

Министерство науки и высшего образования
Российской Федерации
Тольяттинский государственный университет
Гуманитарно-педагогический институт

Н.В. Коноплюк

ENGLISH THROUGH READING

Reader's guide

АНГЛИЙСКИЙ ЧЕРЕЗ ЧТЕНИЕ

Практикум



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государственный университет», 2021

ISBN 978-5-8259-1587-6

УДК 811.111(075.8)

ББК 81.2Англ

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Коноплюк, Н.В. English through Reading : reader's guide = Английский через чтение : практикум / Н.В. Коноплюк. – Тольятти : Изд-во ТГУ, 2021. – 1 оптический диск. – ISBN 978-5-8259-1587-6.

Практикум предназначен для контактной и самостоятельной работы студентов, изучающих английский язык. Содержание практикума соответствует требованиям ФГОС высшего образования в области подготовки учителя иностранных языков.

Предназначен для студентов 3-го курса направления подготовки бакалавров 44.03.05 «Педагогическое образование» (направленность (профиль) «Английский язык; второй иностранный язык») очной формы обучения.

Текстовое электронное издание.

Рекомендовано к изданию научно-методическим советом Тольяттинского государственного университета.

Минимальные системные требования: IBM PC-совместимый компьютер: Windows XP/Vista/7/8; ПИИ 500 МГц или эквивалент; 128 Мб ОЗУ; SVGA; CD-ROM; Adobe Acrobat Reader.

Английский текст – *в авторской редакции*
Редактор русского текста *Е.А. Держаева*
Технический редактор *Н.П. Крюкова*
Компьютерная верстка: *Л.В. Сызганцева*
Художественное оформление,
компьютерное проектирование: *И.И. Шишкина*

Дата подписания к использованию 07.07.2021.

Объем издания 9,6 Мб.

Комплектация издания: компакт-диск,
первичная упаковка.

Заказ № 1-13-20.

Издательство Тольяттинского государственного университета
445020, г. Тольятти, ул. Белорусская, 14,
тел. 8 (8482) 53-91-47, www.tltsu.ru

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ВВЕДЕНИЕ

Настоящий практикум предназначен для студентов III курса, обучающихся по направлению подготовки 44.03.05 «Педагогическое образование», направленность (профиль) «Английский язык; второй иностранный язык». Его назначение – обеспечить руководство самостоятельной и контактной работой студентов над текстами романов представителей английской и американской прозы первой половины XX века У.С. Моэма и Ф.С. Фицджеральда. Серия уроков включает систему заданий, направленных на формирование языковых и речевых навыков, соответствующих уровню подготовки студентов-третьекурсников.

Дисциплина «Домашнее чтение (английский язык)» относится к Блоку 1 «Дисциплины (модули)» (базовая часть). Цель дисциплины – формирование у студентов навыков межкультурной коммуникации в ее языковой, предметной и деятельностной формах, принимая во внимание стереотипы мышления и поведения в культурах изучаемых языков. Данная цель достигается путем решения следующих задач.

1. Обучить способам эффективной самостоятельной работы над художественным аутентичным произведением.
2. Формировать на основе системы лексико-грамматических упражнений и стилистических заданий различные приемы чтения и анализа текста.
3. Подготовить к обсуждению художественного произведения в монологической и диалогической речи.

В соответствии с названием дисциплины значительная часть заданий пособия предназначена для самостоятельной работы студентов. В частности, перед прочтением отрывка происходит самостоятельное ознакомление с новой лексикой и ее отработка в заданиях различных форм (раздел KEY VOCABULARY), правильность выполнения которых студенты могут самостоятельно проконтролировать при помощи ключей к упражнениям пособия. На аудиторном занятии происходит контроль выполнения заданий студентами, а также выполнение интерактивных заданий, представленных в разделе DISCUSSION.

Промежуточный контроль усвоения материала подразумевает регулярный контроль выполнения заданий, самостоятельно выполненных студентами. Основным критерием усвоения материала является, во-первых, активное использование студентами лексики раздела в самостоятельной речи и, во-вторых, адекватное участие в обсуждении прочитанного отрывка. Итоговый контроль – выполнение письменных заданий (выполнение лексических тестов и написание сочинений на темы, предложенные в пособии).

Цель и задачи практикума

Цель – формирование у студентов навыков коммуникации на английском языке, достаточных для решения учебных коммуникативных задач.

Задачи:

- расширение лексического запаса студентов;
- формирование навыков и приемов самостоятельной работы над аутентичным художественным произведением, обеспечивающих его глубокое понимание и подготовку к его дальнейшему обсуждению на занятии;
- развитие умения выделять в тексте и адекватно интерпретировать используемые автором стилистические приемы;
- обогащение знаний студентов о литературе Великобритании и США, в частности о творчестве У.С. Моэма и Ф.С. Фицджеральда.

Требования к знаниям, умениям, компетенциям

Студент должен приобрести следующие знания, умения и навыки:
знать: основные факты из биографий У.С. Моэма и Ф.С. Фицджеральда, особенности их стиля и творчества;

уметь:

- самостоятельно строить свою работу над художественным текстом;
- выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной информации;
- формулировать аргументы за и против, выражать согласие и несогласие с оппонентом;

- видеть междисциплинарные связи изучаемых дисциплин и понимать их значение для будущей профессиональной деятельности;
владеть навыками:
- социокультурной и межкультурной коммуникации, которые обеспечивают адекватность социальных и профессиональных контактов;
- распознавания основных дискурсивных способов реализации коммуникативных целей высказывания применительно к особенностям текущего коммуникативного контекста (время, место, цели и условия взаимодействия);
- определения основных способов выражения семантической, коммуникативной и структурной преемственности между частями высказывания – композиционными элементами текста (введение, основная часть, заключение), сверхфразовыми единствами, предложениями;
- методической подготовки к выполнению перевода, включая поиск информации в справочной, специальной литературе и компьютерных сетях.

Структура практикума и рекомендации по его использованию

Структура практикума

Практикум состоит из 2 частей, каждая из которых состоит из серии занятий (Lessons), посвященных одному из романов: «Под узорным покровом» (The Painted Veil) У.С. Моэма и «Великий Гэтсби» (The Great Gatsby) Ф.С. Фицджеральда. Первый урок каждой из частей представляет собой введение (Introduction), цель которого – подготовить студентов к чтению рассматриваемых в практикуме произведений. Аудиторные часы распределяются следующим образом: на уроки 1–5, 9–11, 13, 16 отводится по 2 часа, на уроки 6–8, 12, 14, 15, 17 – по 4 часа. Кроме того, в практикум включены следующие разделы: «Текущий контроль» (Stop and Check), «Задания для работы в парах и группах» (Pair Work Activities, Group Work Activities), «Список рекомендуемой литературы» (Further Reading), «Ключи к упражнениям» (Keys for the Exercises), «Глоссарий» (Glossary).

В практикуме использованы изображения с сайта www.pixabay.com.

Занятия (*Lessons*)

Материал для работы в данном пособии представлен в виде семнадцати занятий, посвященных работе над главами романов и имеющих общую структуру, совпадающую с традиционной схемой работы с текстом (предтекстовый, текстовый и послетекстовый этапы).

Каждое занятие начинается с формулировки темы (раздела книги, который будет обсуждаться) и цели (*At this stage you will...*).

- **KEY VOCABULARY.** Этот раздел предназначен для самостоятельной работы студентов. Он включает список обязательных для усвоения лексических единиц (задания 1.1 и 1.2), знание и использование которых необходимо для достижения цели занятия. Далее предлагаются лексические задания, цель которых – снятие лексических сложностей при прочтении отрывка, презентация и отработка новой лексики. В разделе присутствуют задания разных типов: на заполнение пробелов, перифраз, составление словосочетаний и предложений, перевод, ответы на вопросы. Там, где это необходимо, предлагается модель выполнения задания. Задания данного раздела выполняются последовательно.

- **DISCUSSION.** Этот раздел содержит задания, предназначенные для выполнения на занятии. Все задания в этой части урока имеют интерактивный характер и нацелены на развитие у студентов навыков говорения с активным использованием базовой лексики. Здесь представлены такие задания, как вопросы для обсуждения отрывка, задания на пересказ и драматизацию отдельных отрывков и целых эпизодов, проблемные темы для дискуссий и сочинений, составление монологических и диалогических высказываний, ролевые игры. Задания этой части не требуют специальных моделей или алгоритмов выполнения.

- **CHECK YOURSELF.** Этот раздел содержит список вопросов для самоконтроля.

Для облегчения ориентации, создания положительного настроения и привлечения большего внимания студентов к заданиям последние в пособии маркированы определенными знаками-указателями.



задания раздела KEY VOCABULARY



задания раздела DISCUSSION



задания раздела CHECK YOURSELF



задания на чтение



вопросы для обсуждения



задания на ознакомление с новыми лексическими единицами



письменные задания



индивидуальные задания на говорение



парные коммуникативные задания

Текущий контроль (Stop and Check)

Этот раздел содержит образцы форм текущего контроля усвоения пройденного материала. Текущий контроль в рамках данной дисциплины осуществляется в форме лексических тестов, которые проводятся последовательно после изучения материалов уроков, указанных в каждом тесте. Тест включает три вида заданий: на перевод слов с английского и русского языков и на подбор синонимов. Максимально за тест студент может заработать 5 баллов. Критерии оценки представлены в таблице ниже.

0 баллов	выполнено 0–19 % заданий
1 балл	выполнено 20–39 % заданий
2 балла	выполнено 40–59 % заданий
3 балла	выполнено 60–79 % заданий
4 балла	выполнено 80–89 % заданий
5 баллов	выполнено 90–100 % заданий

Задания для работы в парах и группах (Pair Work Activities, Group Work Activities)

В этом разделе содержатся задания для работы в парах и ролевых игр.

Ключи к упражнениям (Keys for the Exercises)

Этот раздел содержит ключи к основным упражнениям практикума.

Глоссарий (Glossary)

В глоссарии представлены лексические единицы и словосочетания, присутствующие в пособии, которые могут вызвать сложности у студентов.

PART 1

WILLIAM SOMERSET MAUGHAM



THE PAINTED VEIL

LESSON 1

INTRODUCTION



1.1. Read one of the texts about W.S. Maugham's life and get ready to share the facts from it with other students.

Student A

Born in Paris, of Irish ancestry, **Somerset Maugham** was to lead a fascinating life and would become famous for his mastery of short evocative stories that were often set in the more obscure and remote areas of the British Empire. Suffering from a bad stammer, he received a classic public school education at King's school in Canterbury, Kent. He then studied in London, eventually qualifying as a surgeon at St Thomas' hospital. He conducted his year's medical practice in the slums of the East End. It was here that he found material for his first novel *Liza of Lambeth* in 1897 and much of the material for his autobiographical novel *Of Human Bondage*.

At the outbreak of The Great War, he first served with a Red Cross unit in Paris, France before taking up a far more interesting assignment as secret agent in Geneva and then Petrograd. In Russia, he attempted to prevent the Russian Revolution from starting.

Continuing his travels, Maugham visited the island of Tahiti and on which he based his novel *The Moon and Sixpence*. Sickness would then force Maugham to return home and remain in a Scottish tuberculosis sanatorium. However, on recovery, he returned to the Far East and collected experiences that would form the basis of many short stories, plays and novels.

Returning to settle in France in 1928, he wrote his satirical masterpiece *Cakes and Ale*. He settled in the United States for the duration of the war, writing the semi-mystical *The Razor's Edge* there in 1945.

Somerset Maugham was the master of the short, concise novel and he could convey relationships, greed and ambition with a startling reality. The remote locations of the quietly magnificent yet decaying British Empire offered him beautiful canvasses on which to write his stories and plays.

(<https://www.britishempire.co.uk/biography/maugham.htm>)

Student B

William Somerset Maugham was born in the British Embassy in Paris on 25th January, 1874. William's father, Robert Ormond Maugham, a wealthy solicitor, worked for the Embassy in France. By the time he was ten, both William's parents were dead and he was sent to live with his uncle, the Rev. Henry Maugham, in Whitstable, Kent.

After an education at King's School, Canterbury, and Heidelberg University in Germany, Maugham became a medical student at St. Thomas Hospital, London. While training to be a doctor Maugham worked as an obstetric clerk in the slums of Lambeth. He used these experiences to help him write his first novel, *Liza of Lambeth* (1897).

The book sold well and he decided to abandon medicine and become a full-time writer. Maugham achieved fame with his play *Lady Frederick* (1907), a comedy about money and marriage. By 1908 Maugham had four plays running simultaneously in London.

On the outbreak of the First World War, Maugham, now aged forty, joined a Red Cross ambulance unit in France. While serving on the Western Front he met the 22-year-old American, Gerald Haxton. The two men became lovers and lived together for the next thirty years. During the war, Maugham was invited by Sir John Wallinger, head of Britain's Military Intelligence (M16) in France, to act as a secret service agent. Maugham agreed and over the next few years acted as a link between M16 in London and its agents working in Europe.

Maugham had sexual relationships with both men and women and in 1915, Syrie Wellcome, the daughter of Dr. Thomas Barnardo, gave birth to his child. Her husband, Henry Wellcome, cited Maugham as a co-respondent in divorce proceedings. After the divorce in 1916, Maugham married Syrie but continued to live with Gerald Haxton.

During the war, Maugham's best-known novel, *Of Human Bondage* (1915) was published. This was followed by another successful book, *The Moon and Sixpence* (1919). In his later years, Maugham wrote his autobiography, *Summing Up* (1938) and works of fiction such as *The Razor's Edge* (1945), *Catalina* (1948) and *Quartet* (1949).

William Somerset Maugham died in 1965.

(<https://www.broadwayworld.com/austin/article>)



1.2. Read P.B. Shelley's sonnet, which gave the title to the novel. How can we interpret the image of "the painted veil"?

Percy Bysshe Shelley

Lift Not the Painted Veil

Lift not the painted veil which those who live
Call Life: though unreal shapes be pictured there,
And it but mimic all we would believe
With colours idly spread, – behind, lurk Fear
And Hope, twin Destinies; who ever weave
Their shadows, o'er the chasm, sightless and drear.
I knew one who had lifted it – he sought,
For his lost heart was tender, things to love,
But found them not, alas! nor was there aught
The world contains, the which he could approve.
Through the unheeding many he did move,
A splendour among shadows, a bright blot
Upon this gloomy scene, a Spirit that strove
For truth, and like the Preacher found it not.

mimic – пародировать; передразнивать

lurk – прятаться

Destiny – богиня судьбы; Парки

to weave – ткать; плести

chasm – глубокая трещина, расщелина

sightless – слепой

drear – тоскливый

seek (sought) – искать

aught – нечто

the which = which (*old usage*)

unheeding – небрежный; невнимательный

splendour – великолепие, богатство, пышность, роскошь

blot – пятно

to strive for (strove; striven) – стремиться к

Preacher – проповедник; Екклесиаст



1.3. Read and listen to chapter I of the novel and answer the questions below.

1. Who are the characters? How are they related to each other?
2. Where is the scene set?
3. Which elements suggest the idea that the story is located somewhere in the east?
4. What is going on?
5. How do the characters react?

LESSON 2

Chapters I–XI

At this stage you will:

- get acquainted with the main characters of the novel;
- discuss their background.

KEY VOCABULARY



- | | |
|---------------------------------------|------------------------------|
| ▪ pull oneself together | ▪ reproach (n) |
| ▪ make (to kick up) a row / a scandal | ▪ despise (sb for sth) (v) |
| ▪ get round sb (v) | ▪ yield (to sb/sth) (v) |
| ▪ count on sb (v) | ▪ obstinacy (n) |
| ▪ resist a temptation | ▪ conceal sth (v) |
| ▪ be (un)faithful to sb | ▪ justify sb/sth (v) |
| ▪ reconcile oneself to | ▪ frustration of one's hopes |
| | ▪ be taken aback |



1.1. Study the words and expressions in the KEY VOCABULARY section. Give their Russian equivalents. Learn them by heart.



1.2. Study the examples below and paraphrase the words and expressions in bold. Learn them by heart.

1. ...we're **in for** it. (I)
2. Do you **feel up to** going out? (I)
3. ...there was no reason for her to **put on airs**. (III)
4. She **nagged** him without mercy. (VII)
5. ...to **give** Kitty a **piece of her** very unpleasant **mind**. (VIII)



1.3. Translate the sentences from the book into Russian paying attention to the words and phrases in bold.

1. ...as the wife of the government bacteriologist she was **of no particular consequence**. (IV)
2. He had said that he would **stand by her**, and if **the worst come to the worst**... . (V)
3. **A bird in the hand was worth two in the bush**. (VII)
4. Mrs. Garstin did not **mince her words** in the domestic circle and she warned her daughter that she would **miss her market**. (VIII)
5. Kitty spoke **with her tongue in her cheek**... . (XI)



1.4. In the sentences below fill in appropriate prepositions where necessary.

MODEL: If the worst comes to the worst, I'll stand by you.

1. As a young actress, she managed to resist _____ the temptation to move to Hollywood.
2. He was faithful _____ his wife throughout their 30-year marriage.
3. He kicked _____ a tremendous row about having to wait.
4. He was barely able to conceal _____ his disgust.
5. I despised him _____ the way he treated his children.
6. It was the only thing that I could do – I don't have to justify myself _____ anyone.
7. It's very easy to yield _____ temptation and spend too much money.
8. Just pull yourself _____ together. There's no point crying about it.
9. Larry was always nagging her _____ her weight.
10. See if you can get _____ your father to take you to the game.
11. She must reconcile herself _____ the fact that she must do some work if she wants to pass her exams.
12. You can always count _____ Michael in a crisis.
13. You have nothing to reproach yourself _____.
14. "We will not yield _____ pressure," said the president.



1.5. In pairs / small groups, discuss the answers for the questions below paying attention to the words and phrases in bold.

