresponding sentence in the active voice (see *Appendix 2*).

#### *READING COMPREHENSION TASKS*

VI. Answer the following questions.

1. What did de Carabas show Old Bailey?
2. What did Old Bailey want to get in return for his help?
3. Why couldn't Hunter go to London Above?
4. Who did Richard and Door meet in the British Museum? What were they told?
5. Why couldn't Door open the gate at the British Museum?
6. How did Richard and Door manage to get into the museum after they escaped from Mr. Croup and Mr. Vandemar?
7. What were Richard and Door looking for in the museum?

VII. Make an outline of the chapter (see *Appendix 1*).



## ADDITIONAL TASK

*In this chapter the story takes place in the British Museum. This is one of many sights in London. Prepare a quiz about it. Exchange your questionnaire with your groupmates.*

### Chapter 9

#### VOCABULARY AND GRAMMAR PRACTICE

I. Transcribe and translate the following words.

- 1) affluent
- 2) vol-au-vent
- 3) query
- 4) riot
- 5) whirlwind
- 6) disgrace
- 7) prophet
- 8) anxiety
- 9) reconcile
- 10) corkscrew

II. Translate the following phrases into English.

- 1) не в его вкусе, не по душе (p. 184)
- 2) струнный квартет (p. 184)
- 3) сытные бутерброды (p. 189)
- 4) вылететь из головы (p. 191)
- 5) реставрировать (p. 194)
- 6) ботинки с квадратным носом (p. 197)

III. Use the words and expressions given above in sentences of your own.

IV. Write out at least 10 conditional sentences. Ask your classmates to identify the type of the conditional (see *Appendix 2*).

### *READING COMPREHENSION TASKS*

V. Write questions on the events of the chapter.

VI. Comment on the statements.

1. Richard was extremely happy to be back to in London Above.
2. Door and Richard's encounter was a pure coincidence.

VII. Share your opinion with groupmates on:

- 1) why Jessica was able to see Door and Richard;
- 2) why Richard missed his job and Jessica.

VIII. Formulate your first impression on Stockton.

IX. Retell the chapter in Jessica's name.

*In this chapter the main characters visit one of many exhibitions, organized in the British Museum. To broaden your knowledge of art and culture do the following exercises.*

### *VIDEO TASK 1*

Watch a BBC video called "Love symbol hidden in masterpiece" and do the following exercises (<https://www.youtube.com/watch?v=9JwbSxCa81A>).

*Before you watch*

I. Transcribe and translate the following words.

- 1) restoring
- 2) varnish
- 3) stroke
- 4) serene
- 5) precise

6) assume

*After you watch*

II. Find the English equivalents used in the video for the words given below.

- 1) кропотливый
- 2) загадочный, таинственный
- 3) пленять, очаровывать
- 4) шедевр
- 5) раскрывать (3 words)
- 6) допускать, признавать
- 7) закрасить
- 8) пигментный слой
- 9) ознакомиться

III. Use the words listed above in sentences of your own.

IV. Answer the following questions.

1. Did the experts expect to find the Cupid? Why?
2. Was it painted out by Vermeer? How did the experts find out this information?
3. Why is the Cupid important?
4. How long will it take to complete the restoration?
5. Is it possible to see a painting now?

V. Write the summary of the video (see *Appendix 1*).

## *VIDEO TASK 2*

Watch a TED-Ed video called “Why is Vermeer’s ‘Girl with the Pearl Earring’ considered a masterpiece?” and do the following exercises ([https://www.youtube.com/watch?v=pM\\_IzEA5d4](https://www.youtube.com/watch?v=pM_IzEA5d4)).

*Before you watch*

I. Transcribe and translate the following words.

- 1) overly

- 2) allure
- 3) subtlety
- 4) drawn
- 5) invoke
- 6) perspective
- 7) distortion
- 8) recede
- 9) easel
- 10) chiaroscuro
- 11) spearhead
- 12) merchant
- 13) turban
- 14) worldliness
- 15) mirage
- 16) mirror
- 17) smudge
- 18) penetrate

*After you watch*

II. Find the English equivalents used in the video for the words given below.

- 1) выразительный
- 2) повествовательная живопись
- 3) зритель, наблюдатель
- 4) сохранять, удерживать
- 5) пол в клетку
- 6) рисовать в перспективе
- 7) точка обзора
- 8) отражать

- 9) произведение искусства в традиционном духе
- 10) взгляд
- 11) дворянство
- 12) поддерживать
- 13) одобрять
- 14) покровитель
- 15) восточный
- 16) преувеличение

III. Use the words listed above in sentences of your own.

IV. Answer the following questions.

1. What is a “tronie”?
2. How does the “Girl with the Pearl Earring” differ from much of Vermeer’s other work?
3. How can you describe Vermeer’s typical composition?
4. What does chiaroscuro refer to?
5. What economic innovation helped replace traditional patrons in Vermeer’s home town?

V. Write the summary of the video (see *Appendix 1*).

### *ADDITIONAL TASK*

*I. Group the information you have learnt about Vermeer in these two videos. Find some more interesting facts about his life and career and give a talk in the class.*

*II. Once again have a look at two Vermeer’s masterpieces, “Girl Reading a Letter at an Open Window” and “Girl with the Pearl Earring”. How are they similar and how are they different? What picture do you like best? Why? Discuss in pairs.*

## Chapter 10

### VOCABULARY AND GRAMMAR PRACTICE

I. Transcribe and translate the following words.

- 1) friar
- 2) refuge
- 3) sanctuary
- 4) dubious
- 5) unconscious
- 6) waggle
- 7) carnivore
- 8) cordially

II. Use the words given above in sentences of your own.

III. Write out at least 10 conditional sentences. Ask your classmates to identify the type of the conditional (see *Appendix 2*).

### READING COMPREHENSION TASKS

IV. Answer the following questions.

1. What did Islington treat Richard and Door to?
2. What did he ask Richard and Door get for him?
3. What was Richard's wish? Was he certain about it?
4. Where were they heading to?
5. Why did de Carabas pay a visit to Mr. Croup and Mr. Vandemar? What were the terms of their agreement?
6. Did Mr. Croup and Mr. Vandemar treat him fairly?
7. Where did Richard and Door find themselves in the morning?