1. In what situation will you ask someone **to pull themselves together**?
2. Have you ever tried **to get round someone**?
3. Is there a person you can always **count on**?
4. Have you ever experienced **frustration of your hopes**?
5. How do you feel when someone **kicks up a row**? Can you **justify** such behaviour?
6. In what situations do you feel up to **giving someone a piece of your mind**?



1.6. Use the phrases below in the sentences of your own.

**to nag sb to yield to sb/sth to be taken aback to feel up to doing sth
to put on airs to resist a temptation to reconcile yourself to sth**

DISCUSSION

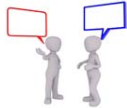


2.1. In the first eleven chapters, we meet several characters. What can you say about them?



A. Characterise Kitty, Charlie, Walter, Dorothy with 3 adjectives each. What do they have in common and what is different about them?

B. Draw a diagram representing their family relations.



2.2. Work in pairs. Find facts about either Mr. Garstin or Mrs. Garstin (chs. VI–VII). Then work with a student from another pair. Take turns speaking to each other about your character. In what way are they similar or different? What do you think about the atmosphere in Kitty's family?



2.3. Why was Mrs. Garstin's influence on her daughter so great and Mr. Garstin's influence so insignificant?

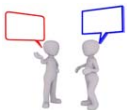


2.4. Give a brief summary of Kitty's and Walter's reasons to marry.



2.5. A. Work individually. Read the questions below and make sure you can answer them.

1. Do you agree that their marriage was a mistake?
2. Whose fault was it?
3. Does it justify Kitty's unfaithfulness?



B. ROLE PLAY.

Situation: court trial. You have to decide if Kitty deserves any punishment for her unfaithfulness to Walter. Choose one of the roles and make up a list of arguments to support your position. Then take part in the discussion.

Role 1

You believe that Kitty's unfaithfulness is only her fault and she should be punished for her dishonest behaviour.

Role 2

You believe that all the blame for Kitty's behaviour lies on Walter since he married her knowing she didn't love him.

Role 3

You believe that all the blame for Kitty's behaviour lies on her family and she is only a victim in this situation.



2.6. Get ready to express your opinion on the following topic.

Is love obligatory for a happy marriage?

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- talk about the main characters of the novel.

LESSON 3

Chapters XII–XXI

At this stage you will contrast and compare the two principle male characters of the novel.

KEY VOCABULARY



- | | |
|----------------------|---------------------|
| ▪ gratify one's wish | ▪ worship sb (v) |
| ▪ do sb a favour | ▪ do sth by stealth |
| ▪ offend sb (v) | ▪ do sb justice |
| ▪ hurt sb's feelings | ▪ repulsive (adj) |
| ▪ feel at ease | ▪ be fed up with |
| ▪ exasperate (v) | ▪ constrained (adj) |
| ▪ tease sb (v) | ▪ timidity (n) |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.



1.2. Study the examples below and paraphrase the words and expressions in bold. Learn them by heart.

1. He **put her off** with a jest. (XIII)
2. He **took pains** to keep it. (XVI)
3. ...he wouldn't be the first man who's **shut his eyes** in a case of this sort. (XX)
4. ...it's a very good plan to **put yourself in somebody else's shoes**... (XX)

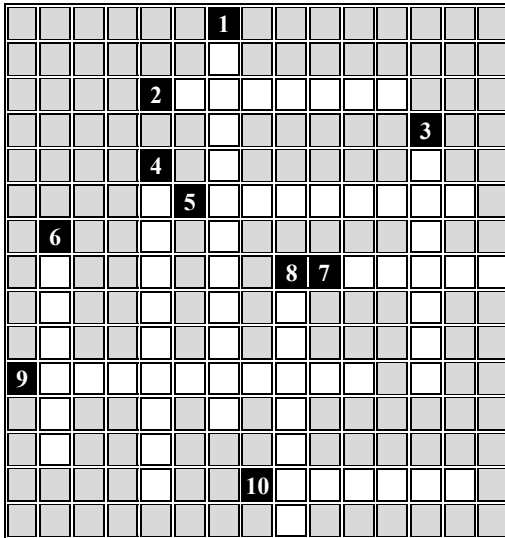


1.3. Translate the sentences from the book into Russian paying attention to the words and phrases in bold.

1. It was supposed that the Colonial Secretary would retire soon and everyone hoped that Townsend would **succeed** him. (XIV)
2. ...that Walter knew the truth, and if he didn't it was better perhaps **to leave well alone**. (XVII)
3. If he (Walter) wanted **to make a scene**, **it was his lookout**; he must not be surprised if he **got more than he bargained**. (XVII)
4. ...a fellow who'd care to **wash a lot of dirty linen in public**. (XX)
5. ...Charlie was right when he suggested that Walter **knew which side his bread was buttered**. (XXI)



1.4. Do the crossword.



Across

- 2) боготворить
- 5) робость
- 7) дразнить
- 9) злить
- 10) одолжение

Down

- 1) натянутый
- 3) втихомолку
- 4) отвратительный
- 6) обижать
- 8) удовлетворять



1.5. Translate the sentences below into English paying attention to the usage of the key vocabulary (ex. 1.1–1.3).

1. Не могли бы вы сделать мне одолжение? 2. Мой брат делает все, чтобы разозлить меня. 3. Прекрати дразнить собаку. Она укусит тебя. 4. Он просто боготворил свою жену и пытался удовлетворять все ее желания. 5. Мне надоели твои дурацкие шутки. 6. Он изо всех сил старался не показать, что слова Марка обидели его. 7. Я не собираюсь закрывать глаза на его безобразное поведение. 8. Мне трудно чувствовать себя свободно в незнакомой компании. 9. Поставь себя на мое место. 10. Я уверен, что вы знаете, что вам выгоднее. Это не в ваших интересах. Лучше оставьте все как есть.



1.6. Work in pairs. Read the phrases below and give examples of situations when you can use them.

- Could you do me a favour?
- He's ready to gratify my every wish.
- I didn't mean to offend her.
- No matter how hard I tried I couldn't feel at ease.
- Stop teasing me!
- I simply worship him!
- I feel so exasperated!
- We must do him justice.
- I'm fed up with you!
- It's so repulsive!
- I can't do it by stealth.
- It's better to leave well alone.
- I don't want to shut my eyes on the situation.

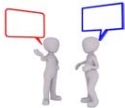
DISCUSSION



2.1. A. While reading the assigned chapters, copy out the adjectives used to describe Walter's character.

B. Group them into positive and negative.

C. Characterise Walter using words and expressions from KEY VOCABULARY list.



2.2. Work in groups. Discuss the answers to the questions below.

GROUP A. In what way is Walter an excellent husband?

GROUP B. What makes Kitty exasperated about Walter?

Talk to a person from another group and present him/her your ideas.



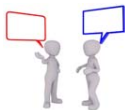
2.3. QUEST ON THE CHAPTER.

Work in pairs. Choose one of the tasks below. Reread the chapter to get ready with your answer and then present your findings to the class.

Task 1. Compare Walter's and Charlie's appearance. What makes them so different?

Task 2. Compare Walter's and Kitty's opinions of Charles Townsend.

Task 3. Find proofs of Kitty's worshipping Charlie.



2.4. In chapter XXI, Kitty is trying to guess why Walter is silent about the incident. Discuss the reasons she invents and decide which one seems the most probable to you.



2.5. WRITING. Imagine that you are Kitty or Walter. You have just come home from the party where they meet Townsent for the first time. Write a diary entry describing your opinion of the man.

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- explain the differences between the main male characters of the novel.

LESSON 4

Chapters XXII–XXX

At this stage you will discuss the motives of the behaviour of the main characters of the novel.

KEY VOCABULARY



- | | |
|----------------------------|------------------------------|
| ▪ convent (n) | ▪ disdain (n) |
| ▪ mock sb (v) | ▪ give sb away |
| ▪ contemptuous (adj) | ▪ bring charges (against sb) |
| ▪ commonplace (adj) | ▪ exaggeration (n) |
| ▪ second-rate (adj) | ▪ get infected |
| ▪ marry sb for convenience | ▪ sacrifice sb/sth (v) |
| ▪ cope with sth | |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.



1.2. Study the examples below and paraphrase the words and expressions in **bold**. Learn them by heart.

1. But she **kept her temper in check**. (XXIII)
2. ...I should **make a clean breast** of it to Dorothy. (XXV)
3. ...she could persuade him to **hold his tongue**. (XXV)
4. ...I can't **make head or tail** out of what you are saying. (XXVI)
5. She **had no inkling of** what was in his mind. (XXIX)
6. ...as the thought occurred to her that perhaps Walter **was not quite sane**. (XXIX)



1.3. Translate the sentences from the book into Russian paying attention to the words and phrases in bold.

1. I shall immediately **file my petition**. (XXII)
2. Townsend will marry you only if he is **co-respondent**. (XXII)
3. **Many waters could not quench love**. (XXIX)
4. The coffin passed, but the bearers stood still; it seemed as though they could not **summon up the will** to go on. (XXX)



1.4. Find the English equivalents of the words below in the grate.

m	s	e	c	o	n	d	r	a	t	e	e
o	o	x	x	a	d	e	d	o	r	u	p
c	s	a	c	r	i	f	i	c	e	a	d
k	k	g	o	s	s	r	t	l	n	c	i
k	c	g	n	n	d	i	s	m	u	n	e
t	n	e	v	f	a	e	c	a	n	e	o
c	e	r	e	g	i	n	e	c	o	e	l
e	n	a	n	c	n	c	a	o	n	r	i
e	t	t	t	d	c	p	e	p	f	c	c
t	e	i	n	f	e	c	t	e	d	c	n
c	c	o	m	m	o	n	p	l	a	c	e
c	o	n	t	e	m	p	t	u	o	u	s

- банальный
- презрительный
- монастырь
- справляться
- презрение
- преувеличение
- зараженный
- высмеивать
- жертвовать
- второсортный



1.5. Put the verbs from the box to complete the expressions.

to have to hold to keep to make to take to give to be to do to file

MODEL: *to file* a petition

- | | |
|------------------------------|---------------------|
| 1. _____ head or tail out of | 5. _____ sane |
| 2. _____ up your mind | 6. _____ his tongue |
| 3. _____ a clean breast | 7. _____ inkling of |
| 4. _____ her temper in check | 8. _____ by stealth |
| | 9. _____ away |

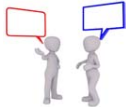


1.6. Rephrase the italicised parts of the sentences below using the appropriate form of the words and expressions (ex. 1.1–1.3).

MODEL: I can't *understand* a word in his speech. – I can't ***make head or tail out of*** his speech.

1. He's always *laughing at* my French accent. 2. Violent incidents of this kind have become *usual*. 3. She did not hesitate to express the *scorn* that she felt. 4. It would be *too much* to say I knew her well—I only met her twice. 5. I need your help. I can't *do it* alone. 6. The wound from the dog bite had *some harmful bacteria*. 7. I'm afraid, he's going to *accuse us in court*. 8. She gave him a *scornful* look. 9. I'm sure you should *tell everything* to your parents. 10. She *gave up* everything for her children. 11. *I have no idea* what he's going to do next. 12. John's blank face told me that he *didn't understand* anything. 13. She's a nice girl but can she *control her emotions*? 14. I'm afraid, he's not *mentally stable*.

DISCUSSION



2.1. A. Work in groups. Answer the questions about Walter, Kitty or Charlie.

Walter

1. What kind of place was Mei-tan-fu? Why do you think Walter decided to go there? Consider the following motivations: sense of duty, scientific reasons, suicidal intentions, others.

2. What were his motives in insisting that Kitty should accompany him to Mei-tan-fu?
3. Do you think Walter had any right to send his wife to certain death?
4. Why did Walter bring the subject of Mei-tan-fu before mentioning their divorce?
5. Why had Walter, as he said himself, married Kitty?
6. Why do you think he had packed Kitty's things before she returned after her conversation with Charlie?

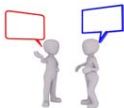
Kitty

1. What were the motives of Kitty's refusal to accompany Walter?
2. Why did Kitty insist on bringing an action for divorce?
3. What frightened Kitty during her conversation with Charlie?
4. What offended her the most in this conversation?
5. What conclusion did she come to at the end of the conversation?

Charlie

1. Why did he react to Kitty's arrival in the way he did?
2. How did he react to the news of Walter's plans about going to Mei-tan-fu?
3. Why didn't he want to divorce his wife?
4. What did he suggest they should do to solve the problem?
5. What proves that it wasn't the first affair of the sort in his life?

B. Work in a new group with the students from other groups. Tell your new partners about the character you have been discussing.



2.2. Act out conversations between Kitty and Walter, Kitty and Charlie.



2.3. SPEAKING. Work individually. Get ready to express your opinion on the question: *Is there any hope that Walter might ever forgive Kitty? Why? Why not?*



2.4. What do you think about the image of the coffin, which appeared in chapter XXX? Is it significant? How?

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- explain the main character's motivation.

LESSON 5

Chapters XXXI–XLV

At this stage you will discuss the new environment the main characters find themselves in.

KEY VOCABULARY



- | | |
|-------------------------|---------------------------|
| ▪ sober (adj) | ▪ grave (adj) |
| ▪ inoculate (v) | ▪ infirmary (n) |
| ▪ take precautions | ▪ austere (adj) |
| ▪ frail (adj) | ▪ at sb's disposal |
| ▪ compassion for sb (n) | ▪ be burdened with sb/sth |
| ▪ malicious (adj) | ▪ hideous (adj) |
| ▪ awe (n) | ▪ move sb (v) |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.



1.2. Study the examples below and paraphrase the words and expressions in **bold**. Learn them by heart.

1. ...never to **make a blunder** (XXXV)
2. ...looking at him **full in the face** (XXXVII)
3. ...she brought seven nuns with her and of those **all but three** are dead. (XXXIX)
4. ...otherwise they will not take the trouble, but **do away** with them. (XLII)



1.3. Translate the sentences from the book into Russian paying attention to the words and phrases in bold.

1. She says she'd like to be able to make friends of the poor little things who **fall to** Charlie. (XXXV)
2. "Are you cold?" "No, it was only **someone walking over my grave.**" (XXXIX)
3. She alone had been **blind to** his merit. (XLIV)
4. But to all that moving experience there had been a shadow (**a dark lining to the silver cloud**) ..., which disconcerted her. (XLV)



1.4. Make sure you understand the meanings of the following religion related words and expressions.

- | | |
|----------------------------------|----------------------------|
| 1) missionary (XXXI) | 6) Christian charity (XLI) |
| 2) the Mother Superior (XXXIX) | 7) to cross oneself (XLII) |
| 3) a Catholic (XXXIX) | 8) prayer (XLII) |
| 4) the Church of England (XXXIX) | 9) Crucifixion (XLIII) |
| 5) the Blessed Virgin (XL) | 10) to baptize (XLIII) |



1.5. Use appropriate forms of the words from ex. 1.1. in the sentences below.

MODEL: I was scared to see the *malicious* expression on his face.

1. Grown men were _____ **to tears** at the horrific scenes.
2. Has someone been spreading _____ gossip?
3. Having caught the flu, he had to remain in the college _____ for about a fortnight.
4. He looked very _____ and gloomy as he entered the room.
5. He was filled with overwhelming love and _____ for his wife.
6. He will have a car at his _____ for the whole month.
7. He's incredibly _____, and his arms are weak.
8. I don't want to _____ you with my worries.
9. I promised him that I'd stay _____ tonight.
10. If we want to prevent someone from catching a serious disease, we _____ them.
11. My father was a distant, _____ man and we rarely saw him smiling.

12. She looked awful wearing a _____ yellow dress. 13. They gazed in _____ at the beauty of the scene. 14. You must _____ **all reasonable** _____ to protect yourself and your family.



1.6. Paraphrase the sentences below using expressions from ex. 1.2. and 1.3.

MODEL: He is the type of a man all girls *fancy*. – He is the type of a man all girls *fall to*.

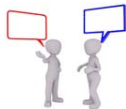
1. *All students with the exception of one* were ready for the test. 2. Every gangster in town would like to *kill* me but we'll outwit them. 3. He doesn't want to *bother* anybody with his troubles. 4. She *doesn't want to notice* her husband's faults. 5. The lamps were shining *right in* my face. 6. The old people are treated with great *sympathy*. 7. The president has *committed* a series of political *mistakes*.



1.7. Use the adjective below to make up a story of your own.

sober	frail	malicious	grave	austere
	burdened with		hideous	

DISCUSSION



2.1. Make up a summary of the chapters with 5 factual mistakes. Tell your summary to your partners and let them find the mistakes.



2.2. Work in pairs. Characterise Mother Superior and Waddington using the facts from the book. Than share your ideas with other students.



2.3. Work individually. Imagine that Mother Superior and Waddington speak about Walter. What might they say about him? Share your ideas with other students.



2.4. Reread the dinner scene in chapter XXXVII (beginning with the words “*One evening Walter..*” till the end of the chapter). Answer the questions below. Then compare your opinion with that of other students.

1. What do you think of their behaviour?
2. How can you explain it?



**2.5. Reread Kitty’s final phrase in chapter XLV:
*I’m so worthless.***

Why does she feel this way?



2.6. WRITING. Imagine that you are a journalist who has just visited Mei-tan-fu. Write a brief news item covering the life in the cholera-stricken village and the role of the convent in it.

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- describe the village and its inhabitants Walter and Kitty meet there.

LESSON 6

Chapters XLVI–LX

At this stage you will discuss the changes in the main character of the novel.