V. Agree or disagree with the following statement. Explain why.

The Marquis de Carabas was a traitor.

VI. Make an outline of the chapter. (see *Appendix 1*).

VII. Retell the events of the chapter from Hunter's point of view.

VIII. Present the events at Serpentine's house in her name.

### **Review of Chapters 8–10**

1. Entitle each chapter. Explain your choice.

2. Choose a chapter to your liking. Write its summary (see *Appendix 1*).

3. Predict the possible development of the further events. What does the future have in store for Door, Richard, Hunter and de Carabas?

4. Group together the facts that we know about Richard so far.

5. Has your attitude to the heroes changed? Why? In what way? Share your opinion with groupmates.

### **Chapter 11**

#### *VOCABULARY PRACTICE*

I. Transcribe and translate the following words.

- 1) echo
- 2) marsh
- 3) ordeal
- 4) placidly
- 5) relic
- 6) crucify
- 7) liquid
- 8) spear
- 9) melodious
- 10) bruise

II. Restore the context from the chapter in which these words were used.

III. Find the English equivalents for the following words and phrases.

- 1) чайное ситечко (p. 239)
- 2) на расстоянии руки (p. 227)
- 3) понизить голос (p. 235)
- 4) стоматологическое отделение (p. 238)
- 5) благословение (p. 230)
- 6) покрыться потом (p. 232)

IV. Use the expressions given above in sentences of your own.

### *READING COMPREHENSION TASKS*

V. Write down your own questions on the events of the chapter.

VI. Retell the events of the chapter.

VII. In this chapter the author describes three different dreams: Hunter's, Door's and Richard's. How are they important for the narration? Share your ideas with the groupmates.

*Find out some more useful information about dreams doing the tasks below.*

### *VIDEO TASK*

Watch a TED-Ed video called "Why do we dream?" and do the following exercises (<https://www.youtube.com/watch?v=2W85Dwxx218>).

*Before you watch*

I. Discuss the following questions in pairs.

1. Do you usually remember your dreams? Tell about a recent dream you've had.

2. How many hours a night do you usually sleep? Would you like to get more sleep or less?



3. Are you a light sleeper? Can you sleep on airplanes, trains, and buses?
4. Have you ever experienced insomnia? What can you do to treat insomnia? What do you think causes it?
5. What do you know about dream interpretation? What might the following dreams represent: one in which you're flying and one where you're paralyzed? Have you ever had any of these dreams?
6. Do you believe that dreams can help us solve our problems? Do you try to understand the meanings of your dreams?
7. Have you ever had the same dream more than once?
8. Have you had dreams in other languages? Would you like to?
9. If you could have an operation that would allow you to get only two hours of sleep each night, would you have it? Why or why not?

II. Transcribe and translate the following words.

- 1) persistence
- 2) definite
- 3) theory
- 4) nightmare
- 5) urge
- 6) neural
- 7) anxiety

*After you watch*

II. Find the English equivalents used in the video for the words given below.

- 1) исполнять желания
- 2) подсознание
- 3) символическое значение
- 4) останавливать, задерживать
- 5) вздремнуть

- 6) выходить за пределы нормы
- 7) инициировать, вызывать что-либо
- 8) ослабить, смягчить что-либо
- 9) аффективное расстройство
- 10) делать вклад, способствовать
- 11) безграничный
- 12) известный, выдающийся

III. Use the words listed above in sentences of your own.

IV. Match the explanations, scientists give for having dreams, with the theories they are mentioned in.

	We dream...		
1.	... to fulfill our wishes	a.	Primitive Instinct Rehearsal Theory
2.	... to remember	b.	The Overnight Therapy Theory
3.	... to forget	c.	The Experience Consolidation Theory
4.	... to keep our brain working	d.	The Reverse Learning Theory
5.	... rehearse	e.	Sigmund Freud's Interpretation of Dreams
6.	... to heal	f.	The Committee of Sleep Theory
7.	... to solve problems	g.	The Continual Activation Theory

V. Summarize information about the theories. Give a presentation to the class.

VI. Discuss the following questions in groups.

1. Do you believe that dreams have symbolic meanings and reveal our subconscious wishes?

2. According to the video, why is it so difficult to define one and only reason why we dream?

3. In the video you were told about seven theories of dreaming. Which one, do you think, is more convincing? Explain why.

## Chapter 12

### *VOCABULARY PRACTICE*

I. Transcribe and translate the following words.

- 1) roar
- 2) embarrassment
- 3) self-consciousness
- 4) pathetic
- 5) sympathetically
- 6) sanity
- 7) glisten
- 8) mascara
- 9) revulsion
- 10) appraise
- 11) cadaver
- 12) cancerous
- 13) infirmary
- 14) awe

II. Write the three forms of the verbs: catch, fall, fling, hurt, lose, nod, step, stick, sting, swear.

III. Choose a passage for good reading and translation.

### *READING COMPREHENSION TASKS*

IV. Answer the following questions.

1. Whom did Richard meet when he was going through the ordeal?

2. What was he persuaded to do?
3. How did Richard escape? What helped him?

V. Explain what the author means to express in the following quotation:

“No ... it was more than that. He (Richard) looked less boyish. He looked as if he had begun to grow up” [1. P. 254].

VI. Share your opinion with groupmates.

Was Richard an ordinary person? Or was he meant to meet Door and find the key? Group together the facts supporting your opinion.

VII. Write the summary of the chapter (see *Appendix 1*).

## **Chapter 13**

### *VOCABULARY AND GRAMMAR PRACTICE*

I. Transcribe and translate the following words.

- 1) horizon
- 2) chamber
- 3) squeak
- 4) craftsmanship
- 5) arrogance
- 6) precariously
- 7) shovel

II. Restore the context from the chapter in which these words were used.

III. Rewrite the conversation between Hunter and a little painter transforming the direct speech into the indirect (see *Appendix 2*).