KEY VOCABULARY



- | | |
|--------------------------------|---------------------|
| ▪ ascribe some qualities to sb | ▪ ancestor (n) |
| ▪ weary (adj) | ▪ make a vow to sb |
| ▪ commit adultery | ▪ resume one's work |
| ▪ scrub the floors | ▪ profound (adj) |
| ▪ supervise sb/sth (v) | ▪ at all costs |
| ▪ attachment (n) | ▪ repent (v) |
| ▪ conviction (n) | |



1.1. Study the words and expressions in the KEY VOCABULARY section. Give their Russian equivalents. Learn them by heart.



1.2. Study the examples below and paraphrase the words and expressions in bold. Learn them by heart.

1. They are very **shorthanded**... (XLVI)
2. It's like reproaching someone who **has no ear for music**... (XLVII)
3. No, it is **out of the question**. (XLVIII)
4. She ... had an elegance which made Kitty **feel all thumbs**. (LVIII)
5. ...she felt that this alone could give him **peace of mind**. (LIX)



1.3. Translate the sentences from the book into Russian paying attention to the words and phrases in bold.

1. If I were you I'd **leave well alone**, Kitty. (XLVI)
2. ...but he [the beggar] was importunate, and to be rid of him, shuddering, Kitty gave him **a few cash**. (XLVIII)
3. The moment they arrived they began to save the poor little unwanted girls from the baby-tower... (LI)



1.4. Find the English equivalents of the words below in the grate.

s	a	v	i	e	v	r	s	t	r	• приписывать
t	n	o	p	r	e	s	u	m	e	• усталый, утомленный
s	c	w	e	a	r	y	p	p	s	• измена, адюльтер
o	e	a	d	u	l	t	e	r	y	• наблюдать, контролировать
a	s	c	r	i	b	e	r	o	p	• привязанность
s	t	s	d	e	a	v	v	f	e	• вера, убеждения
c	o	n	v	i	c	t	i	o	n	• предок
r	r	e	p	e	n	t	s	u	r	• клятва
a	t	t	a	c	h	m	e	n	t	• возобновить
s	o	s	o	d	w	v	y	d	c	• глубокий, сильный
										• раскаиваться



1.5. Fill in the gaps with prepositions where necessary.

MODEL: it is out of question

- 1) _____ all costs
- 2) attachment _____ sb
- 3) to ascribe some qualities _____ sb
- 4) to ask _____ alms
- 5) to commit _____ adultery
- 6) to make a vow _____ sb
- 7) to repent _____ sth
- 8) to resume _____ one's work
- 9) to scrub _____ the floors
- 10) to supervise _____ sb/sth



1.6. Use the correct forms of the words from KEY VOCABULARY in the sentences below and recall the situations mentioned in them.

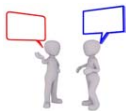
1. "It's like reproaching someone who has no ear for music because he's bored at a symphony concert. Is it fair to blame me because you ascribe to me qualities I hadn't got?"
2. "What did it really matter if a silly woman had _____ and why should her husband, face to face with the sublime, give it a thought?"
3. "I should be thankful if you just set me _____."
4. "The work in the infirmary is done by soldiers and we need a Sister only to _____."
5. "...and for some reason it (*a little girl*) conceived an idiot _____ Kitty so that it followed her about as she changed her place from one part of the large room to another."
6. "You must not think it necessary for you to come to the chapel when we do," she said. "You are a Protestant and you have your own _____."
7. "...she (the Mother Superior) had among her _____ persons of historic importance and she was *un peu cousine* with half the kings in Europe."
8. "Once they were in such straits that they all _____ the Blessed Virgin that they would recite a *neuvaine* in her honour if she succoured them, and, would you believe it?"
9. "Two or three days later Waddington fetched Kitty from the convent (for her restlessness had induced her immediately to _____ her work)..."
10. "It was useless to ask him for his forgiveness, and if he had a suspicion that she desired it for his good rather than hers his stubborn vanity would make him refuse _____..."
11. "Though the Mother Superior talked with Kitty not more than three or four times and once or twice for but ten minutes the impression she made upon Kitty was _____."
12. "My mother made no answer and I _____ because I had not dared to explain myself."



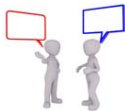
1.7. Translate the sentences below into English.

1. Общество традиционно приписывает женщинам и мужчинам определенные качества и модели поведения. 2. Я устал от твоих постоянных замечаний. Не нужно руководить моей работой. Я сам могу о себе позаботиться. 3. Я знаю, что у вас не хватает рабочих рук, и я готова на любую работу. Могу мыть полы, могу ухаживать за больными. 4. Среди моих предков было много выдающихся людей. 5. На вашем месте я бы оставил все как есть и возобновил работу. 6. Мои религиозные убеждения вас не касаются. 7. Работа этого предприятия имеет глубокие последствия для морской флоры и фауны. 8. Несмотря на то, что у нее не было слуха, она во что бы то ни стало хотела стать певицей. 9. Она глубоко раскаивалась в том, что изменила мужу.

DISCUSSION



2.1. Work in pairs. Make up a list of changes we can observe in Kitty in the chapters in focus. Compare your ideas with those of other students.



2.2. In pairs / small groups, discuss the answers for the questions below.

1. Why did Kitty choose to work in the convent? Was it a spontaneous or a well-thought decision?
2. How did she react when she realized that her love for Charlie had ceased? What do you think cured her?

3. How was her pregnancy discovered? How did she react to it? Why didn't she lie to Walter about it?



2.3. ROLE PLAY.

Situation: two sides of Kitty's soul are arguing whether she should lie to Walter about the baby or not. Choose one on the roles below and take part in the discussion.

Kitty's better side.

Give arguments why she shouldn't lie.

Kitty's worst side.

Give arguments why she should lie.



2.4. Reread the story about the idiot girl (chapter XLIX). Why do you think the author included it into the novel? What symbolic meaning can we ascribe to it?



2.5. WRITING. Write an essay on the topic below. Write 150–200 words. Your essay should include introduction, body (1–2 paragraphs) and conclusion.

Is there such thing as white lie?

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- compare Kitty before and after the described changes in her life.

LESSON 7

Chapters LXI–LXIX

At this stage you will:

- talk about the meaning of life;
- make predictions about the end of the novel.

KEY VOCABULARY



- | | |
|-----------------------|--------------------------|
| ▪ be detained | ▪ futile (adj) |
| ▪ make amends for sth | ▪ martyr (n) |
| ▪ resistance (n) | ▪ reason with sb (v) |
| ▪ orderly (n) | ▪ appreciate sth (v) |
| ▪ have mercy on sb | ▪ be reluctant to do sth |
| ▪ delirium (n) | |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.



1.2. Study the examples below and paraphrase the words and expressions in **bold**. Learn them by heart.

1. Try and **keep a tight hold on your nerves**. (LXII)
2. It **gave her a pang**. (LXIII)
3. I'm sure that a little work will **keep you from brooding**. (LXVII)
4. I wish he could have **minded his own business**. (LXVIII)



1.3. Translate the sentences from the book into Russian paying attention to the words and phrases in bold.

1. “The dog it was that died.” (LXIII)
2. To all of them [nuns] this world is really and truly a place of exile. **Life is a cross which they willingly bear...** (LXVI)
3. I wonder if it matters that what they have **aimed at is illusion.** (LXVI)
4. ...Walter died **a martyr to science** and to his duty. (LXVI)
5. ...the only thing that **counts** is the love of duty. When love and duty are one, then **grace is in you...** (LXVIII)



1.4. Fill in the gaps with prepositions where necessary.

MODEL: Walter died a martyr *to* science and to his duty.

1. She did her best to keep hold _____ her nerves.
2. Do me a favour, mind _____ your own business.
3. Innoculation is aimed _____ disease prevention.
4. After inoculation, the human body develops resistance _____ viruses.
5. The Border Guard may *detain* the illegal immigrant _____ a period of up to 10 days.
6. If he dies, he becomes a martyr _____ our fight for liberty.
7. Somewhere in the distance, a patient shouted _____ delirium.
8. Today, many ordinary people are still reluctant to talk _____ politics.
9. I wanted to make amends _____ the worry I caused you.
10. She begged the court to have mercy _____ her husband.
11. The police reasoned _____ the terrorists to at least let the children go free.
12. This can count _____ my Christmas gift.



1.5. A. Suggest your own words to make up collocations with the verbs below.

- | | |
|-----------------------|-------------------|
| • be detained | • reason with |
| • make amends for sth | • appreciate |
| • have mercy on | • be reluctant to |
| • futile | |

B. Make up a story using the words from A.

To all of them this world is really and truly a place of exile. Life is a cross which they willingly bear, but in their hearts all the time is the desire – oh, it’s so much stronger than desire, it’s a longing, an eager, passionate longing for the death which shall lead them to life everlasting. (ch. LXVI)

“Supposing there is no life everlasting? Think what it means if death is really the end of all things. They’ve given up all for nothing. They’ve been cheated. They’re dupes.” (ch. LXVI)

“I wonder if it matters that what they have aimed at is illusion. Their lives are in themselves beautiful. I have an idea that the only thing which makes it possible to regard this world we live in without disgust is the beauty which now and then men create out of the chaos. The pictures they paint, the music they compose, the books they write, and the lives they lead. Of all these the richest in beauty is the beautiful life. That is the perfect work of art.” (ch. LXVI)

“Each member of the orchestra plays his own little instrument, and what do you think he knows of the complicated harmonies which unroll themselves on the indifferent air? He is concerned only with his own small share. But he knows that the symphony is lovely, and though there’s none to hear it, it is lovely still, and he is content to play his part.” (ch. LXVI)



2.3. Act out a conversation between Mother Superior and Kitty from ch. LXVII.



2.4. WRITING. Write your own ending to the novel. Share it with the other students. Compare your ideas.



2.5. WRITING. Write an essay on the topic below.

Why do people apologise?

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- compare the different opinions about the meaning of life presented in the novel.

LESSON 8

Chapters LXX–LXXX

At this stage you will:

- discuss the end of the novel;
- write an essay on the novel.

KEY VOCABULARY



- | | |
|-------------------------|---------------------------|
| ▪ resignation (n) | ▪ be provided for |
| ▪ despicable (adj) | ▪ lost in reflection |
| ▪ entitled to a pension | ▪ feign sth (v) |
| ▪ outrage sb (v) | ▪ surrender to sb/sth (v) |
| ▪ broadminded (adj) | ▪ make claims on sb/sth |
| ▪ condemn sb (v) | |



1.1. Study the words and expressions in the KEY VOCABULARY section. Give their Russian equivalents. Learn them by heart.



1.2. Study the examples below and paraphrase the words and expressions in bold. Learn them by heart.

1. ...she wondered how she could ever **have been taken in** by it. (LXXIII)
2. Of course she was skillfully **pulling their legs**: the dirty dog. (LXXIV)
3. I think you are rather **hard on me**. (LXXV)
4. I feel **head over ears** in love with you. (LXXV)
5. She didn't know what had **come over her**. (LXXVI)
6. When they were small the parents **doted on** them. (LXXVIII)



1.3. Translate the sentences from the book into Russian paying attention to the words and phrases in bold.

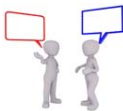
1. She had a **lump in her throat**. (LXXI)
2. **What the eye doesn't see the heart doesn't grieve for**. (LXXV)
3. We were dashed uncomfortable **in the frying-pan**, but we should have been a damned worse off **in the fire**. (LXXV)
4. Well, **the proof of the pudding is in the eating**. (LXXV)
5. ...he had never **counted** in the house and had been **taken for granted, the bread-winner...** (LXXX)
6. The past was finished; **let the dead bury their dead**. (LXXX)



1.4. Use the words from the vocabulary section to complete the sentences below.

MODEL: The board of directors agreed to accept his resignation.

1. After three weeks of fighting the army finally _____.
2. He survived the massacre by _____ death.
3. He was _____ to a life of hardship.
4. He's _____ to a scholarship.
5. She has three children to _____ for.
6. That was a _____ act.
7. The judge's remarks caused public _____.
8. They made no _____ on the land.
9. We received his letter of _____.
10. On _____ she decided to accept his offer after all.



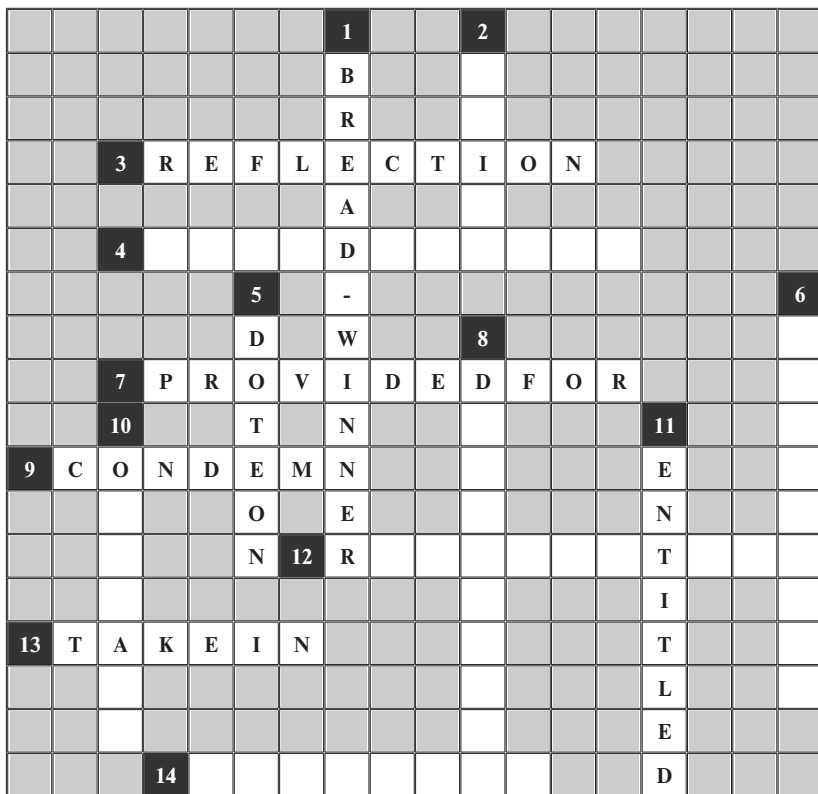
1.5. Work in pairs.

Student A works with crossword A on the next page.

Student B works with crossword B on page 106.

Each of you has only half of the words. Help each other to fill in the rest of the words asking your partner to explain their meanings in English.

A



1.6. Translate the sentences below into English.

1. Мне кажется, что я имею право на пенсию.
2. Я не претендую на ваше время.
3. Все ожидали его отставки.
4. Ее поведение вызвало всеобщее возмущение. Никто не мог понять, что на нее нашло.
5. Они были обречены провести уикенд в холодном доме.
6. Мне нужно время для размышления.
7. Я тебя ненавижу. Ты отвратителен. Поверить не могу, что ты смог меня одурачить.
8. Мне кажется, что Алекс просто изображает равнодушие, а на самом деле он по уши влюблен в Нору.
9. Он не собирается сдаваться врагам.
10. Ему приходит-

ся обеспечивать жену и троих детей, которых он просто обожает.
11. Прекратите морочить мне голову.



1.7. Make up short stories to illustrate the meanings of the saying in ex. 1.3.

DISCUSSION



2.1. In pairs / small groups, discuss the answers for the questions below.

1. What were Kitty's thoughts and feelings on her way to Hong Kong? What did she appreciate most of all in her newly-acquired freedom?
2. Who was Kitty met by in Hong Kong? What motives made Dorothy offer Kitty hospitality? Why was Kitty reluctant to accept Dorothy's invitation? How did the community of the Colony treat Kitty on her arrival?
3. What feelings did Kitty experience when she met Charlie? What did he look like? Comment on his manner during Kitty's stay. Find proof that he did not share his wife's respect for Kitty?
4. Kitty's way of life at the Townsends'. What made her recall Mei-tan-fu every now and then?



2.2. A. Work individually. Get ready to speak about different characters using the questions below.

Student 1

Comment on Townsend and Kitty's talk when they were left alone.

- Why did Charlie need that talk?
- Why didn't Kitty want Charlie to know that he might be the father of her child? Why did Kitty yield at Charlie's caresses?
- How did she regard her fall?
- What moral lesson did Kitty's relapse teach her?

Student 2

Comment on Kitty's leaving Hong Kong.

- What arrangements did Kitty make before leaving Hong Kong?
- How did Mrs. Garstin take the news that her daughter was coming home?
- What did Kitty learn from the letter she received from Doris?

Student 3

Comment on the changes in the Garstin family.

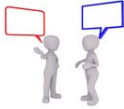
- What did Mrs. Garstin's death mean for the whole family?
- Comment on the change in Kitty's attitude to her father.
- Why did she call her father's new appointment "the bitter irony of fate"?
- Why did she decide to go to the Bahamas together with her father?
- What were Kitty's plans for her future life?

B. Work in groups of three. Take turns speaking about your task in A.

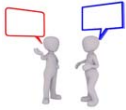


2.3. Discuss the characters of the novel.

1. Which characters can be described as static or dynamic?
2. Which characters can be described as minor or major?
3. Which character can be described as the author's mouthpiece?



2.4. Discuss the final paragraph of the novel. Is it optimistic? Is Kitty's idea of the future convincing? What do you think the main idea of the novel is?



2.5. Look at the pictures and say which episodes and characters from the novel they are associated with. Arrange them in chronological order.

A



B



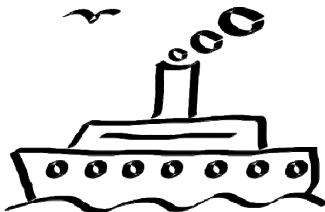
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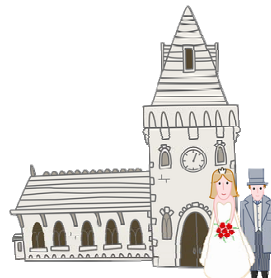
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E



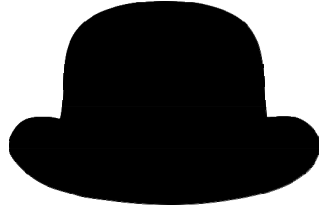
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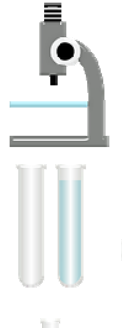
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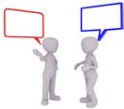
J



K



L



2.6. ROLE PLAY.

Situation. An interview with the author of the book.

A. Make up a list of questions for the interview with the author of the book.

B. Give your questions to another student and ask him/her ask them to you.

Answer the questions on behalf of the author of the book.



2.7. WRITING. Write an essay comparing Walter and Charles. Write about 200–250 words. Your essay should include introduction, body (2–3 paragraphs) and conclusion.

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- recall the events of the novel;
- write an essay comparing the characters.

PART 2

FRANCIS SCOTT FITZGERALD



THE GREAT GATSBY

LESSON 9

INTRODUCTION



1. Work in pairs. Read one of the texts below and ask your partner's questions about the information missing in your variant of the text. Then answer your partner's questions.

Student A

Francis Scott Key Fitzgerald, an author well known for _____, was born on September 24th, 1896 in Saint Paul, Minnesota to an upper middle class family.

Being from a _____ family, Scott started his education from Catholic schools in 1903. Since early age, Scott developed a reputation of being a boy with unusual talents and keen interest in literature.

In 1913, Scott was enrolled in _____ University where his love for theater and writing really came to the force. He wrote many short stories for *Princeton Tiger*, a college humor magazine published by Princeton University and _____ for Princeton Triangle Club, a musical comedy society.

In 1917, Fitzgerald left university to join army during World War I. However, war ended soon after his acceptance in army. In _____, Scott moved to New York City after his discharge from the army.

The 1920s was the most influential decade of Scott's life. He got married with his ex-fiancée Zelda in 1920. They had a daughter Frances Scott in _____. His masterpiece novel "The Great Gatsby" was published in 1925.

By the end of the 20's Scott had published _____ novels and had already begun his fourth one but had serious financial difficulties because of his wasteful lifestyle. In the mid of 1930s, forced by his financial condition, Scott found himself working on _____ for Hollywood.

He died of a heart attack in 1940, at the age of 44, his final novel only half completed.

(abridged from <https://www.famousauthors.org/f-scott-fitzgerald>)

Student B

Francis Scott Key Fitzgerald, an author well known for his short stories and novels, was born on _____, 1896 in Saint Paul, Minnesota to an upper middle class family.

Being from a Catholic family, Scott started his education from Catholic schools in _____. Since early age, Scott developed a reputation of being a boy with unusual talents and keen interest in literature.

In 1913 Scott was enrolled in Princeton University where his love for theater and writing really came to the force. He wrote many _____ for *Princeton Tiger*, a college humor magazine published by Princeton University and scripts for Princeton Triangle Club, a musical comedy society.

In _____, Fitzgerald left university to join army during World War I. However, war ended soon after his acceptance in army. In 1919, Scott moved to New York City after his discharge from the army.

The 1920s was the most influential decade of Scott's life. He got married with his ex-fiancée _____ in 1920. They had a daughter Frances Scott in 1922. His masterpiece novel "_____" was published in 1925.

By the end of the 20's Scott had published three novels and had already begun his fourth one but had serious financial difficulties because of his _____. In the mid of 1930s, forced by his financial condition, Scott found himself working on commercial short stories and scripts for Hollywood.

He died of _____ in 1940, at the age of 44, his final novel only half completed.

(abridged from <https://www.famousauthors.org/f-scott-fitzgerald>)



2. Predictions.

A. FRONT COVER: look at the front cover of your copy of the book.

1. Describe the front cover. What kind of mood does the front cover convey?
2. What predictions can you make about the novel based on the front cover?

B. EPIGRAPH: read the epigraph.

1. What kind of image do you get in your head when you read this epigraph?
2. What do you think the epigraph mean?
3. What predictions can you make about the novel based on the epigraph?

C. Compare your predictions with the rest of the class.

D. Write a synopsis of *The Great Gatsby* based on your predictions.

LESSON 10

Chapter 1

At this stage you will:

- get acquainted with the main characters of the novel;
- discuss their background.

KEY VOCABULARY



- | | |
|-----------------------|-----------------------|
| ▪ prominent (adj) | ▪ hint (n, v) |
| ▪ overlook a mistake | ▪ murmur (v, n) |
| ▪ overlook the bay | ▪ irrelevant (adj) |
| ▪ drift (v) | ▪ it occurred to me |
| ▪ permanent (adj) | ▪ devoid of (adj) |
| ▪ contempt(ous) (adj) | ▪ sophisticated (adj) |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.



1.2. Give Russian equivalents for the expressions in **bold**. Learn them by heart.

1. The Carraways are **something of a clan**...
2. ...now he'd left Chicago and come east in a fashion that rather **took your breath away**.
3. "Things **went from bad to worse**," suggested Miss Baker.
4. "Did you **give** Nick a little **heart to heart talk** on the veranda?" demanded Tom suddenly.
5. It seemed to me that the thing for Daisy to do was **to rush out of the house, child in arms**.



1.3. Give synonyms for the words below using KEY VOCABULARY.

- 1) disdain, scorn – *contempt*
- 2) lacking sth, free of sth
- 3) inkling, suggestion
- 4) inadequate
- 5) it came to my head, come to your mind
- 6) mutter
- 7) constant
- 8) outstanding
- 9) experienced, complicated, exquisite
- 10) move slowly
- 11) fail to notice
- 12) look on



1.4. Match words from A to the words and phrases in B to make collocations.

- | A | B |
|-------------------------|----------------------------------|
| 1) a prominent j | <i>a) a hint</i> |
| 2) to overlook | <i>b) across the room</i> |
| 3) to overlook | <i>c) an important fact</i> |
| 4) to drift | <i>d) any sense</i> |
| 5) a permanent | <i>e) at the possibility</i> |
| 6) a contemptuous | <i>f) job</i> |
| 7) to drop | <i>g) look</i> |
| 8) to hint | <i>h) look</i> |
| 9) to murmur | <i>i) occurred to him</i> |
| 10) an irrelevant | <i>j) politician</i> |
| 11) the idea | <i>k) remark</i> |
| 12) devoid of | <i>l) something in his sleep</i> |
| 13) a sophisticated | <i>m) the lake</i> |



1.5. Make more sentences using the patterns and the prompts below.

PATTERN 1. This responsiveness **had nothing to do with** that flabby impressionability which is dignified under the name of the “creative temperament”.

- I / my father.
- I’m sure my brother / those radicals.
- His words / a desire to help us.
- His contemptuous look / you.

PATTERN 2. I **was about to speak** when she sat up alertly and said “Sh!” in a warning voice.

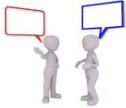
- I / murmur an apology.
- My bother / drop a hint.
- He / start a conversation but suddenly changed his mind.
- It occurred to me that he / change his mind.



1.6. In pairs / small groups, discuss the answers for the questions below paying attention to the phrases in bold.

1. What kind of family will you call “**something of a clan**”?
2. Give examples of things or situations that might **take one’s breath away**.
3. When will you say that “things **went from bad to worse**”?
4. In what situations might people need to have a **heart-to-heart talk**?

DISCUSSION



2.1. Work in pairs. Recall the situation the sentences below refer to. Who are they about?

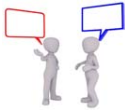
1. My family have been **prominent**, well-to-do people in this middle-western city for three generations.
2. They had spent a year in France, for no particular reason, and then **drifted** here and there unrestfully..
3. “You live in West Egg,” she remarked **contemptuously**. “I know somebody there.”
4. She **hinted** in a **murmur** that the surname of the balancing girl was Baker.
5. Then she added **irrelevantly**, “You ought to see the baby.”
6. **It occurred to** me now that I had seen her, or a picture of her, somewhere before.
7. Miss Baker and I exchanged a short glance consciously **devoid of** meaning.
8. ...she laughed with thrilling scorn. “**Sophisticated**—God, I’m **sophisticated!**”



2.2. In pairs / small groups, discuss the answers for the questions about chapter 1.

1. How does Nick describe himself at the beginning of the novel?
2. How does Nick describe Tom Buchanan?
3. How does the tone of Nick’s description of Tom reveal Nick’s feelings about Tom?
4. Who is Jordan Baker?
5. How can you describe Daisy’s state of mind during the dinner? What things in her behaviour reveal her inner conflicts?

6. Why does Nick think that Daisy should leave Tom? Why makes him think that she has no intention of doing so?
7. What is Gatsby doing when Nick first sees him?
8. What proves that the green light has a powerful emotional significance to Gatsby?



2.3. A. Work individually. In chapter 1, find facts about the appearance and the past of one of the characters (Nick, Tom, Daisy, Gatsby or Jordan) and get ready to speak about this person.

B. Work in groups of five. Tell each other of the main characters of the novel.



2.4. Read the description of West and East Egg and houses in chapter 1 (From “It was a matter of chance...” to “...ballooned slowly to the floor.”).

Create two lists of facts about the two communities:

West Egg	East Egg
new money	old money
.....



2.5. Reread the descriptions of Nick’s house, Gatsby’s mansion and the Buchanan’s house and match them to pictures A–C. Explain your choice.

What is Fitzgerald trying to say about the houses and their inhabitants?

A



B



C



CHECK YOURSELF

Tick the things you can do.

I CAN:



- use the **KEY VOCABULARY** words and expressions;
- explain the differences in the main characters' background.

LESSON 11

Chapter 2

At this stage you will:

- talk about the historical background of the novel;
- compare the two principle female characters.

KEY VOCABULARY



- | | |
|---------------------|----------------------|
| ▪ perceive (v) | ▪ incredulous (adj) |
| ▪ border on sth | ▪ be in demand |
| ▪ discreet (adj) | ▪ enchant (v) |
| ▪ elaborate (adj) | ▪ repel (v) |
| ▪ regard sb/sth (v) | ▪ clench one's fists |
| ▪ startle (v) | |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.

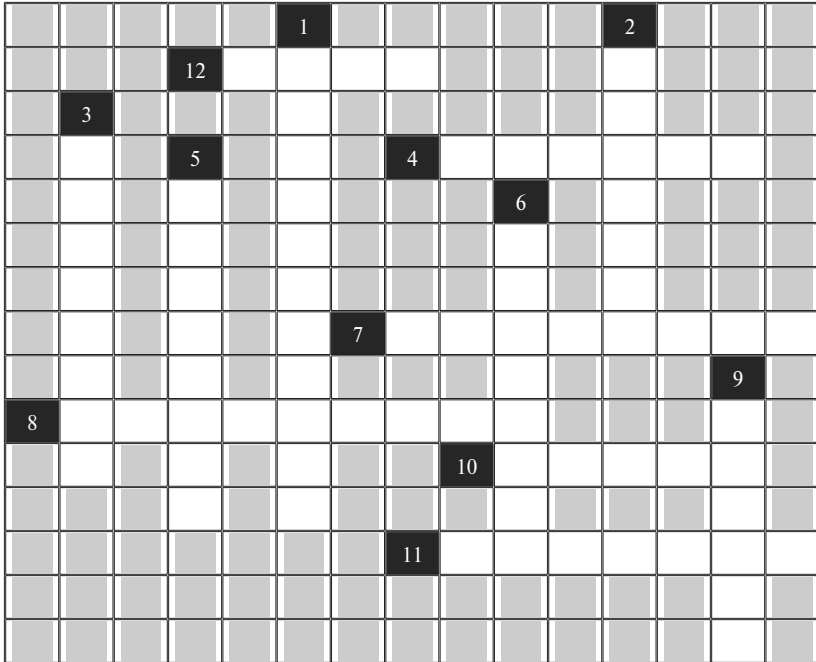


1.2. Give Russian equivalents for the expressions in bold. Learn them by heart.

1. ...it didn't **make any sense to me**.
2. With the influence of the dress her personality **had also undergone a change**.
3. "I thought he knew something about breeding, but he wasn't **fit to lick my shoe**."
4. I knew he **was below me**.



1.3. Do the crossword.



Down

1. unwilling or unable to believe sth
2. frighten, scare
3. careful in what you say or do so that not to offend sb
5. very popular
6. to come very close to being sth; to be next to sth
9. to close into a tight ball, especially in anger

Across

4. consider or think of sth
7. to come to feel, realise or understand sth
8. detailed and complicated, having many parts or details
10. to be repulsive or very unpleasant
11. to charm
12. to pass the tongue over sth to make it wet or taste it



1.4. Fill in the gaps with suitable words in the correct form. You can use some of the words more than once.

MODEL: I *perceived* a slight change in his attitudes.

1. "Here?" said Kate giving him a(n) _____ look.
2. These are the areas _____ on the Black Sea.
3. Good secretaries are always _____.
4. He _____ us suspiciously.
5. He was always very _____ about his love affairs.
6. He _____ his fists in anger.
7. I _____ a change in his behaviour.
8. I was _____ by the smell.
9. It _____ to buy the most up-to-date version.
10. He was a chauffeur, and in the normal way of things, he was _____ me now.
11. She felt an anxiety _____ on hysteria.
12. She had prepared a very _____ meal.
13. Some children _____ a complete change when they become teenagers.
14. The buildings were all made of white stone, built carefully with _____ details, as if every family lived in a miniature castle.
15. The explosion _____ the horse.
16. The happy family scene had _____ him.
17. This sentence doesn't _____.



1.5. Make up a story using the words and phrases from the KEY VOCABULARY list.

DISCUSSION



2.1. World War I, the Jazz Age and Prohibition are the three key elements, which predetermine the setting of the novel. Check how much you know about them. Put the facts from the box into the correct column and explain your choice.

bootlegging (unlawful supplying of alcohol) European conflict
 popular musical genre pleasure-seeking July 1914 – November 1918
 1920–1933 accelerated America's industrial production
 a reaction to the First World War the economic boom of the 1920s
 a ban on making and selling alcohol

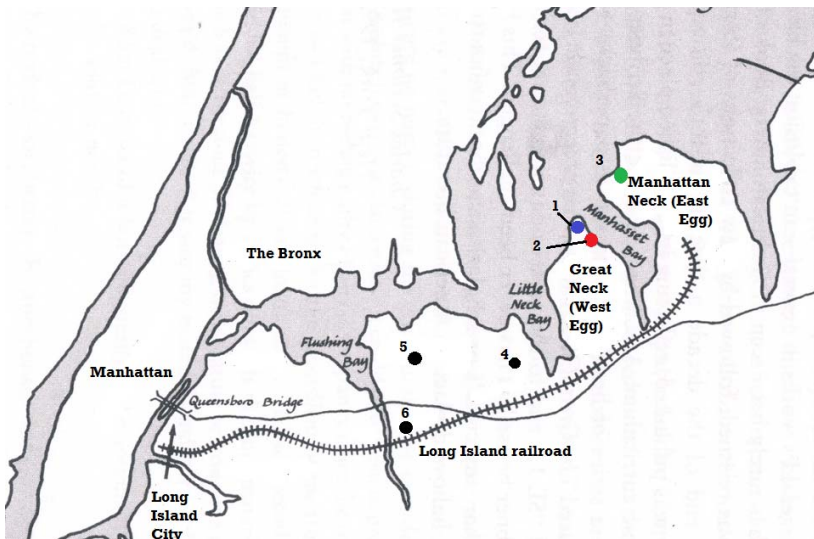
The First World War	The Jazz Age (or “The Roaring 20s”)	Prohibition



2.2. Reread the description of the “valley of the ashes” at the beginning of the chapter. Write out adjectives and comment on the images and the atmosphere.



2.3. Look at the map of New York and Long Island. Do the tasks under it.



A. Match the places below to the objects on the map (1–6).

Valley of Ashes	Gatsby’s house	Nick’s house	The Buchanan’s house
T.J. Eckleberg billboard	Wilson’s garage/house		

B. Match the places on the map to their descriptions from the book.

<p>A</p> <p>The interior was unprosperous and bare; the only car visible was the dust-covered wreck of a Ford which crouched in a dim corner.</p>	<p>B</p> <p><i>About half way between West Egg and New York the motor-road hastily joins the railroad and runs beside it for a quarter of a mile, so as to shrink away from a certain desolate area of land.</i></p>
<p>C</p> <p><i>But above the grey land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg are blue and gigantic—their retinas are one yard high. They look out of no face but, instead, from a pair of enormous yellow spectacles which pass over a nonexistent nose. Evidently some wild wag of an oculist set them there to fatten his practice in the borough of Queens, and then sank down himself into eternal blindness or forgot them and moved away. But his eyes, dimmed a little by many paintless days under sun and rain, brood on over the solemn dumping ground.</i></p>	<p>D</p> <p><i>This is a valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens where ashes take the forms of houses and chimneys and rising smoke and finally, with a transcendent effort, of men who move dimly and already crumbling through the powdery air. Occasionally a line of grey cars crawls along an invisible track, gives out a ghostly creak and comes to rest, and immediately the ash-grey men swarm up with leaden spades and stir up an impenetrable cloud which screens their obscure operations from your sight.</i></p>

<p>E</p> <p>I lived at West Egg, the—well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them.</p>	<p>F</p> <p>My own house was an eye-sore, but it was a small eye-sore, and it had been overlooked, so I had a view of the water, a partial view of my neighbor's lawn, and the consoling proximity of millionaires—all for eighty dollars a month.</p>
<p>G</p> <p>The one on my right was a colossal affair by any standard—it was a factual imitation of some Hotel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool and more than forty acres of lawn and garden. It was Gatsby's mansion.</p>	<p>H</p> <p><i>Their house was even more elaborate than I expected, a cheerful red and white Georgian Colonial mansion overlooking the bay. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens—finally when it reached the house drifting up the side in bright vines as though from the momentum of its run. The front was broken by a line of French windows, glowing now with reflected gold, and wide open to the warm windy afternoon, and Tom Buchanan in riding clothes was standing with his legs apart on the front porch.</i></p>
<p>I</p> <p>Across the courtesy bay the white palaces of fashionable East Egg glittered along the water</p>	<p><i>his legs apart on the front porch.</i></p>



2.4. In pairs / small groups, discuss the answers for the questions below.

1. What is your impression of Myrtle? How does her behaviour change depending on the place and the clothes she's wearing?
2. Why do you think Tom insist on Nick meeting "his girl"?