### *READING COMPREHENSION TASKS*

IV. Answer the following questions.

1. Who was Mr. Croup and Mr. Vandemar's employer? What were they told to do?
2. How did Hunter find out where the next market would be?
3. What did Richard, Door and Hunter see on the way to the market?
4. Who did they meet?
5. How did Old Bailey find out de Carabas' whereabouts?
6. What happened with the Marquis de Carabas at the end of the chapter?

V. Make an outline of the chapter (see *Appendix 1*).

VI. Choose an episode to your liking and act it out.

*In London Below the underground system plays an important role. It is not only a place where most of the events take place, but it also has a symbolic meaning, significant for understanding the novel's reality, created by Neil Gaiman. Learn some new information about London's Tube, doing the exercises below.*

#### **VIDEO TASK**

Watch a TED-Ed video called "How the world's first metro system was built"

and do the following exercises (<https://www.youtube.com/watch?v=VdZd5zYTKAw>).

*Before your watch*

I. Transcribe and translate the following words.

- 1) dawn
- 2) uproar
- 3) congestion
- 4) costermonger

- 5) disruptive
- 6) sewer
- 7) embankment
- 8) bore
- 9) clay
- 10) combat

*After you watch*

II. Find the English equivalents used in the video for the words given below.

- 1) поднимать на смех, высмеивать
- 2) отважиться, рискнуть
- 3) неудача, препятствие
- 4) пробка (2 words)
- 5) телега, повозка
- 6) набиваться битком
- 7) мечтатель, фантазер
- 8) котлован
- 9) разрушение, снос
- 10) плотная застройка
- 11) разрабатывать

III. Use the words listed above in sentences of your own.

IV. Answer the following questions.

1. When was the world's first subway line completed?
2. How long was the first line?
3. How many people travelled on the line on the first day?
4. What method was used to build the first line?
5. What factors led to London becoming the site of the first subway?

V. In groups prepare a presentation on the topic 'In what ways does a subway system help a city and its population?' and give a talk in the class.

## Chapter 14

### *VOCABULARY PRACTICE*

I. Transcribe and translate the following words.

- 1) delicacy
- 2) petal
- 3) apron
- 4) avert
- 5) remnant
- 6) constellation
- 7) inkling
- 8) ivory
- 9) earnest
- 10) hoarse

II. Write sentences of your own using the words given above, both in Russian and in English. Ask your groupmates to give a corresponding translation from Russian into English. Compare with your ideas.

III. Give your translation of the passage on pp. 280–281 starting from the words “It was one of...” up to “... the London Wall”.

### *READING COMPREHENSION TASKS*

IV. Answer the following questions.

1. Whom did Door meet at the market? How did they know each other?
2. Where did Old Bailey find the Marquis?
3. What did Lamia do for a living?
4. Why was Richard enthusiastic about meeting her?
5. What was in the silver box, given to Old Bailey by de Carabas?

6. What was the real reason why de Carabas went to meet Mr. Croup and Mr. Vandemar? How did he explain that to Old Bailey?

7. What did Door ask Hammersmith to make?

8. What did he ask her to do in return?

9. Did the Marquis meet Door and the others at the market? Why?

V. Recall the events of the chapter in Old Bailey's name.

*In this novel London Below as well as London Above is a huge bustling city. Watch the documentary and learn about London's hidden treasures and secret places.*

#### **VIDEO TASK**

Watch a PBS video called "Secrets of Underground London" and do the following exercises (<https://www.youtube.com/watch?v=B8iLrVKQ8VA>).

*Before you watch*

I. Transcribe and translate the following words.

- 1) relic
- 2) impenetrable
- 3) vault
- 4) underneath
- 5) unearth
- 6) subterranean
- 7) amphitheater
- 8) siren
- 9) sanitary
- 10) armpit
- 11) authority
- 12) corpse
- 13) burial



- 14) bacterium
- 15) hammock
- 16) precious
- 17) dismantle
- 18) volatile
- 19) refuge
- 20) mariner
- 21) pivotal
- 22) dilapidated
- 23) decay

*After you watch*

II. Find the English equivalents used in the video for the words and expressions given below.

- 1) шумный мегаполис
- 2) общие могилы для умерших от чумы
- 3) сверхсекретные бункеры
- 4) автономный
- 5) ужасный, отвратительный
- 6) остатки, следы
- 7) круглая сцена
- 8) жестокое общество
- 9) держать пари на что-л., биться об заклад
- 10) представление
- 11) талисман на удачу
- 12) смертельный бой
- 13) сделать доброе имя
- 14) удивительный
- 15) опустошать, разорять
- 16) крепкий, здоровый

- 17) число жертв, число погибших
- 18) переполнять
- 19) случайно, бессистемно
- 20) бесчисленные ряды
- 21) безжалостно
- 22) возбудитель болезни
- 23) виновник, преступник
- 24) вспышка эпидемии
- 25) ослабить хватку
- 26) сгореть дотла
- 27) тлеющие угли
- 28) расползаться во все стороны
- 29) известковый раствор
- 30) жизненно важный
- 31) печально известный
- 32) хрупкий
- 33) постоянная угроза
- 34) удовлетворять спрос
- 35) черный как смоль
- 36) мрачный, зловещий, жуткий
- 37) вывихнуть плечо
- 38) плодовитый дизайнер / архитектор
- 39) ил
- 40) смелый / отважный / дерзкий план
- 41) кропотливая работа
- 42) речное русло
- 43) наблюдать
- 44) ужасные условия
- 45) утечка, течь

- 46) изобретательный, находчивый
- 47) укрывать, скрывать
- 48) беспощадно
- 49) сносить
- 50) обман, хитрость
- 51) стекаться, скапливаться, собираться толпой
- 52) сомнительная операция
- 53) не спускать глаз
- 54) хитро спрятанный
- 55) бомбоубежище
- 56) припрятать

III. Answer the following questions.

1. When was the first layer of the city laid down?
2. What remnants of the Roman invasion can you find in London nowadays?
3. When and how was London's Roman amphitheater found?
4. How many people could this amphitheater hold?
5. Who were celebrities of those days?
6. Why did people become gladiators?
7. What unusual display can one find in the Museum of London?
8. What collection has a particular significance?
9. Why was London struck by the disease?
10. What were the symptoms of the plague?
11. How did scientists find out the causative agent of the disease?
12. Where do these bacteria live?
13. What materials were used to rebuild London after the Great Fire?
14. Why did men work only two-hour shifts during the building of the first underwater tunnel?