3. (*At the party*) What does Nick learn about the relations between Tom and Daisy and Mr. and Mrs. Wilson? Who tell him about it? What of it, does he perceive to be true/false?

4. Read the lines from the novel.

“Neither of them can stand the person they’re married to.”

“Can’t they?”

“Can’t STAND them.” She looked at Myrtle and then at Tom. “What I say is, why go on living with them if they can’t stand them? If I was them I’d get a divorce and get married to each other right away.”

Why do you think they don’t change anything in the situation?

5. How does the party end for Myrtle?



2.5. Speak about Myrtle and Daisy comparing and contrasting them with the help of the plan below.

- **Physical appearance**
- **Family life**
- **Attitude to the husband**
- **Love life**
- **Background**

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the KEY VOCABULARY words and expressions;**
- explain the differences and similarities between the main female characters of the novel;**
- speak about the historical background of the novel.**

LESSON 12

Chapter 3

At this stage you will discuss the facts and rumours about the main character.

KEY VOCABULARY



- | | |
|-----------------------------|--------------------------------|
| ▪ crate (n) | ▪ shiver (v) |
| ▪ fortnight (n) | ▪ be under the impression that |
| ▪ buffet (buffet table) (n) | ▪ impetuously (adv) |
| ▪ know sth from sth (v) | ▪ notorious (adj) |
| ▪ seize sth (v) | ▪ sinister (adj) |
| ▪ majestic (adj) | ▪ shrug one's shoulders |
| ▪ in the vicinity | |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.



1.2. Give Russian equivalents for the expressions in **bold**. Learn them by heart.

1. **It was on the tip of my tongue** to ask his name
2. ...I'd got a strong impression that he **was picking his words with care**.
3. He told me once he **was an Oxford man**.
4. ...the fact that he was not drinking helped **to set him off from his guests**.
5. "**Don't give it another thought**, old sport."
6. I know very little about driving—**next to nothing**.
7. "**No harm in trying**."

8. For a while I **lost sight of** Jordan Baker..
9. “They’ll **keep out of my way,**” she insisted. “**It takes two to make an accident.**”
10. ...first I had **to get myself** definitely **out of that tangle** back home.



1.3. Translate the phrases below.

- 1) в непосредственной близости от больницы; поблизости нет ни одного ресторана
- 2) выхватить ружье у к.-л.; схватить к.-л. за руку
- 3) дрожать от холода, возбуждения; вздрогнуть при мысли
- 4) отличить правду от лжи; отличать добро от зла
- 5) зловещая тишина, улыбка; что-то зловещее в ее словах
- 6) слегка пожать плечами; беззаботно пожать плечами
- 7) убедить к.-л. в ч.-л.; обеспечивать безопасность
- 8) через 2 недели, 2 недели назад
- 9) два ящика с апельсинами; упаковать в ящик
- 10) заплатить за фуршет; организовать фуршет
- 11) величественный жест, памятник, замок
- 12) импульсивное поведение, человек; поспешное решение



1.4. Explain the differences between the words and phrases below.

- 1) to seize sth – to take sth
- 2) to shiver – to shake
- 3) to be under the impression that – to have an impression that
- 4) sinister – dangerous
- 5) to shrug one’s shoulders – to straighten one’s shoulders
- 6) to know sth from sth – to recognize
- 7) a crate – a box
- 8) majestic – royal
- 9) impetuous – passionate



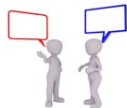
1.5. Reread the quotations from the book in task 1.2 and recall the situations they refer to.



1.6. Work with a partner. Make up a story / a conversation using the phrases below.

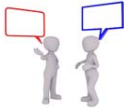
- on the tip of one's tongue
- pick one's words with care
- give sth another thought
- next to nothing
- loose sight of
- keep out of sb's way

DISCUSSION



2.1. In pairs / small groups, discuss the answers for the questions below.

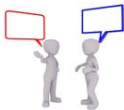
1. Which event in Gatsby's life does the chapter describe? Is it typical of his life style? Why? Why not?
2. Why do you think Fitzgerald describes the party (in the passage beginning "*By seven o'clock the orchestra has arrived*") in the present tense?
3. Which details in its description are suggestive of the host's wealth?
4. How can you describe the general atmosphere of the party? What kind of people does Nick see there? Why do you think they attend Gatsby's parties?



2.2. Gatsby party game.

Situation. You are one of the guests at Mr. Jay Gatsby's party and you are greatly intrigued by the mysterious host. Get a role card (one of the cards on pages 109–110), study it carefully and make sure you can remember the quote on it. As you mingle with the other guests, find people who fit each of the categories below and record what they tell you (see the bingo board on page 108).

1. Find people who have heard a rumour about Gatsby and ask what they heard.
2. Find people who have seen or interacted with Gatsby and ask what they learned about him.
3. Find someone who can give you a fact about Gatsby (not an opinion) and ask what they know.



2.3. In pairs discuss the facts and rumours you have collected in the previous task. Which of them seem more realistic?



2.4. A. Study the quotes below and decide whose impression of Gatsby does each of them present, Nick's or Jordan's.

"I wondered if the fact that he was not drinking helped to set him off from his guests, for it seemed to me that he grew more correct as the fraternal hilarity increased."

"...he told me once he was an Oxford man. [...] However, I don't believe it."

"I was looking at an elegant young roughneck, a year or two over thirty, whose elaborate formality of speech just missed being absurd."

"...my eyes fell on Gatsby, standing alone on the marble steps and looking from one group to another with approving eyes. His tanned skin was drawn attractively tight on his face and his short hair looked as though it were trimmed every day."

"Some time before he introduced himself I'd got a strong impression that he was picking his words with care."

B. What kind of person do these impressions create? Discuss with a partner.



2.5. Describe two incidents involving automobiles in this chapter. What role do automobiles seem to play in the novel so far?

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- name the facts and rumours circulating in the society about Gatsby.

LESSON 13

Chapter 4

At this stage you will talk about the main characters' past.

KEY VOCABULARY



- | | |
|--------------------------|---------------------------------|
| ▪ urgent (adj) | ▪ hand sth to sb |
| ▪ proprietor (n) | ▪ gambler (n) |
| ▪ interrupt (v) | ▪ engrossed in sth |
| ▪ be aware of sth | ▪ coincidence (n) |
| ▪ incredulity (n) | ▪ catch a glimpse of sth |
| ▪ somber (adj) | |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.



1.2. Give Russian equivalents for the expressions in **bold**. Learn them by heart.

1. a man **reputed to be** her chauffeur
2. “My family all died and I **came into** a good deal of money.”
3. I was **promoted to be a major** and every **Allied** government gave me a **decoration...**
4. ...for a moment I was sorry I'd ever **set foot upon** his overpopulated lawn.
5. I think that, **except for my presence**, he would have taken one short glance beneath our own table.
6. ...she **wasn't on speaking terms with** her family for several weeks.



1.3. Some of the definitions for the words below contain mistakes. Find the mistakes and correct them.

MODEL: came into some money – earn *inherit* some money

coincidence	the fact of two things happening at the same time on purpose
engrossed in sth	so interested or involved in something that you give it all your attention
gambler	a person who risks money on a card game, horse race, etc.
incredulity	ability to believe something
proprietor	the owner of a thing
somber	light in colour
aware of sth	knowing or realizing something
a glimpse	look at somebody/something for a long time
to hand sth to sb	to take something from somebody
to interrupt	to say or do something that makes somebody continue what they are saying or doing
urgent	that needs to be dealt with or happen immediately



1.4. Give 2 more words to collocate with the words below.

- 1) urgent *information*
- 2) proprietor of *the hotel*
- 3) to interrupt *a conversation*
- 4) to be aware of *the risk*
- 5) somber *eyes*
- 6) to hand sb *a book*
- 7) engrossed in *conversation*
- 8) *strange* coincidence



1.5. Translate the sentences below into English.

1. Я не знал, что он игрок. 2. Я должен встретиться с собственником гостиницы и лично вручить ему это письмо. 3. Он унаследовал состояние после смерти дяди. 4. Я мельком видел его две недели назад и был поражен мрачным выражением его лица. 5. К его большому удивлению, его назначили начальником. 6. Он не общается с родственниками уже два года. 7. Они были слишком поглощены разговором, чтобы заметить ее. 8. Извините, что прерываю вас, но мне нужно сказать вам пару слов. 9. Это просто совпадение, что мы оказались здесь в одно и то же время. 10. Думаю, что если бы не ты, он бы не остался в этом доме ни на секунду.

DISCUSSION



2.1. A. Make up sentences using the model.

MODEL: *He saw me looking with admiration at his car.*

- Nick / catch sight of / Tom / sit at the table across the crowded restaurant.
- Nick / have a glimpse of / Mrs. Wilson / do sth at the garage pump.
- Nick / hear / the young ladies / call Gatsby a bootlegger.
- Nick / listen to / Gatsby / tell the story of his past.

Nick / not see / Gatsby / disappear.

Nick / notice / a strange look of embarrassment / appear in Gatsby's eyes.

Nick / notice / Gatsby / look at him sideways.

Nick / see / Gatsby's gorgeous car / appear on this drive.

Nick and Gatsby / see / a dead man / pass in a hearse heaped with flowers.

B. Put the sentences in order according to the events of the first part of the chapter.



2.2. A. Work in pairs, write down as many facts from Gatsby's story about his past as you can on separate slips of paper, shuffle them and then give them to another group.

B. Get the facts from Gatsby's life from your partners and arrange them into a lifeline.

C. Study the facts and answer the questions below.

1. Which of them seemed improbable to Nick?
2. Which material evidence does Gatsby use to prove his words?
3. Do you yourself believe the story? Why or why not?



2.3. In pairs / small groups, discuss the answers for the questions below.

1. Who is Meyer Wolfshiem? Where does Nick meet him?
2. What story from his past life did he tell Nick? What does it suggest about him and his occupation?

3. What did Gatsby tell Nick about Meyer Wolfshiem? How does Nick react?
4. What does Gatsby's friendship with Meyer Wolfshiem imply about his own background?



2.4. In pairs, discuss why the objects in the pictures below are significant for the story. What do they prove?



2.5. Using indirect speech, retell the story of the past on behalf of Jordan, Daisy, Gatsby, or author. Do not forget about the possible differences in interpretation of the events.

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- relate the events of the main characters' past.

LESSON 14

Chapters 5, 6

At this stage you will discuss the relationships between the main characters.

KEY VOCABULARY



- | | |
|--------------------|--------------------------|
| ▪ cut sb off (v) | ▪ affect sb (v) |
| ▪ take a short cut | ▪ urge (v) |
| ▪ cease (v) | ▪ stand out (v) |
| ▪ topple (v) | ▪ in oblivion |
| ▪ reveal (v) | ▪ bootlegger (n) |
| ▪ inherit (v) | ▪ linger (somewhere) (v) |
| ▪ legacy (n) | ▪ recover sth (v) |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.



1.2. Give Russian equivalents for the expressions in **bold**. Learn them by heart.

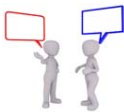
1. It wouldn't take up much of your time.
2. I've got my hands full.
3. It was a **random shot**, and yet the reporter's instinct was right.
4. So I **took advantage of** this short halt, while Gatsby, **so to speak**, **caught his breath**, to clear this set of misconceptions away.
5. "**She's much obliged**, I'm sure."
6. Daisy began to **sing with the music** in a husky, rhythmic whisper.
7. "And I think I'll **make a point of** finding out."



1.3. Fill in the gaps with suitable words and expressions.

MODEL: He ***made a point of*** becoming a CEO and was steadily moving towards his goal.

1. He often drinks himself into _____.
2. She almost _____ from the ladder.
3. She _____ a fortune from her father.
4. She is the heir to a _____ of £1 million.
5. She _____ him to stay.
6. She _____ me _____ in the middle of our conversation.
7. She's the sort of person who _____ in a crowd.
8. The bird's song _____ abruptly.
9. The doctors did not _____ the truth to him.
10. The police eventually _____ the stolen paintings.
11. The smell from the fire still _____ in the house hours later.
12. They were deeply _____ by the news of her death.
13. I _____ of closing all the windows before leaving the house.
14. She _____ of the children's absence to tidy their rooms.



1.4. Discuss the situations when a person can use the phrases below.

- It wouldn't take up much of your time.
- I've got my hands full.
- It was a random shot.
- I'd like to catch my breath.
- I'm so much obliged to you.



1.5. Make up a conversation using the words below.

cut sb off	take a short cut	reveal	inherit	legacy
affect sb	urge	stand out	recover sth	

DISCUSSION



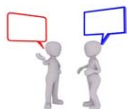
2.1. In pairs / small groups, discuss the answers for the questions below.

1. What does Gatsby offer Nick in return for Nick's cooperation in inviting Daisy to his house? How does Nick react and why?
2. How does Gatsby change when he knows that Nick will invite Daisy?
3. What does Gatsby reply when Nick asks him how he makes his money? Why does Nick find that significant?
4. Why do you think Daisy sobs when Gatsby shows her his shirts?
5. What is the weather like in this chapter? How does it reflect on the emotional climate of Gatsby and Daisy?



2.2. Get ready to describe the emotions of the characters in the situations below.

- Gatsby's emotions before Daisy's arrival.
- Gatsby's emotions during Daisy's visit.
- Daisy's emotions during her visit.
- Daisy's emotions at Gatsby's house.
- Gatsby's emotions at Gatsby's house.

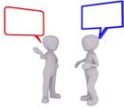


2.3. Decide whether the statements about Gatsby's life story (ch. 6) are true or false.

MODEL: Jay Gatsby came from a prosperous family. **F**

1. James Gatz was Jay Gatsby's father.
2. Gatsby's parents were unsuccessful farmers.
3. Gatsby humbly accepted his parents' lifestyle.

4. Gatsby went to Oxford.
5. He had enough money to pay for his education in college.
6. Dan Cody was a millionaire who left Gatsby a legacy.
7. Gatsby spent a year on his yacht.
8. Gatsby owed Cody his skills and knowledge, which made him the man he was.



2.4. Make up a conversation between Daisy and Tom Buchannan about their impressions after Gatsby's party.



2.5. WRITING. Reread the three final paragraphs of chapter 6 and answer the question below in writing.

What is Daisy for Gatsby?

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- explain the nature of the relationships between the characters.

LESSON 15

Chapter 7

At this stage you will investigate a crime described in the novel.

KEY VOCABULARY



- | | |
|------------------|---------------------|
| ▪ dismiss sb (v) | ▪ stifling (adj) |
| ▪ broiling (adj) | ▪ with reluctance |
| ▪ husky (adj) | ▪ put on the brakes |
| ▪ with an effort | ▪ despicable (adj) |
| ▪ coupe (n) | ▪ commotion (n) |
| ▪ frown (v) | ▪ conspire (v) |
| ▪ inquire (v) | |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.



1.2. Give Russian equivalents for the expressions in bold. Learn them by heart.

1. **Something was up.**
2. but every one near by, including the woman, suspected me **just the same.**
3. “But it’s so hot,” insisted Daisy, **on the verge of tears.** “And everything’s so confused.”
4. Wilson was so sick that he looked guilty, unforgivably guilty—as if he had just **got some poor girl with child.**
5. I realized that her eyes, wide with jealous terror, were fixed not on Tom, but on Jordan Baker, whom she **took to be his wife.**
6. They were **out in the open** at last and Gatsby was content.

7. “**Once in a while I go off on a spree** and make a fool of myself, but I always come back, and in my heart I love her all the time.”
8. “He and this Wolfshiem bought up a lot of side-street drug stores here and in Chicago and **sold grain alcohol over the counter.**”
9. **For all I knew** he was going to rob the house in a moment.



1.3. Translate the phrases (on the right) using the given constructions (on the left).

to be up	<ul style="list-style-type: none"> ▪ что случилось? ▪ что-то случилось
just the same	<ul style="list-style-type: none"> ▪ я все равно люблю его ▪ выглядеть точно так же ▪ он все равно опасен
on the verge of	<ul style="list-style-type: none"> ▪ на грани истерики ▪ на краю могилы ▪ на грани катастрофы
to take to be	<ul style="list-style-type: none"> ▪ принять за оригинал ▪ считать дураком ▪ принять за его отца
out in the open	<ul style="list-style-type: none"> ▪ действовать открыто ▪ обсуждать в открытую ▪ быть у всех на виду
once in a while	<ul style="list-style-type: none"> ▪ платить время от времени ▪ выигрывать время от времени ▪ выпивать время от времени
sell over the counter	<ul style="list-style-type: none"> ▪ продавать алкоголь из-под полы ▪ продавать лекарства без рецепта
for all I knew	<ul style="list-style-type: none"> ▪ и ты тоже, насколько мне известно ▪ это мог быть и ты, насколько я знаю ▪ все, что я знаю, — это то, что он плохой человек
go off on a spree	<ul style="list-style-type: none"> ▪ он ходил налево, но всегда возвращался в семью ▪ время от времени я сбиваюсь с пути



1.4. Make up a story using the phrases below.

- | | |
|--|--|
| <ul style="list-style-type: none">• to be up• on the verge of• to take to be• out in the open• once in a while | <ul style="list-style-type: none">• for all I knew• go off on a spree• get a girl with a child• just the same |
|--|--|



1.5. Translate the sentences below into English.

1. Извините, я сегодня хриплю, горло болит.
2. Он сердито нахмурился, всем своим видом показывая свое возмущение.
3. Я позвонил на станцию, чтобы узнать, во сколько отправляется поезд.
4. И все же она считает, что ее уволили несправедливо.
5. Здесь так душно, откройте, пожалуйста, окно.
6. В конце концов они неохотно согласились на наше предложение.
7. Услышав какую-то суматоху наверху, я пошел выяснить, в чем дело.
8. Я нажал на тормоз и остановился.
9. Их обвинили в заговоре против короля.
10. Она чуть не расплакалась, но усилием воли взяла себя в руки и вышла встречать гостей.
11. Насколько мне известно, все приняли ее за вашу любовницу.

DISCUSSION



2.1. In pairs / small groups, discuss the answers for the questions below.

1. Why does Gatsby stop giving parties?
2. When does Tom first realize that Daisy loves Gatsby?

3. Why is Myrtle Wilson upset when she sees Tom and Jordan?
4. Why does George Wilson lock Myrtle in the bedroom?
5. How does Gatsby characterize Daisy's voice? What do you think he means by this?
6. Who do you think wins the "battle" between Tom and Gatsby at the Plaza?
7. Why does Tom insist that Daisy go home with Gatsby? What do you think this tells us about Tom's character and his relationship with Daisy?
8. What indications are there at the end of the chapter that Tom and Daisy are going to stay together despite his philandering and her love for Gatsby?
9. At the end of the chapter, Gatsby is standing alone, looking out at Daisy's house. Where else in the novel does he do this? How is this different?



2.2. QUEST ON CHAPTER 7.

Reread the chapter doing one of the tasks below and then present your findings to the class.

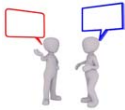
- Trace Tom's behaviour and reactions before, during and after he discovered that Gatsby and Daisy's affair. You may want to use the grid below.

	Quotation (key words and phrases)	Comment
Before		
During		
After		

- Because Nick is the narrator, we only learn what happens on the trip into New York in Tom's car. What do you imagine takes place in Gatsby and Daisy's car? What do they talk about? Create a brief piece of dialogue.
- Chapter 7 is the climax of the novel. How does Fitzgerald create the unbearable tension in this chapter? Pay attention to the weather, character moods and conversations, etc.

- All the characters react very differently to Myrtle’s death. Record and analyse their reactions. What does it tell us about them?

Character	How do they behave?	Why?
Tom		
George		
Jordan		
Nick		
Gatsby		
Daisy		
Others		



2.3. GAME. Myrtle Wilson’s Death Investigation

Situation. Myrtle Wilson has just been found dead on the side of the road in front of her husband’s garage. Work as a team to figure out what happened.

Task. You must determine what happened to Myrtle Wilson, how it happened, and what you predict will happen next in this story. Use the book to solve this crime. **Every piece of evidence you use must be cited with a page number.** Otherwise, your evidence won’t be considered as valid.

Stage 1

Choose one of the roles below and read the instructions carefully.

Crime Scene Investigator

Make a list of the physical evidence that was found at the crime scene.

Medical Examiner

Describe the victim’s physical condition.

Witnesses

There are several witnesses to this crime. Choose any witness (or more than 1) from chapter 7 and testify as that person.

Detective

Get ready to summarise all physical evidence that was found and the witness words that will help solve this case.

Reader

As a reader of *The Great Gatsby*, explain what additional evidence we discover about the crime and the events that led to the death in chapter 7.

Stage 2

Work with the text of the novel to “collect your evidence”.

Stage 3

Meet as a group.

- Take turns presenting your evidence.
- Considering all the evidence you’ve gathered, decide what will happen next in the novel.

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- express my opinion about Myrtle’s death and its causes.

LESSON 16

Chapter 8

At this stage you will write an article reporting an event from the novel.

KEY VOCABULARY



- | | |
|-------------------------------|----------------------|
| ▪ lean (against sth) (v) | ▪ incoherent (adj) |
| ▪ inexplicable (adj) | ▪ muttering (n) |
| ▪ bulkiness (n) (bulky (adj)) | ▪ dog leash |
| ▪ swivel chair | ▪ morbid (adj) |
| ▪ abruptly (adv) | ▪ window pane |
| ▪ hang up (v) | ▪ a leg of a compass |
| ▪ rock (v) | |



1.1. Study the words and expressions in the **KEY VOCABULARY** section. Give their Russian equivalents. Learn them by heart.



1.2. Give Russian equivalents for the expressions in **bold**. Learn them by heart.

1. He was **clutching at some last hope** and I couldn't bear to shake him free.
2. ...he let her believe that he was **a person from much the same stratum as herself**—that he was fully able to take care of her. **As a matter of fact** he had no such facilities—
3. ...but now he found that **he had committed himself to the following of a grail**.

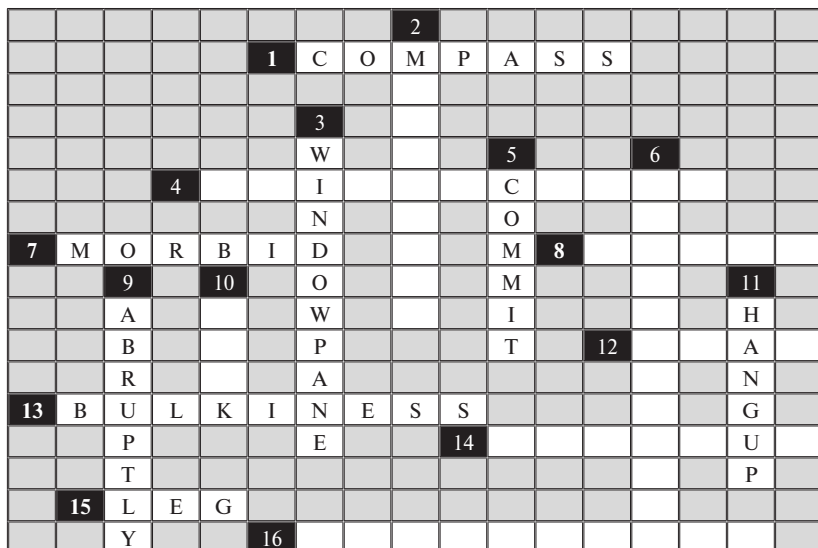


1.3. Work in pairs. Each of you has only half of the words. Help each other to fill in the rest of the words asking your partner to explain their meanings in English.

Student A. Look at the crossword below.

Student B. Look at the crossword on page 107.

A.



1.4. Translate into Russian paying attention to the meanings of words and phrases from the KEY VOCABULARY.

- 1) *to lean against* the wall, the desk; *to lean back*, forward
- 2) *inexplicable* reason, mystery, anger
- 3) *bulky* sweater, guy, coat, figure
- 4) stop *abruptly*, interrupt *abruptly*, end *abruptly*
- 5) *to hang up* on sb; *to hang up* the receiver
- 6) *to rock* the cradle, in a chair
- 7) *incoherent* words, muttering, speech

- 8) *mutter* under your breath, in a dream
- 9) dog *leash*, leather *leash*, narrow *leash*
- 10) *morbid* look, curiosity, interest, society



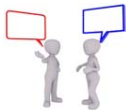
1.5. Recall the situations the sentences in task 1.2 refer to and explain the meanings of the phrases.

DISCUSSION



2.1. In pairs / small groups, discuss the answers for the questions below.

1. What does Gatsby tell Nick the night of the accident? Why?
2. Did Gatsby want to go to Oxford? Why?
3. What would you say is the principal reason for Daisy's appeal to Gatsby?
4. How do you think Wilson got Gatsby's name? Does any evidence in this chapter point to a particular person?
5. How does Nick characterize Gatsby's state of mind before he is killed?



2.2. Work in pairs. Make up the plan of chapter 8 and give it to another group. Take turns retelling the chapter using the plan from your partners.



2.3. Work individually. Get ready to speak on the points below. Then present your opinion to other students.

- How does Wilson spend the night after the accident?
- What evidence had Wilson found that his wife was having an affair?
- What do the eyes of Dr Eckleburg symbolise to Wilson?



2.4. WRITING. A. Write a short newspaper article reporting Gatsby's death. Write 100–150 words.

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- write an article relating the circumstances of Gatsby's death.

LESSON 17

Chapter 9

At this stage you will:

- revise the events of the novel;
- write an alternative ending for it.

KEY VOCABULARY



- | | |
|----------------------|-------------------------|
| ▪ swear (v) | ▪ cemetery (n) |
| ▪ butler (n) | ▪ wipe (v) |
| ▪ dismayed (adj) | ▪ straightforward (adj) |
| ▪ ajar (adj) | ▪ grab sth (v) |
| ▪ scrutinize sth (v) | ▪ grasp sth (v) |
| ▪ solemn (adj) | ▪ current (n) |



1.1. Study the words and expressions in the KEY VOCABULARY section. Give their Russian equivalents. Learn them by heart.



1.2. Give Russian equivalents for the expressions in bold. Learn them by heart.

1. “I raised him up out of nothing, **right out of the gutter**”.
2. We **were so thick** like that in everything—
3. ...four or five servants and the postman from West Egg in Gatsby’s station wagon, all **wet to the skin**.
4. That fellow **had it coming** to him.



1.3. Match the words to their meanings.

- | | |
|--------------------|--|
| 1. swear <i>i</i> | <i>a) (of a door) slightly open</i> |
| 2. butler | <i>b) an area of land used for burying dead people, especially one that is not beside a church</i> |
| 3. dismayed | <i>c) feeling shocked and disappointed</i> |
| 4. ajar | <i>d) happening now</i> |
| 5. scrutinize | <i>e) honest and open; not trying to trick somebody or hide something</i> |
| 6. solemn | <i>f) serious or sad</i> |
| 7. cemetery | <i>g) the main male servant in a large house</i> |
| 8. wipe | <i>h) to look at or examine somebody/something carefully</i> |
| 9. straightforward | <i>i) to promise that you are telling the truth</i> |
| 10. grab | <i>j) to remove dirt, liquid, etc. from something by using a cloth, your hand, etc.</i> |
| 11. grasp | <i>k) to take or hold somebody/something with your hand suddenly, firmly or roughly</i> |
| 12. current | <i>l) to understand something completely</i> |



1.4. Fill in the gaps with suitable prepositions where necessary.

MODEL: I think he had it coming to him.

1. He grasped ____ my hand and shook it warmly. 2. He left the room leaving the door ____ ajar. 3. He swam ____ the shore ____ a strong current. 4. He was buried ____ a private cemetery. 5. He was quite straightforward ____ us ____ the difficulties involved. 6. He wiped the sweat ____ his forehead. 7. I made a solemn promise that I would return ____ time. 8. It was no surprise when she left him—everyone knew he had it coming ____ him. 9. Jim grabbed a cake ____ the plate. 10. On my way home from school, I was caught in a shower and got wet ____ the skin. 11. Please wipe your feet ____ the mat. 12. She grabbed ____ the child's

hand and ran. 13. She looked ____ the solemn faces of the children. 14. She made me swear ____ our kid's life that I'd stop gambling. 15. The statement was carefully scrutinized ____ publication. 16. They failed to grasp ____ the importance of his words. 17. You haven't grown up since I took you ____ the gutter. 18. You know, he and Ormond used to be thick ____ thieves until they fell out.



1.5. Paraphrase the italicised parts of the sentences below using the key vocabulary words.

MODEL: I think he *deserved everything that happened to* him. – I think he ***had it coming to*** him.

1. He left the door *slightly open* to let the fresh air in. 2. Carefully *study* all the facts before taking a decision. 3. Agitated, he *took* the pensile from the table and ran out of the room. 4. I can't forget his *troubled* expression when he heard the news. 5. No mater how hard I tried I couldn't *understand* the message of his speech. 6. His parents are buried in the local *grave yard*. 7. He *gave a serious oath* to remain loyal to the king. 8. The *frank* answer left no doubts in my soul. 9. He entered the hall *cleaning* his glasses with a piece of cloth.

DISCUSSION



2.1. In pairs / small groups, discuss the answers for the questions below.

1. What motive of the murder is given to the public?
2. What can we guess about Gatsby's business from the telephone call from Chicago?
3. What makes Gatsby's father so proud of his son?
4. What makes Nick feel ashamed of Gatsby?

5. What does Tom tell Nick about when they meet in October? Does he regret what he has done?



2.2. Look at the pictures and say which episodes and characters from the novel they are associated with.



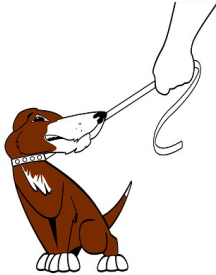
A



B



C



D



E



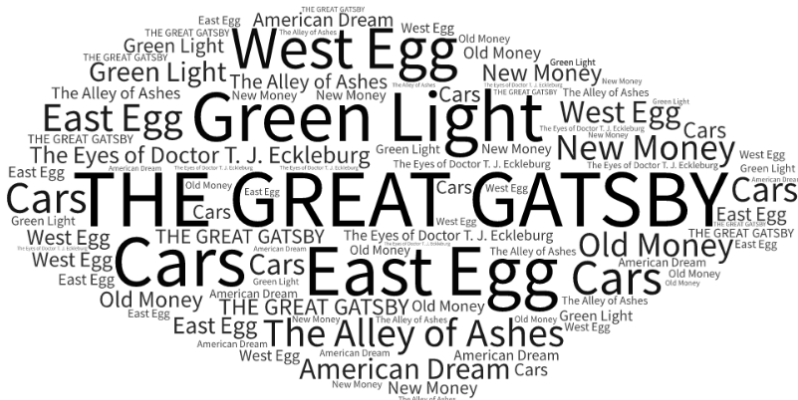
F



2.3. The chapters in the novel are not titled. With a partner, suggest your titles for the chapter. Then compare your ideas with those of other students.



2.4. The word cloud below includes the major symbols of *The Great Gatsby*. In pairs, take turns speaking on their meaning. Then compare your ideas with other students.



2.5. Work individually. Choose one of the topics below and get ready to present your answer to the class.

1. Why is first-person narrative an effective and appropriate way of telling this story?
2. Discuss the title of the book. In what way is *Gatsby* “great”?
3. An epigraph is a quotation at the beginning of a work that reflects on that work. How does the epigraph to *The Great Gatsby* reflect on *Gatsby*’s story?
4. Compare and contrast the character of Daisy and Myrtle Wilson.
5. Discuss the relationship between Nick and Jordan Baker. How does it reflect, if at all, on the story of *Gatsby* and Daisy?

6. How does Nick characterize Tom and Daisy at the end of the book?
What has each of them “smashed” during the course of the novel?
7. As a reader, how do you feel about the ending of the story?



2.6. WRITING. Suggest an alternative ending to the novel.
Write 250–300 words.

CHECK YOURSELF

Tick the things you can do.



I CAN:

- use the **KEY VOCABULARY** words and expressions;
- narrate the main events of the novel.

STOP AND CHECK

Lessons 1–4 Mini-test 1



1. Give Russian equivalents

- 1) to make a row
- 2) to conceal sth
- 3) to despise sb for sth
- 4) to do sb a favour
- 5) to feel at ease
- 6) be fed up with
- 7) disdain
- 8) exaggeration

2. Give English equivalents

- 9) противостоять соблазну
- 10) упрекать
- 11) уступать к.-л.
- 12) оправдывать к.-л.
- 13) делать украдкой
- 14) робость
- 15) отталкивающий
- 16) монастырь

3. Give synonyms

- 17) to feel up to doing sth
- 18) to mince one's words
- 19) leave well alone
- 20) to make a scene
- 21) to keep your temper in check
- 22) not to make head or tail of sth

Lessons 5–6
Mini-test 2



1. Give Russian equivalents

- 1) frail
- 2) malicious
- 3) grave
- 4) attachment
- 5) to repent
- 6) to supervise
- 7) adultery
- 8) at all costs

2. Give English equivalents

- 9) ужасный
- 10) изолятор
- 11) уродливый
- 12) обширный
- 13) предок
- 14) мыть полы
- 15) дать обет
- 16) продолжить работу

3. Give synonyms

- 17) full in the face
- 18) be blind to sth
- 19) shorthanded
- 20) peace of mind

Lessons 7–8

Mini-test 3



1. Give Russian equivalents

- 1) orderly
- 2) delirium
- 3) futile
- 4) martyr
- 5) resignation
- 6) broadminded
- 7) outrage
- 8) to feign

2. Give English equivalents

- 9) сопротивляемость
- 10) неохотный
- 11) компенсировать
- 12) ценить
- 13) претендовать
- 14) погрузившийся в размышления
- 15) отвратительный
- 16) имеющий право

3. Give synonyms

- 17) to keep sb from brooding
- 18) to mind your own business
- 19) to take for granted
- 20) head over ears

Lessons 9–12

Mini-test 4



1. Give Russian equivalents

- 1) murmur
- 2) contempt
- 3) to occur
- 4) to regard
- 5) to clench
- 6) to assure
- 7) discreet
- 8) elaborate

2. Give English equivalents

- 9) лишенный ч.-л.
- 10) сжать кулаки
- 11) воспринимать
- 12) иметь спрос
- 13) посетить лекцию
- 14) рассматривать ч.-л.
- 15) выходить на реку
- 16) очаровывать

3. Give synonyms

- 17) permanent
- 18) to overlook a mistake
- 19) to repel
- 20) not to make sense to sb

Lessons 13–15

Mini-test 5



1. Give Russian equivalents

- 1) urgent
- 2) proprietor
- 3) to hand sth to sb
- 4) to urge
- 5) legacy
- 6) to linger
- 7) to dismiss
- 8) commotion

2. Give English equivalents

- 9) игрок
- 10) прерывать
- 11) мрачный
- 12) открывать
- 13) контрабандист
- 14) выделяться
- 15) с неохотой
- 16) душный

3. Give synonyms

- 17) to come into some money
- 18) to be on speaking terms with
- 19) oblivion
- 20) once in a while

Lessons 16–17

Mini-test 6



1. Give Russian equivalents

- 1) to lean
- 2) explicable
- 3) abruptly
- 4) window pane
- 5) legacy
- 6) to scrutinize
- 7) cementry
- 8) solemn

2. Give English equivalents

- 9) повесить трубку
- 10) качать
- 11) бессвязный
- 12) циркуль
- 13) клясться
- 14) дворецкий
- 15) вытирать
- 16) течение

3. Give synonyms

- 17) to clutch at the last hope
- 18) as a matter of fact
- 19) be thick
- 20) straightforward

PAIR WORK ACTIVITIES

LESSON 8



1.5.