15. What disaster happened there? How did the Brunels restore public's faith in the project?

16. When was the tunnel complete? Was it a success?

17. How many people used it on the first day?

18. When and why was the River Fleet covered over?

19. How and why did Londoners become homeless during the building of the first underground railway?

20. When and why was the Aldwych Tube abandoned? What role did it play in the 1940s?

21. What was stored in the hidden passage of the Aldwych Tube?

22. How was the second Churchill's bunker used?

23. How many times was it used by the end of the war?

24. What important document is stored at the British library?

IV. Translate the given sentences from Russian into English.

1. Грязь и отбросы скапливались на перенаселённых улицах Лондона. Из-за плохих санитарных условий болезнь распространялась быстро. Всё начиналось с лихорадки, затем болезнь поражала лимфатические узлы. Они опухали и постепенно отравляли кровеносную систему человека. В конце концов жертвы эпидемии умирали от сепсиса. К 1350 году более 40% населения Лондона погибло. Позднее, когда археологи обнаружили общие могилы умерших от чумы, ученые смогли определить возбудитель болезни – бактерию, переносчиком которой были крысиные блохи.

2. В результате Великого Лондонского пожара 80 % города сгорело дотла. Когда погас последний уголек, власти Лондона задумались о реконструкции города.

3. Ежедневно порт Лондона принимал тысячи кораблей. Строительство еще одного моста могло заблокировать доступ кораблей в доки.

4. Главный инженер первого подземного туннеля был находчивым человеком и смог вернуть веру жителей в проект даже после ужасного несчастного случая и смерти нескольких рабочих.

5. Строительство первой в мире ветки метро было разрешено только потому, что власти города надеялись избавиться от дорожных пробок. Ветхое жилье на месте застройки беспощадно снесли и двенадцать тысяч лондонцев стали бездомными.

6. Ландшафт города мог измениться за одно ночь в результате воздушных налетов.

7. На подземном складе хранится бесценная коллекция лучших произведений греческого искусства классического периода.

8. Судьба Европы висела на волоске.

V. Visit the website of the British Library and give a talk about its treasures.

### **ADDITIONAL TASK**

*In this chapter you have come across such famous places of interest as Tower Bridge, The Tower of London and St. Paul's Cathedral. In groups prepare presentations about one of these well-known sights.*

### **Review of Chapters 11–14**

1. Entitle each chapter. Explain your choice.
2. Choose an episode to your liking and act it out.
3. Group together the facts we know about de Carabas so far. Has your attitude towards this character changed? How? Explain why?
4. Write down your own questions on the events of the chapter. Ask your groupmates.

## Chapter 15

### VOCABULARY AND GRAMMAR PRACTICE

I. Transcribe and translate the following words.

- 1) rigidly
- 2) crawl
- 3) admiringly
- 4) crimson
- 5) rime
- 6) agony
- 7) numb
- 8) caress

II. Recall the context from the chapter in which these words were used.

III. Write the three forms of the verbs: bring, hold, kneel, show, spin, spit, throw, weep.

IV. Choose a passage for good reading and translation.

V. Rewrite the Marquis and Richard's conversation with Hunter transforming the direct speech into the indirect (see *Appendix 2*).

### READING COMPREHENSION TASKS

VI. Answer the following questions.

1. What was Richard afraid of?
2. Who saved Richard from Lamia?
3. Who set a trap for Door?
4. What was the price for the betrayal?
5. De Carabas had to be killed to find out the truth. Was his sacrifice worthless?

VII. Retell the events of the chapter as if you were the Marquis de Carabas.

VIII. Give the character sketch of Hunter (see *Appendix 1*).

## Chapter 16

### VOCABULARY PRACTICE

I. Transcribe and translate the following words.

- 1) wrecked
- 2) content
- 3) mythical
- 4) labyrinth
- 5) citadel
- 6) cowardice
- 7) sneer
- 8) simile
- 9) metaphor

II. Recall the context in which these words were used.

III. Find the English equivalents for the following phrases.

- 1) психологическое потрясение (p. 305)
- 2) обратиться напрямую (p. 306)
- 3) производить сильное впечатление (p. 309)
- 4) очистить сознание (p. 312)
- 5) время покажет (p. 314)

IV. Use the expressions given above in sentences of your own.

V. Give your own translation of the passage on p. 308 starting from the words “The labyrinth itself...” up to “an ever-changing place”.

## READING COMPREHENSION TASKS

VI. State whose quotations these are and in what circumstances they were used:

1. “She was a traitor – she tried to make us think you were the traitor” [1. P. 306];
2. “I think we’re lost. We’ve been through this way before” [1. P. 311];
3. “I did a bad thing. And now I make amends” [1. P. 316].

VII. Write questions of your own on the events of the chapter. Address them to your groupmates.

VIII. Write the summary of the chapter (see *Appendix 1*).

IX. Choose an episode to your liking and retell it.

X. Analyse Hunter’s behaviour in this chapter. Why was it so important for her to kill the Beast? Why did she sacrifice herself in the end? Do you feel sorry for her?

## Chapter 17, 18

### VOCABULARY PRACTICE

I. Transcribe and translate the following words.

- 1) indulgently
- 2) writhe
- 3) viciousness
- 4) serene
- 5) exquisite
- 6) devour
- 7) frailty
- 8) whirl



II. Recall the context in which these words were used.

*READING COMPREHENSION TASKS*

III. Answer the following questions.

1. Why was Islington punished?
2. What did Mr. Croup and Mr. Vandemar do with Lord Portico's journal?
3. Where did Islington want to go?
4. How did Door trick him?
5. What did Islington tell Door before he vanished? Do you believe him?
6. Who took the spear after the battle?