Student B

Each of you has only half of the words. Help each other to fill in the rest of the words asking your partner to explain their meanings in English.

B

						1				2									
										F									
										E									
		3								I									
										G									
		4	B	R	O	A	D	M	I	N	D	E	D						
					5														6
										8									S
		7								D									U
		10								E				11					R
9		O								S									R
		U								P									E
		T				12	R	E	S	I	G	N	A	T	I	O	N		
		R								C									D
		13	A							A									E
		G								B									R
		E								L									
			14	C	O	M	E	O	V	E	R								

LESSON 16



1.3.

Student B


Each of you has only half of the words. Help each other to fill in the rest of the words asking your partner to explain their meanings in English.

B

								2										
					1			M										
								U										
							3	T										
								T		5				6				
				4	S	W	I	V	E	L	C	H	A	I	R			
									R					N				
7									I			8	L	E	A	S	H	
				9			10							X			11	
					R				G					P				
					O								12	L	E	A	N	
					C									I				
13					K									C				
											14	S	T	R	A	T	U	M
															B			
				15											L			
							16	I	N	C	O	H	E	R	E	N	T	

GROUP WORK ACTIVITIES

Gatsby Party Bingo Board

Rumour	Rumour	Rumour
Rumour		Rumour
Fact		Rumour
Fact		Person
Fact		Person
Fact		Person

Gatsby Party Role Cards

<p>YOU HAVE HEARD A RUMOUR ABOUT GATSBY:</p> <p>“they say he’s a nephew or cousin of Kaiser Wilhelm’s. That’s where all his money comes from.”</p>	<p>YOU HAVE HEARD A RUMOUR ABOUT GATSBY:</p> <p>“Somebody told me they thought he killed a man once.”</p>
<p>YOU HAVE HEARD A RUMOUR ABOUT GATSBY:</p> <p>“...he was a German spy during the war. [...] I heard that from a man who knew all about him, grew up with him in Germany.”</p>	<p>YOU HAVE HEARD A RUMOUR ABOUT GATSBY:</p> <p>“...he was in the American army during the war. [...] I heard that from a man who knew all about him, grew up with him in Germany.”</p>
<p>YOU HAVE HEARD A RUMOUR ABOUT GATSBY:</p> <p>“He’s just a man named Gatsby.”</p>	<p>YOU HAVE HEARD A RUMOR ABOUT GATSBY:</p> <p>“He’s a bootlegger. [...] One time he killed a man who had found out that he was nephew to Von Hindenburg and second cousin to the devil.”</p> <p><i>(Von Hindenburg was a major German military leader and politician who eventually became the second president of Germany)</i></p>

<p>YOU HAVE INTERACTED WITH GATSBY:</p> <p>“I’m scared of him. I’d hate to have him get anything on me.”</p>	<p>YOU HAVE INTERACTED WITH GATSBY:</p> <p>“He doesn’t want trouble with <i>anybody</i>.”</p>
<p>YOU HAVE INTERACTED WITH GATSBY:</p> <p>“When I was here last I tore my gown on a chair, and he asked me my name and address – inside of a week I got a package from Croirer’s with a new evening gown in it.” <i>(Croirer’s is the name of the shop)</i></p>	<p>YOU KNOW A FACT ABOUT GATSBY:</p> <p>He was “in the Seventh Infantry until June nineteeneighteen”</p>
<p>YOU KNOW A FACT ABOUT GATSBY:</p> <p>“...he was in the American army during the war.”</p>	<p>YOU KNOW A FACT ABOUT GATSBY:</p> <p>“...he was in the American army during the war.”</p>

FURTHER READING

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KEYS FOR THE EXERCISES

PART 1 LESSON 2

1.4

1. —	3. up	5. for	7. to	9. about	11. to	13. about
2. to	4. —	6. to	8. —	10. round	12. on	14. to

LESSON 3

1.4

						I											
						C											
				2	W	O	R	S	H	I	P						
						N						3					
						S						S					
			4	R	5	T	I	M	I	D	I	T	Y				
	6			E		R							E				
	O			P		A		8	7	T	E	A	S	E			
	F			U		I		G					L				
	F			L		N		R					T				
9	E	X	A	S	P	E	R	A	T	E			H				
	N			I		D		T									
	D			V				I									
				E			10	F	A	V	O	U	R				
								Y									

LESSON 4

1.4

m	s	e	c	o	n	d	r	a	t	e	e
o	o	x	x	a	d	e	d	o	r	u	p
c	s	a	c	r	i	f	i	c	e	a	d
k	k	g	o	s	s	r	t	l	n	c	i
k	c	g	n	n	d	i	s	m	u	n	e
t	n	e	v	f	a	e	c	a	n	e	o
c	e	r	e	g	i	n	e	c	o	e	l
e	n	a	n	c	n	c	a	o	n	r	i
e	t	t	t	d	c	p	e	p	f	c	c
t	e	i	n	f	e	c	t	e	d	c	n
c	c	o	m	m	o	n	p	l	a	c	e
c	o	n	t	e	m	p	t	u	o	u	s

1.5

1. make	4. keep	7. have
2. make	5. be	8. do
3. make	6. hold	9. give

1.6

1. mocking	8. contemptuous
2. commonplace	9. make a clean breast
3. disdain	10. sacrificed
4. an exaggeration	11. have no inkling
5. cope with	12. couldn't make head or tail out of
6. got infected	13. keep her temper in check
7. bring charges	14. sane

LESSON 5

1.5

<p>1. moved 2. malicious 3. infirmary 4. grave 5. compassion 6. disposal 7. frail</p>	<p>8. burden 9. sober 10. inoculate 11. austere 12. hideous 13. awe 14. take</p>
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1.6

<p>1. All ... but one 2. do away with</p>	<p>3. burden 4. blind to</p>	<p>5. full in 6. compassion</p>	<p>7. made blunders</p>
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LESSON 6

1.4

s	a	v	i	e	v	r	s	t	r
t	n	o	p	r	e	s	u	m	e
s	c	w	e	a	r	y	p	p	s
o	e	a	d	u	l	t	e	r	y
a	s	c	r	i	b	e	r	o	p
s	t	s	d	e	a	v	v	f	e
c	o	n	v	i	c	t	i	o	n
r	r	e	p	e	n	t	s	u	r
a	t	t	a	c	h	m	e	n	t
s	o	s	o	d	w	v	y	d	c

1.5

<p>1. at 2. to</p>	<p>3. to 4. for</p>	<p>5. – 6. to</p>	<p>7. – 8. –</p>	<p>9. – 10. –</p>
------------------------	-------------------------	-----------------------	----------------------	-----------------------

1.6

1. ascribed some qualities to me	4. supervise	7. ancestors	10. at all costs
2. committed adultery	5. attachment	8. made a vow to	11. profound
3. scrub the floors	6. convictions	9. resume her work	12. repented

LESSON 7

1.4

1. on	3. at	5. for	7. in	9. for	11. with
2. —	4. to	6. to	8. about	10. on	12. as

LESSON 8

1.4

1. surrendered	3. condemned	5. provide	7. outrage	9. resignation
2. feigning	4. entitle	6. despicable	8. claim	10. reflection

PART 2 LESSON 10

1.3

1. contempt	5. it occurred to me	9. sophisticated
2. devoid of	6. murmur	10. to drift
3. hint	7. permanent	11. to overlook a mistake
4. irrelevant	8. prominent	12. to overlook the bay

1.4

1. j	4. b	6. g	8. e	10. k	12. d
2. c	5. f	7. a	9. l	11. i	13. h
3. m					

LESSON 11

1.3

					l						2			
		12	l	i	c	k					s			
	3			n							t			
	d		5	c		4	r	e	g	a	r	d		
	i		i	r				6		r				
	s		n	e				b		t				
	c		d	d				o		l				
	r		e	u	7	p	e	r	c	e	i	v	e	
	e		m	l				d				9		
8	e	l	a	b	o	r	a	t	e				c	
	t		n	u				10	r	e	p	e	l	
			d	s					o				e	
							11	e	n	c	h	a	n	t
													c	
													h	

1.4

1. incredulous	5. discreet	9. makes sense	13. undergo
2. bordering	6. clenched	10. below	14. elaborate
3. in demand	7. perceived	11. bordering	15. startled
4. regarded	8. repelled	12. elaborate	16. enchanted
			17. make sense

LESSON 13

1.3

coincidence	the fact of two things happening at the same time by chance, in a surprising way
engrossed in sth	so interested or involved in something that you give it all your attention
gambler	a person who risks money on a card game, horse race, etc.
incredulity	inability to believe something
proprietor	the owner of a business, a hotel, etc.
somber	dark in colour; sad and serious
aware of sth	knowing or realizing something
a glimpse	look at somebody/something for a very short time, when you do not see the person or thing completely
to hand sth to sb	to pass or give something to somebody
to interrupt	to say or do something that makes somebody stop what they are saying or doing
urgent	that needs to be dealt with or happen immediately

LESSON 14

1.3

1. oblivion	5. urged	9. reveal	12. affected
2. toppled	6. cut / off	10. recovered	13. made a point
3. inherited	7. stands out	11. lingered	14. took advantage
4. legacy	8. ceased		

2.3

1. F	3. F	5. F	7. T
2. T	4. T	6. T	8. T

LESSON 16

1.3

							2												
					1	C	O	M	P	A	S	S							
								U											
								T											
					3	W		T		5				6					
			4	S	W	I	V	E	L	C	H	A	I	R					
						N		R		O			N						
7	M	O	R	B	I	D		I		M	8	L	E	A	S	H			
		9		10		O		N		M			X		11				
		A		R		W		G		I			P		H				
		B		O		P				T		12	L	E	A	N			
		R		C		A							I		N				
13	B	U	L	K	I	N	E	S	S					C		G			
		P				E			14	S	T	R	A	T	U	M			
		T												B		P			
		15	L	E	G									L					
		Y			16	I	N	C	O	H	E	R	E	N	T				

LESSON 17

1.3

1. i	3. c	5. h	7. b	9. e	11. l
2. g	4. a	6. f	8. j	10. k	12. d

1.4

1. – 2. – 3. to / against 4. in 5. with / about 6. from	7. on 8. on 9. from 10. to 11. on 12. –	13. at 14. on 15. before 16. – 17. out of 18. as
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GLOSSARY

A

a bird in the hand is worth two in the bush	<i>лучше синица в руках, чем журавль в небе</i>
abandon /ə'bændən/ <i>v</i>	<i>покидать, оставлять</i>
abruptly /ə'brʌpt.li/ <i>adv</i>	<i>резко, неожиданно</i>
achieve /ə'tʃi:v/ <i>v</i>	<i>достигать, добиваться</i>
adultery /ə'dʌl.təri/ <i>n</i>	<i>измена, адюльтер</i>
advantage /əd'vɑ:ntɪdʒ/ <i>n</i>	<i>преимущество</i>
take ~ of	<i>воспользоваться ч. -л.</i>
affect /ə'fekt/ <i>v</i>	<i>влиять</i>
aim at /eɪm/ <i>phrasal verb</i>	<i>намереваться</i>
ajar /ə'dʒɑ:/ <i>adj</i>	<i>приоткрытый</i>
all but three	<i>все, кроме трех</i>
allied /'æli.aɪd/ <i>adj</i>	<i>союзный</i>
all thumbs	<i>неуклюжий, неловкий</i>
ambulance /'æm.bjʌ.ləns/ <i>n</i>	<i>скорая помощь</i>
amends /ə'mendz/ <i>n</i>	<i>компенсация</i>
make ~ for sth	<i>компенсировать</i>
ancestor /'æn.ses.tə/ <i>n</i>	<i>предок</i>
appreciate /ə'pri:ʃi.eɪt/ <i>v</i>	<i>ценить</i>
as a matter of fact	<i>само собой разумеющееся</i>
ascribe /ə'skraɪb/ <i>v (sth to sb)</i>	<i>приписывать (к.-л. ч.-л.)</i>
assignment /ə'saɪn.mənt/ <i>n</i>	<i>задание</i>
at all costs	<i>любой ценой</i>
at ease	<i>расслабленный</i>
attachment /ə'tætʃ.mənt/ <i>n</i>	<i>привязанность</i>
aught /ɔ:t/ <i>pronoun</i>	<i>ничто</i>
austere /ɔ:'stiə/ <i>adj</i>	<i>суровый, аскетичный</i>
aware /ə'veə/ <i>adj (of sth)</i>	<i>осознающий, понимающий (ч.-л.)</i>
awe /ɔ:/ <i>n</i>	<i>благоговейный страх</i>

B

baptize /ˌbæpˈtaɪz/ <i>v</i>	<i>крестить</i>
bargain /ˈbɑːɡɪn/ <i>v</i>	<i>торговаться</i>
be in for sth	<i>меня/его и т. д. ожидает что-либо</i>
be up <i>phrasal verb</i>	<i>происходить</i>
bear /beə/ <i>v</i> (bore, borne / born)	<i>нести</i>
bearer /ˈbeə.rə/ <i>n</i>	<i>носильщик</i>
beggar /ˈbeg.ə/ <i>n</i>	<i>нищий</i>
blame /bleɪm/ <i>v</i>	<i>винить</i>
Blessed Virgin (the) /ˌbles.ɪd ˈvɜː.dʒɪn/	<i>Святая Дева</i>
blot /blɒt/ <i>n</i>	<i>пятно</i>
bootlegger /ˈbuːt.leg.ə/ <i>n</i>	<i>контрабандист</i>
border /ˈbɔː.də/ <i>v</i> (on sth)	<i>граничить (с)</i>
brake /breɪk/ <i>n</i>	<i>тормоз</i>
put on the ~s	<i>нажать на тормоза</i>
bread-winner /ˈbred.wɪnər/ <i>n</i>	<i>кормилец</i>
broadminded /ˌbrɔːdˈmaɪn.dɪd/ <i>adj</i>	<i>широких взглядов</i>
broiling /ˈbrɔɪ.lɪŋ/ <i>adj</i>	<i>очень жаркий, кипящий</i>
brood /bruːd/ <i>v</i>	<i>размышлять</i>
buffet /ˈbʊf.ɪ/ <i>n</i>	<i>фушет</i>
bulkiness /ˈbʌlk.i.nəs/ <i>n</i>	<i>громоздкость</i>
bulky /ˈbʌl.ki/ <i>adj</i>	<i>громоздкий</i>
burden /ˈbɜː.dən/ <i>v</i>	<i>отягощать</i>
~ed with sb/sth	<i>отягощенный ч. -л.</i>
butler /ˈbʌt.lə/ <i>n</i>	<i>дворецкий</i>

C

cancer /ˈkæn.sə/ <i>n</i>	<i>рак</i>
canvass /ˈkæn.vəs/ <i>n</i>	<i>холст</i>
cash /kæʃ/ <i>n</i>	<i>мелкая китайская монета</i>
catch one's breath	<i>затаить дыхание</i>
Catholic /ˈkæθ.əl.ɪk/ <i>n</i>	<i>католик</i>
cease /siːs/ <i>v</i>	<i>перестать</i>
cemetery /ˈsem.ə.tri/ <i>n</i>	<i>кладбище</i>

charge /tʃɑːdʒ/ <i>n</i>	обвинение
bring ~s against sb	выдвинуть обвинения
chasm /'kæzəm/ <i>n</i>	глубокая трещина, расщелина
Church of England (the)	Англиканская церковь
claim /kleɪm/ <i>n</i>	требование
to make ~ on sb/sth	претендовать на
clan /klæn/ <i>n</i>	клан
clench /klentʃ/ <i>v</i>	сжимать
~ one's fists	~ кулаки
clutch /klʌtʃ/ <i>v</i>	цепляться
~ at last hope	~ за надежду
coffin /'kɒf.ɪn/ <i>n</i>	гроб
coincidence /kəʊ'ɪn.sɪ.dəns/ <i>n</i>	совпадение
come into /kʌm/ <i>phrasal verb</i>	унаследовать
come over /kʌm/ <i>phrasal verb</i>	найти на к.-л. (что на тебя нашло)
commit /kə'mɪt/ <i>v</i>	совершить
commit oneself to /kə'mɪt/	посвятить себя ч.-л.
commonplace /'kɒm.ən.pleɪs/ <i>adj</i>	банальный, обычный
commotion /kə'məʊ.ʃən/ <i>n</i>	суматоха
compasses /'kʌm.pəsəz/ <i>n</i>	циркуль
compassion /kəm'pæʃ.ən/ <i>n</i> (for sb)	сочувствие (к к.-л.)
conceal /kən'si:l/ <i>v</i>	скрывать
concise /kən'saɪs/ <i>adj</i>	точный, краткий
condemn /kən'dem/ <i>v</i>	осуждать
conduct /kən'dʌkt/ <i>v</i>	проводить
consequence /'kɒn.sɪ.kwəns/ <i>n</i>	последствие
of no ~	неважный
conspire /kən'spaɪə/ <i>v</i>	замышлять
constrained /kən'streɪnd/ <i>adj</i>	натянутый
contempt /kən'tempt/ <i>n</i>	презрение
contemptuous /kən'temp.tʃu.əs/ <i>adj</i>	презрительный
contribute /kən'trɪb.ju:t/ <i>v</i>	вносить вклад
convent /'kɒn.vənt/ <i>n</i>	женский монастырь

convey /kən'vei/ <i>v</i>	<i>передавать</i>
conviction /kən'vɪk,ʃən/ <i>n</i>	<i>убеждение</i>
cope /kəʊp/ <i>v</i> (with sth)	<i>справляться (с)</i>
co-respondent /,kəʊ.rɪ'spɒn.dənt/ <i>n</i>	<i>соответчик</i>
count /kaʊnt/ <i>n</i> (on sb)	<i>рассчитывать (на)</i>
coupe /'ku:.peɪ/ <i>n</i>	<i>купе (двухместная машина)</i>
crate /kreɪt/ <i>n</i>	<i>ящик</i>
cross /krɒs/ <i>n</i>	<i>крест</i>
cross /krɒs/ <i>v</i>	<i>креститься</i>
crucifixion /kru:.sə'fɪk,ʃən/ <i>n</i>	<i>распятие</i>
current /'kʌr.ənt/ <i>n</i>	<i>течение</i>
cut sb off /kʌt/ <i>phrasal verb</i>	<i>прерывать</i>