IV. State whose quotations these are and in what circumstances they were used:

1. "Miss Door does not strike me as someone who will easily change her mind" [1. P. 322];
2. "You don't think you're ever going to see it again, do you" [1. P. 330];
3. "I matter very much. But I have to agree. Don't do it" [1. P. 329].

V. Agree or disagree with the following.

1. The Marquis de Carabas is a loyal friend.
2. Door is the most courageous character in this book.
3. Door wouldn't do without Richard's and de Carabas' help.

VI. Make an outline of the chapters (see *Appendix 1*).

VII. Retell the events of chapter 17 in Islington's name.

**Review of Chapters 15–18**

1. Entitle each chapter. Explain your choice.
2. Choose an episode to your liking and retell it.

3. Comment on the following:

Richard was meant to kill the Beast of London.

4. Use the expressions given in the vocabulary task to write sentences of your own in English and in Russian. Ask your groupmate to translate them (from Russian into English), compare with yours.

## Chapter 19

### VOCABULARY AND GRAMMAR PRACTICE

I. Transcribe and translate the following words.

- 1) cowl
- 2) emphasis
- 3) exasperated
- 4) gracious
- 5) cautious
- 6) expendable
- 7) silhouette
- 8) brocade

II. Find the English equivalents for the following phrases.

- 1) сироп от кашля (p. 341)
- 2) накладывать шину (p. 340)
- 3) аккуратно забинтованный (p. 340)
- 4) втирать мазь (p. 341)
- 5) утешительный приз (p. 344)

III. Use the expressions given above in sentences of your own.

IV. Write out several conditional sentences. Ask your groupmates to identify the type of the conditional (see *Appendix 2*).

## READING COMPREHENSION TASKS

V. Answer the following questions.

1. Where did Richard and his friends find themselves in the morning?
2. Where was the key all this time?
3. What power did the key have?
4. Who did Richard become after killing the Beast? How did it change the attitude of London Below residents towards him?
5. What happened when Richard went to the Earl's Court?
6. How did Richard get home?
7. Why didn't de Carabas say goodbye to him?

VI. Write an outline of the chapter (see *Appendix 1*).

VII. Retell the events of the chapter in Door's name.

## Chapter 20

### VOCABULARY PRACTICE

I. Transcribe and translate the following words.

- 1) startlement
- 2) abundance
- 3) regale
- 4) appalling
- 5) affectionate
- 6) artificial
- 7) reluctantly
- 8) shrug

II. Use the words given above in sentences of your own.

III. Choose a passage for good reading and translation.

## READING COMPREHENSION TASKS

V. Answer the following questions.

1. Who did Richard try to talk to after returning from London Below?
2. Where did he go by taxi at first?
3. What changes did Richard notice when he arrived there?
4. How did he explain why his finger was broken?
5. Why wasn't anyone surprised that Richard was away for a few weeks?
6. Who was living in Richard's apartment now?
7. Did Richard find his belongings? How?
8. Why couldn't Richard travel by tube straight away?
9. How did Richard feel when he went out with his colleagues?
10. Why did he eventually open up to Gary?

VI. Group together the facts showing that Richard missed his life in London Below.

VII. State whose quotations these are and in what circumstances they were used. Explain what the author means to express here:

1. "As the days went on, he felt increasingly guilty about not unpacking them. But he didn't unpack them" [1. P. 360];

2. "Have you ever got everything you ever wanted? And then realised it wasn't what you wanted at all?" [1. P. 370]

VIII. Write an outline of the chapter (see *Appendix 1*).

IX. Choose an episode to your liking and act it out.

X. Retell the events of the chapter.

### **Review of Chapters 19–20**

1. Entitle each chapter. Explain your choice.

2. Choose an episode to your liking and act it out.
3. Write the summary of the chapters (see *Appendix 1*).
4. Write questions of your own on the events of the chapters. Ask your groupmates.

## Questions and Tasks for Final Group Discussion

1. How and why did Richard change throughout the novel? Which of his qualities remained unchanged? What did he discover about himself? Why did Richard decide to leave London Above? How does it characterize him?

2. Why are secondary characters significant to the novel? Give a character sketch on one of them, e.g. Old Bailey, Lamia, the Earl, Anaesthesia (see *Appendix 1*).

3. Compare London Above and London Below. How are they different and how are they similar? How is modern society described and satirized in the novel?

4. What is said in the novel about the invisibility of some parts of our society? How does the metaphor of ‘people falling through cracks’ characterize the reality of a city life?

5. Sacrifice, trust and betrayal are three major topics in “Neverwhere”. How are they demonstrated in the novel? What are other main themes and how are they explored in the novel?

6. A blurb is a short text printed on the back cover of the book describing what the book is about [10. P. 72]. Write your blurb for Neil Gaiman’s novel “Neverwhere”.

7. Write a book review of Neil Gaiman’s novel “Neverwhere” (see *Appendix 1*).

## Appendix 1

### Creating an Outline

What is an outline?

Creating an outline is a good step to take while writing your paper. It allows you to brainstorm new ideas and make sure your paper will be organized, focused, and supported.

When should I write an outline?

Writing an outline can take place at any time during the writing process. Although it is most commonly used before beginning to write or doing research, this process can also take place during or after writing your paper to make sure your points are organized and make sense.

How do I write an outline?

1. Identify your topic or thesis statement (the central message of a paper).
2. Decide what points you would like to discuss during your paper.
3. Put your points in logical, numerical order so that each point connects back to your main point.
4. Write possible transitions between paragraphs.

Sample outline.

This is a rough idea of the format an outline can have:

I. Main idea

A. Secondary or supporting idea to main idea I

B. Secondary or supporting idea to main idea I

1. Secondary idea to B

2. Secondary idea to B

a. Secondary idea to 2

b. Secondary idea to 2

II. Main idea

A. Secondary or supporting idea to main idea II

B. Secondary or supporting idea to main idea II

C. Secondary or supporting idea to main idea II

III. Main idea [8]



## Writing a Summary

Preparing to Write: To write a good summary it is important to thoroughly understand the material you are working with.

Here are some preliminary steps in writing a summary.

1. Skim the text, noting in your mind the subheadings. If there are no subheadings, try to divide the text into sections. Try to determine what type of text you are dealing with. This can help you identify important information.

2. Read the text, highlighting important information and taking notes.

3. In your own words, write down the main points of each section.

4. Write down the key support points for the main topic, but do not include minor detail.

5. Go through the process again, making changes as appropriate.

When writing the summary there are three main requirements:

1. The summary should cover the original as a whole.

2. The material should be presented in a neutral fashion.

3. The summary should be a condensed version of the material, presented in your own words.

Also do not include anything that does not appear in the original. (Do not include your own comments or evaluation.)

Be sure to identify your source [4].

## Writing a Character Sketch

The main goal of this assignment is to be able to assess the characters in any literary piece. This kind of paper sharpens the skills of observation and note-taking as it focuses on one specific character and the traits that make them unique in the book.

When giving a sketch, you are free to try to find out what the author is expressing through the characters. You can analyse the protagonist (the favourable hero or heroine in the story), the antagonist (the person which causes the conflict for the main personage), or supporting characters.

When you are preparing to write, make a list of the traits or details you want to include. It is always best to outline your writing material first, by doing so you will have a good idea of what you are going to write.

### **Your outline should include descriptions on the following details:**

#### **1. Start with a physical description of the character.**

A proper character sketch requires:

- Age
- Height and build
- General ethnic background (e.g. ‘a tall, blonde Scandinavian type’)
- Physical characteristics and features (a haircut, glasses, tattoos, typical clothing, frequently used gestures, etc.)

#### **2. Think about the character’s emotions and feelings.**

Here you may explore a wide range of emotions that a complex character can display; besides you might want to pay attention to how your character views life in general.

If their approach is optimistic / greedy / angry / oblivious / thoughtful / timid / creative / analytical.

#### **3. If there is an opportunity, delve into the character’s name.**

Is it a meaningful name? Is it symbolic? How is it important to the story?

#### **4. Explore the character’s voice.**

Ask yourself how the character communicates by reading their dialogues. How are their lines unique? What slang do they use? What are their favourite expressions? Analyse their choice of words, syntactical stylistic devices and so on.

**5. Determine the character's relationship to the story or/and other characters.**

Why is this character significant to the novel? What is their relationship with other characters in the book? How do they get involved in the story? How do you see them contributing to the novel?

**6. a.) Speak about your character's backstory.**

Where did they grow up? What were their parents like? How did the character get to where they are when the story begins? This background information can tell you something about their accent, values, philosophy (or lack thereof), etc.

b.) It is also possible here to give a talk about a “**representative incident**” story. This may sound complicated, but in reality, you've seen it hundreds of times before. A representative incident is just one short story that shows the reader who the character is. Frequently, they occur soon after a character is first introduced, and it is usually a flashback. This allows you to touch on their upbringing, as well as show how they deal under pressure.

- Usually this event relates to the larger story. For example, a romantic book might explore the character's first love, or an action story might showcase a recent mission or event.
- Try to speak about a story that hints at how the character will react to the following events in the book.

**7. Find the character's overarching motivation.**

What does your character want above all else? What guides them or pushes them to act? This can be their principles, their goals, their fears, or their duty. The best characters have agency. That means they take steps to get what they want instead of simply reacting to the world around them. This doesn't mean

you can't have lazy or simple characters. Be careful! Do not mistake a desire to keep things the same from a lack of desire – all characters wish something that drive them through the story.

**8. Write down all interesting details that spring to your mind.**

What small bits of the character make them unique? How do they differ from other characters, and how are they similar? This will help you give a fuller description [3; 9].

## Writing a Book Review

A review is a critical evaluation of a text, event or phenomenon. Reviews can consider books, articles, entire genres or fields of literature, art, exhibitions, performances, and many other forms.

Above all, a review makes an argument. The most important element of a review is that it is a commentary, not merely a summary. It allows you to enter into dialogue and discussion with the work's creator and with other audiences. You can offer agreement or disagreement and identify where you find the work exemplary or deficient in its knowledge, judgments, or organization.

Reviews may **vary in tone, subject, and style, but they all share some common features:**

**1. First, a review gives the reader a concise summary of the content.** This includes a relevant description of the topic as well as its overall perspective, argument, or purpose.

**2. Secondly a review offers a critical assessment of the content.** This involves your reactions to the work under review: what strikes you as noteworthy, whether or not it was effective or persuasive, and how it enhanced your understanding of the issues.

**3. Finally, in addition to analysing the work, a review often suggests whether or not the audience would appreciate it.**

### **Developing an assessment: before you write**

There is no definitive method to writing a review, although some critical thinking about the work at hand is necessary before you actually begin writing.

What follows is a series of questions to focus your thinking as you dig into the work at hand. You are not obligated to address each of the questions; some will be more relevant than others to the book in question.

- **What is the thesis – or main argument – of the book?** If the author wanted you to get one idea from the book, what would it be? How does

it compare or contrast to the world you know? What has the book accomplished?

- **What exactly is the subject or topic of the book?** Does the author cover the subject adequately? Does the author cover all aspects of the subject in a balanced fashion? What is the approach to the subject (topical, analytical, chronological, descriptive)?
- **How is the author's argument supported in the story?** What evidence is used to prove their point? Do you find that evidence convincing? Why or why not?
- **How is the argument structured in the book?** What are the parts that make up the whole? Does the argument make sense? Does it persuade you? Why or why not?
- **How has this book helped you understand the subject?** Would you recommend it?

**Beyond the internal workings of the book, you may also consider some information about the author and the circumstances of the text's production:**

- **Who is the author?** Nationality, political persuasion, training, intellectual interests, personal history, and historical context may provide crucial details about how a work takes shape.
- **What is the book's genre?** Out of what field does it emerge? Does it conform to or depart from the conventions of its genre? These questions can provide a historical or literary standard on which to base your evaluations.

### **Writing a review**

Your arguments should develop the thesis in a logical manner. That logic, unlike more standard academic writing, may initially emphasize the author's argument while you develop your own in the course of the review. The relative emphasis depends on the nature of the review: if readers may be more interested

in the work itself, you may want to make the work and the author more prominent; if you want the review to be about your perspective and opinions, then you may structure the review to privilege your observations over (but never separate from) those of the work under review. What follows is just one of many ways to organize a review.

### Introduction

When introducing your review, you **should include**:

- The name of the author and the book title and the main theme.
- Relevant details about who the author is and where he / she stands in the genre or field of inquiry. You could also link the title to the subject to show how the title explains the subject matter.
- The context of the book and/or your review. Placing your review in a framework that makes sense to the audience alerts readers to your understanding of the book. Your choice of context informs your argument.
- The thesis of the book. If you are reviewing fiction, this may be difficult since novels, plays, and short stories rarely have explicit arguments. But identifying the book's particular novelty, angle, or originality allows you to show what specific contribution the piece is trying to make.
- Your thesis about the book.

### Summary of the content

This should be brief, as analysis takes priority. In the course of making your assessment, you will need to back up your assertions with concrete evidence from the book, so some summary will be dispersed throughout other parts of the review.

The necessary amount of summary also depends on your audience. If your audience has already read the book – such as a class assignment on the same

work – you may have more liberty to explore more subtle points and to emphasize your own argument.

### Analysis and evaluation

Your analysis and evaluation should be organized into paragraphs that deal with single aspects of your argument. It will help you differentiate elements of your criticism and pair assertions with evidence more clearly. You do not necessarily need to work chronologically through the book as you discuss it. Given the argument you want to make, you can organize your paragraphs more usefully by themes, methods, or other elements of the book. If you find it useful to include comparisons to other books, keep them brief so that the book under review remains in the spotlight. Avoid excessive quotation, remember that you can state many of the author's points in your own words.

### Conclusion

Sum up or restate your thesis or make the final judgment regarding the book. You should not introduce new evidence for your argument in the conclusion. You can, however, introduce new ideas that go beyond the book if they extend the logic of your own thesis. This paragraph needs to balance the book's strengths and weaknesses in order to unify your evaluation [5].

### Note!

To write a proper literary analysis of the story you need to follow the instructions below:

- **SETTING:**
  - Where and when is the story set?
  - Is the setting described in detail?
  - Is there a correspondence between the landscape and the characters and or situations described?



- List some of the adjectives used to describe the setting.
  
- **NARRATOR AND POINT OF VIEW:**
  - What type of narrator is employed to tell the story?
  - If it is a third-person narrator, is he omniscient or non-omniscient (i.e. he takes the point of view of a character)?
  - Are there any shifts in the point of view?
  - Is the narrator's point of view internal or external to the characters?
  
- **HOW TIME IS ARRANGED:**
  - Are the events reported in chronological order?
  - Are there any events which are anticipated or postponed?
  - Are there any descriptive pauses (i.e. a shorter period of time dealt with in greater detail than the rest of the story)?
  - Are there longer periods of time that are summed up in a limited number of lines?
  
- **CHARACTERS:**
  - Who are the main characters?
  - Are characters described from a physical and/or psychological point of view?
  - Are characters described by the narrator or by other characters inside the story?
  - Does the narrator report the characters' thoughts? If so, do they follow a logical sequence or do they flow in a free association?

- Is there a relationship between the setting and the characters?
  
- **THEME(S):**
  - What is / are the main theme(s) in the story?
  - Do the themes focus on personal, social or universal issues?
  - Is the theme still relevant for contemporary readers?
  
- **NARRATIVE MODES AND LANGUAGE:**
  - Which narrative mode is prevalent – narration, description or dialogue?
  - What kind of language is employed by the narrator?
  - Does the narrator employ any rhetorical figures?

## Appendix 2

### Conditional sentences

Conditional sentences are statements discussing known factors or hypothetical situations and their consequences. These sentences contain a conditional clause (often referred to as the if-clause) and the consequence. There are four different types of conditional sentences in English. Each expresses a different degree of probability that a situation will occur or would have occurred under certain circumstances.

**Zero conditional sentences** express general truths – situations in which one thing *always* causes another. When you use a zero conditional, you are talking about a general truth.

Consider the following sentences:

*If you don't brush your teeth, you get cavities.*

*When people smoke cigarettes, their health suffers.*

There are a couple of things to take note of in the above sentences in which the zero conditional is used. First, when using the zero conditional, the correct tense in both clauses is the simple present tense. A common mistake is to use the simple future tense.

Secondly, notice that in these zero conditional sentences the words *if* and *when* can be used without changes in the meaning. This is because the outcome will always be the same, so it doesn't matter 'if' or 'when' it happens.

**First conditional sentences** are used to express situations in which the outcome is likely (but not guaranteed) to happen in the future.

Note that we use the simple present tense in the if-clause and the simple future tense in the main. This is how we indicate that under a certain condition (as expressed in the if-clause), a specific result *will* likely happen in the future.

Look at the examples below:

*If you rest, you will feel better.*

*If you set your mind to a goal, you'll eventually achieve it.*

We also use this conditional to give advice or an order, and to make a suggestion or a request. In this case we use the present simple tense in the if-clause and the imperative in the main:

*If you want to make a good impression, remember to smile and make eye contact.*

**Second conditional sentences** are useful for expressing outcomes that are completely unrealistic or will *not* likely happen in the future.

Notice the correct way to structure second conditional sentences is to use the simple past tense in the if-clause and an auxiliary modal verb (e.g., could, should, would, might) in the main clause.

Look at the following sentences:

*If I inherited a billion dollars, I would travel to the moon.*

*If I owned a zoo, I might let people interact with the animals more.*

**Third conditional sentences** are used to explain that present circumstances would be different if something different had happened in the past.

Note that when using the third conditional, we use the past perfect (had + past participle) in the if-clause. The modal auxiliary (would, could, should, etc.) + have + past participle in the main clause expresses the theoretical situation that *could* have happened.

Look at the following examples:

*If you had told me you needed a ride, I would have left earlier.*

*If I had cleaned the house, I could have gone to the cinema.*

Both these sentences express conditions that were likely, but regrettably did not happen.

## **Punctuating Conditional Sentences**

Despite the complex nature of conditional sentences, punctuating them properly is quite simple: use a comma after the if-clause when the if-clause precedes the main clause.

*If I'd had time, I would have cleaned the house.*

If the main clause precedes the if-clause, no punctuation is needed.

*I would have cleaned the house if I'd had time [7].*

## The Passive

The passive voice is used to show interest in the person or object that experiences an action rather than the person or object that performs the action.

In other words, we use the Passive:

1) the doer of the action is unknown:

*The building has been completely demolished.*

2) when we want to put special attention on the action rather than the doer:

*The whole gang was arrested yesterday.*

3) we want to put emphasis on the doer:

*The project is going to be sponsored by UNESCO.*

4) we want to avoid a very long subject of the sentence:

*Princess Diana dress was bought by a famous fashion designer, who wants to open a museum of celebrity clothes.*

The passive is used mainly in formal and written language. It is very typical of the language used by journalists.

Look at the following pattern:

Active	Tense	Passive
They take the photos.	present simple	The photos are taken.
They are taking the photos.	present continuous	The photos are being taken.
They have taken the photos.	present perfect	The photos have been taken.
They took the photos.	past simple	The photos were taken.
They were taking the photos.	past continuous	The photos were being taken.
They had taken the photos.	past perfect	The photos had been taken.
They will take the photos.	future simple	The photos will be taken.
They will have taken the photos.	future perfect	The photos will have been taken.
(He said) they would take the photos.	future simple in-the-past	(He said) the photos would be taken.

(He said) they would have taken the photos.	future perfect in-the past	(He said) the photos would have been taken.
---------------------------------------------	-------------------------------	---------------------------------------------

Apart from passive forms of tenses, we can use some other forms:

1) passive infinitive: *It's nice to be taken seriously.*

2) passive gerund: *We all enjoyed being praised by the teacher.*

3) passive perfect infinitive: *The train have been delayed by the storm [2.*

P. 147].

## Reported Speech

I. When we report a statement that was made in the past, we change the tense in the reported statement:

Original tense	Tense in reporting
Present Simple	Past Simple
Present Continuous	Past Continuous
Present Perfect	Past Perfect
Present Perfect Continuous	Past Perfect Continuous
Past Simple	Past Perfect
Past Continuous	Past Perfect Continuous
will	would
First Conditional	Second Conditional

The Past Perfect, and the Second and Third Conditionals do not change in the reported speech.

We leave the original tense if we report

1) a general truth:

*“The Earth is round”. Galileo said that the Earth is round.*

2) something that is still true because the context hasn't changed:

*“Russia is the largest country in the world”. The minister explained that Russia is the largest country in the world.*

3) a future event that hasn't happened yet at the moment of the reporting:

*“Tony and Alice are getting married next year”. She told that Tony and Alice are getting married next year.*

4) a past event that happened at a time specified in the sentence:

*“My grandmother was born in 1934”. Mary said her grandmother was born in 1934.*

II. When we report a request or command, we use the pattern *ask / tell / order someone (not) to + infinitive*: *“The pilot told us not to panic”*.



III. In reported questions we use *asked, wanted to know + when, where, how, what, why, who*. We use the same word order as in statements. If there is no question word, we add *if* or *whether*.

*“Where do you live?” She asked me where I lived.*

*“Have they been to Rome?” She wanted to know whether they had been to Rome.*

IV. We can use the following verbs when reporting what someone said:

1. Verb + (somebody) that: *add, admit, agree, announce, believe, boast, claim, complain, declare, deny, explain, insist, remind, suggest, warn*

He added that his country was preparing for war.

2. Verb + somebody to do something: *advise, beg, forbid, order, promise*

They advised me to consult a lawyer.

3. Verb + to do something: *agree, offer, promise, refuse, threaten*

She agreed to sponsor the charity concert.

4. Verb + doing something: *admit, deny, suggest*

The boy admitted lying to his parents.

5. Verb + if / whether: *inquire, wonder*

I inquired whether the train was on time [2. P. 148].

V. We should pay special attention to pronouns, adjectives and adverbs when reporting a statement.

First person pronouns and possessive adjectives change to third person, except when the speaker reports his own words:

*He said, “I’ve missed my train”. He said he missed his train.*

*You / your* is usually changed to:

*He said, “You are late”. He said I was late.*

*She said, "You left your keys behind". She said I had left my keys behind.*

*This* in time expressions usually becomes *that*:

*Ann said, "I will do it later this week". Ann said she would do it later that week.*

This, used otherwise, as well as other demonstrative adjectives (these, that and those) usually change to *the*:

*He said, "I will give you this book". He said he would give me the book.*

This, that, these and those, used as demonstrative pronouns, are usually changed to *it* or *them*:

*"I made this", she said. She said that she made it.*

But *that*, representing a clause, can remain unchanged.

*"That is true", she said. She said that was true.*

Note that the following expressions change unless the speech is reported on the same day:

today	that day
yesterday	the day before
the day before yesterday	two days before
tomorrow	the next day / the following day
the day after tomorrow	in two days' time

The following expressions change unless the speech is reported in the same week / month / year:

the next week / month / year	the following week / month / year
last week / month / year	the previous week / month / year
a week / month / year ago	a week / month / year before

Note that *here* becomes *there* only when it is clear what place is meant:

*The man in the bar said, "I'll be here tomorrow". He said that he would be there the next day.*

In other cases, *here* is usually reported by a phrase:

*I said, "Sit here". I told him to sit beside me.*

But “Come here!” is usually reported as subject + called + object:  
*She said, “Come here, boys!” She called the boys* [11. P. 230–231].

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