D

decade /'dek.eɪd/ /dek'eɪd/ <i>n</i>	<i>десятилетие</i>
decoration /,dek.ə'reɪ.ʃən/ <i>n</i>	<i>награда</i>
delirium /dɪ'lɪr.i.əm/ <i>n</i>	<i>бред</i>
demand /dɪ'mɑ:nd/ <i>n</i>	<i>спрос</i>
be in ~	<i>иметь ~</i>
despicable /dɪ'spɪk.ə.bəl/ <i>adj</i>	<i>ужасный, мерзкий</i>
despise /dɪ'spaɪz/ <i>v</i> (~ sb for sth)	<i>презирать (к.-л. за ч.-л.)</i>
destiny /'des.tɪ.ni/ <i>n</i>	<i>богиня судьбы; Парки</i>
detain /dɪ'teɪn/ <i>v</i>	<i>задерживать</i>
devoid of /dɪ'vɔɪd/ <i>adj</i>	<i>лишенный ч.-л.</i>
discharge /dɪs'tʃɑ:dʒ/ <i>v</i> (~ from the army)	<i>увольнять (из армии)</i>
discreet /dɪ'skri:t/ <i>adj</i>	<i>сдержанный, осторожный</i>
disdain /dɪs'deɪn/ <i>n</i>	<i>презрение</i>
dismayed /dɪ'smeɪd/ <i>adj</i>	<i>встревоженный</i>
dismiss /dɪ'smɪs/ <i>v</i>	<i>распускать</i>
disposal /dɪ'spəʊ.zəl/ <i>n</i>	<i>распоряжение</i>
at sb's ~	<i>в чьем-либо ~</i>
do away with <i>phrasal verb</i>	<i>избавиться от</i>
domestic /də'mes.tɪk/ <i>adj</i>	<i>домашний</i>

dote on /dəʊt/ <i>phrasal verb</i>	обожать
drear /'driə/ <i>adj</i>	тоскливый
drift /drɪft/ <i>v</i>	медленно двигаться
duty /'dʒu:ti/ <i>n</i>	долг

E

edge /edʒ/ <i>n</i>	край, грань
elaborate /i'ləb.ə.r.ət/ <i>adj</i>	изысканный, тщательный
embassy /'em.bə.si/ <i>n</i>	посольство
enchant /ɪn'tʃɑ:nt/ <i>v</i>	очаровывать
engrossed /ɪn'grəʊst/ <i>adj (in)</i>	поглощенный (ч.-л.)
enroll /ɪn'roul/ <i>v</i>	записываться
entitled /ɪn'taɪ.təld/ <i>adj (to)</i>	имеющий право (на)
every cloud has a silver lining	нет худа без добра
exaggeration /ɪg'zædʒ.ə.reɪt/ <i>n</i>	преувеличение
exasperate /ɪg'zɑ:spə.reɪt/ <i>v</i>	раздражать
except for /ɪk'sept/ <i>prep</i>	за исключением
exile /'ek.saɪl/ /'eg.zaɪl/ <i>n</i>	ссылка

F

faithful /'feɪθ.fəl/ <i>adj (to sb)</i>	верный (к.-л.)
fall to /fɔ:l/ <i>phrasal verb (fell, fallen)</i>	увлечься
fame /feɪm/ <i>n</i>	слава
fascinating /'fæs.ə.neɪ.tɪŋ/ <i>adj</i>	захватывающий
fascination /'fæs.ə'neɪ.ʃən/ <i>n</i>	очарование
favour /'feɪ.və/ <i>n</i>	одолжение
do sb a ~	сделать к.-л. ~
fed up /,fed 'ʌp/ <i>adj (with)</i>	пресыщенный (ч.-л.)
feel up to <i>phrasal verb</i>	быть в настроении ч.-л. делать
feign /feɪn/ <i>v</i>	симулировать, притворяться
file /faɪl/ <i>v</i>	подавать документы
Grail /'greɪl/ <i>n (follow a ~)</i>	Грааль, ч.-л. несбыточное
for all I knew	насколько мне известно
fortnight /'fɔ:tnaɪt/ <i>n</i>	две недели
frail /freɪl/ <i>adj</i>	хрупкий, хилый

front /frʌnt/ <i>n</i>	фронт
frown /fraʊn/ <i>v</i>	хмуриться
frustration /frʌs'treɪʃən/ <i>n</i>	разочарование, расстройство
~ of one's hopes	крушение надежд
fuel /'fju:əl/ <i>v</i>	разжигать, подогреть (страсти)
full in the face	прямо в лицо
full-time /,fʊl'taɪm/ <i>adj</i>	занимающий полный рабочий день
futile /'fju:taɪl/ <i>adj</i>	беспольный, тщетный
G	
gambler /'gæmblə/ <i>n</i>	игрок
get one's hands full	хлопот полон рот
get oneself out of	выбраться, выпутаться
get round sb <i>phrasal verb</i>	уговорить
get sb with child	сделать ребенка
give it another thought	подумать еще раз
give sb away <i>phrasal verb</i>	выдать (секрет)
give sb heart to heart talk	поговорить по душам
give sb a piece of one's mind	высказать все, что думаешь
glimpse /glɪmps/ <i>n</i>	быстрый взгляд, мимолетная картина
catch a ~ of	заметить
go from bad to worse	ухудшаться
go off on a spree	пускаться во все тяжкие
grab /græb/ <i>v</i>	хватать
grace /greɪs/ <i>n</i>	благодать
grasp /grɑ:sp/ <i>v</i>	схватывать, сжимать
gratify /'grætɪfaɪ/ <i>v</i>)	удовлетворять, радовать
~ one's wish	удовлетворять все желания
grave /greɪv/ <i>adj</i>	серьезный
greed /gri:d/ <i>n</i>	жадность
gutter /'gʌtə/ <i>n</i>	сточная канава

H

hand /hænd/ <i>v</i> (~ sth to sb)	подавать
hang up /hæŋ/ <i>phrasal verb</i>	вешать трубку

have it coming to	<i>нарваться</i>
have no ear for music	<i>не иметь музыкального слуха</i>
head over ears	<i>по уши</i>
hideous /'hɪdiəs/	<i>уродливый, отвратительный</i>
hint /hɪnt/ <i>n</i>	<i>намек</i>
hint /hɪnt/ <i>v</i>	<i>намекать</i>
hold one's tongue	<i>заткнуться, попридержаться язык</i>
hurt sb's feelings	<i>ранить, обидеть</i>
husky /'hʌski/ <i>adj</i>	<i>хриплый</i>

I

if the worst come to the worst	<i>в худшем случае</i>
impetuously /ɪm'petʃ.u.əs.li/ <i>adv</i>	<i>спонтанно</i>
importunate /ɪm'pɔ:.tʃə.nət/ <i>adj</i>	<i>назойливый</i>
incoherent /,ɪnkəʊ'hɪərənt/ <i>adj</i>	<i>бессвязный</i>
incredulity /,ɪnkrə'dju:ləti/	<i>недоверие</i>
incredulous /ɪn'kredʒələs/ <i>adj</i>	<i>недоверчивый, скептический</i>
inexplicable /,ɪnɪk'splɪkəbl/ <i>adj</i>	<i>необъяснимый</i>
infect /ɪn'fekt/ <i>v</i>	<i>заражать</i>
get ~	<i>заражаться</i>
infirmary /ɪn'fɜ:məri/ <i>n</i>	<i>больница; лазарет, изолятор</i>
inherit /ɪn'herɪt/ <i>v</i>	<i>наследовать, получать в наследство</i>
inkling /'ɪŋklɪŋ/	<i>идея</i>
have an ~ of	<i>иметь представление, подозревать</i>
inoculate /ɪ'nɒk.jə.leɪt/ <i>v</i>	<i>прививаться</i>
inquire /ɪn'kwaɪə/ <i>v</i>	<i>спрашивать, интересоваться</i>
intelligence /ɪn'telɪdʒəns/ <i>n</i>	<i>разведка</i>
interrupt /,ɪntə'rʌpt/ <i>v</i>	<i>прерывать, перебивать</i>
irrelevant /ɪ'reləvənt/ <i>adj</i>	<i>не имеющий отношения к чему-либо</i>
it takes two	<i>требуются двое</i>

J

justice /'dʒʌstɪs/ <i>n</i>	<i>справедливость</i>
do sb ~	<i>отдавать должное кому-либо/ чему-либо</i>
justify /'dʒʌstɪfaɪ/ <i>v</i>	<i>объяснять, находить оправдание</i>

K

keep a tight hold on your nerves	<i>держат себя в руках</i>
keep one's temper in check	<i>держат себя в руках</i>
keep out of sb way	<i>держат подальше от</i>
keep sth from sb /ki:p/ <i>phrasal verb</i>	<i>скрывать что-либо от кого-либо</i>
know sth from sth /nəʊ/ <i>phrasal verb</i>	<i>отличать</i>
know which side your bread is buttered	<i>понимать свою выгоду</i>

L

lean against sth /li:n/ <i>phrasal verb</i>	<i>прислоняться к чему-либо, облокачиваться на что-либо</i>
leash /li:ʃ/ <i>n</i>	<i>поводок</i>
leave well alone	<i>оставить все как есть</i>
legacy /'legəsi/ <i>n</i>	<i>наследство</i>
let the dead bury their dead	<i>пусть мертвые хоронят своих мертвецов</i>
lick /lɪk/ <i>v</i>	<i>лизать, облизывать</i>
linger /'lɪŋgə/ <i>v</i>	<i>задерживаться, не исчезать полностью</i>
link /lɪŋk/ <i>v</i>	<i>связывать, соединять</i>
lookout /'lʊkaʊt/ <i>n</i>	<i>мнение</i>
lose sight of	<i>упускать что-либо из виду</i>
lucid /'lu:sɪd/ <i>adj</i>	<i>четкий, понятный</i>
lump /lʌmp/ <i>n</i>	<i>кусок, глыба</i>
have a ~ in her throat	<i>ком в горле</i>
lurk /lɜ:k/ <i>v</i>	<i>таиться, скрываться</i>

M

majestic /mə'dʒestɪk/ <i>adj</i>	<i>величественный</i>
blunder /'blʌndə/ <i>n</i>	<i>промах</i>
make a ~	<i>совершить ~</i>
make a clean breast of	<i>рассказать правду</i>
make a point of	<i>считать обязательным для себя</i>
make a scene	<i>устроить сцену</i>
make head or tail	<i>разобраться, понять</i>

make sense	<i>иметь смысл</i>
malicious /mə'liʃəs/ <i>adj</i>	<i>злбный</i>
mansion /'mænjən/ <i>n</i>	<i>особняк</i>
many waters cannot quench love	<i>большие воды не могут потушить любви</i>
marry sb for convenience	<i>жениться по расчету</i>
martyr /'mɑ:tər/ <i>n</i>	<i>мученик</i>
mercy /'mɜ:si/ <i>n</i>	<i>милосердие</i>
have ~ on sb	<i>сжалиться над к.-л.</i>
mimic /'mimik/ <i>v</i>	<i>пародировать; передразнивать</i>
mince one's words (not to ~)	<i>стесняться в выражениях (не ~)</i>
mind one's own business	<i>заниматься своим делом</i>
miss one's market	<i>залежаться (о товаре)</i>
missionary /'mɪʃənəri/ <i>n</i>	<i>миссионер</i>
mock /mɒk/ <i>v</i>	<i>осмеивать, насмехаться</i>
morbid /'mɔ:bid/ <i>adj</i>	<i>нездоровый, болезненный</i>
Mother Superior (the)	<i>мать настоятельница</i>
move /mu:v/ <i>v</i>	<i>трогать, волновать</i>
murmur /'mɜ:mər/ <i>n</i>	<i>приглушенный шум, шепот</i>
murmur /'mɜ:mər/ <i>v</i>	<i>шептать, бормотать</i>
mutter /'mʌtər/ <i>v</i>	<i>бормотать, брюзжать</i>
N	
nag /næg/ <i>v</i>	<i>пилить, ворчать</i>
next to nothing	<i>почти ничего</i>
notorious /nəʊ'tɔ:riəs/ <i>adj</i>	<i>пользующийся дурной славой, печально известный</i>
O	
obligatory /ə'blɪgətəri/ <i>adj</i>	<i>обязательный, необходимый</i>
obliged /ə'blɪdʒd/ <i>adj</i>	<i>обязанный сделать что-либо</i>
oblivion /ə'blɪviən/ <i>n</i>	<i>забвение, бессознательное состояние</i>
in ~	<i>в ~</i>
obscure /əb'skjʊər/ <i>adj</i>	<i>невразумительный, непонятный</i>
obstetric clerk /ɒb'stɛtrɪk kla:k /	<i>акушер</i>
obstinacy /'ɒb.stɪ.nə.si/ <i>n</i>	<i>упрямство</i>

occur to sb /ə'kɜ:r/ *phrasal verb*
offend /ə'fend/ *v*
on speaking terms with
on the tip of one's tongue
on the verge of tears
once in a while
orderly /'ɔ:dəli/ *n*
out in the open
out of the frying pan into the fire
out of the question
outbreak /'aʊtbreɪk/ *n*
outrage /'aʊtreɪdʒ/ *v*
overlook /,əʊvə'lɒk/ *v*
 ~ a mistake
 ~ the bay

приходить в голову
обижать, оскорблять
разговаривать с к.-л.
вертеться на языке
на грани слез
иногда, изредка
санитар
в открытую
из огня да в полымя
об этом не может быть и речи
вспышка, начало
возмущать
не замечать; выходить
пропустить ошибку
выходить на залив

P

pane /peɪn/ *n*
pang /pæŋ/ *n*
 give sb a ~
peace of mind
perceive /pə'si:v/ *v*
permanent /'pɜ:mənənt/ *adj*
pick one's words with care
prayer /preə/ *n*
preacher /'pri:tʃə/ *n*
precaution /pri'kɔ:ʃən/ *n*
 take ~s
prevent /pri'vent/ *v*
profound /prə'faʊnd/ *adj*
Prohibition /,prəʊhɪ'bɪʃən/ *n*
prominent /'prɒmɪnənt/ *adj*
promote to be a major

оконное стекло
прилив, приступ (какого-либо чувства)
причинять острую боль
спокойствие
воспринимать, считать
постоянный
тщательно подбирать слова
молитва
проповедник; Екклезиаст
предосторожность
принимать меры предосторожности
предотвращать, препятствовать
глубокий, серьезный
сухой закон
известный, выдающийся
произвести в майоры

proprietor /prə'praɪətər/ <i>n</i>	владелец
provide /prəʊ'vaɪd/ <i>v</i> (for)	предоставлять, обеспечивать (к.-л.)
pull oneself together /pʊl/ <i>phrasal verb</i>	взять себя в руки
pull sb's leg	морочить голову
put on airs	напускать важность
put oneself in somebody else's shoes	поставить себя на ч.-л. место
put sb off /pʊt/ <i>phrasal verb</i>	отмахнуться, отделаться от к.-л.

R

random /'rændəm/ <i>adj</i>	произвольный, случайный
a ~ shot	выстрел наугад, попытка
razor /'reɪzər/ <i>n</i>	бритва
reason with sb /'ri:zən/ <i>phrasal verb</i>	(раз)убеждать к.-л.
reconcile oneself to /'rekənsaɪl/ <i>phrasal verb</i>	примириться с чем-либо
recount /rɪ'kaʊnt/ <i>v</i>	рассказывать
recover sth /rɪ'kʌvər/ <i>v</i>	возвращать, получать обратно
reflection /rɪ'flekʃən/ <i>n</i>	размышление
regard /rɪ'gɑ:d/ <i>v</i>	считать, рассматривать
reject /rɪ'dʒekt/ <i>v</i>	отклонять
relate /rɪ'leɪt/ <i>v</i>	рассказывать, описывать
reluctance /rɪ'lʌktəns/ <i>n</i>	нежелание
with ~	с ~
reluctant /rɪ'lʌktənt/ <i>adj</i>	делающий что-либо неохотно
remote /rɪ'məʊt/ <i>adj</i>	отдаленный, дальний
repel /rɪ'pel/ <i>v</i>	вызывать отвращение, неприязнь
repent /rɪ'pent/ <i>v</i>	раскаиваться
reproach /rɪ'prəʊtʃ/ <i>n</i>	упрек, укор
repulsive /rɪ'pʌlsɪv/ <i>adj</i>	отвратительный
reputed /rɪ'pjʊ:tɪd/ <i>adj</i>	предполагаемый, считающийся
resignation /,rezɪg'neɪʃən/ <i>n</i>	смирение
resist /rɪ'zɪst/ <i>v</i>	сопротивляться, противиться
resistance /rɪ'zɪstəns/ <i>n</i>	сопротивление
resume /rɪ'zju:m/ <i>v</i>	возобновлять(ся)

reveal /rɪ'vi:l/ <i>v</i>	<i>раскрывать, показывать</i>
rock /rɒk/ <i>v</i>	<i>качать(ся)</i>
row /raʊ/ <i>n</i>	<i>шумная ссора, скандал</i>
make, kick up ~	<i>устроить</i> ~
rush /rʌʃ/ <i>v</i>	<i>торопить(ся), быстро доставлять</i>

S

sacrifice /'sækrɪfaɪs/ <i>v</i>	<i>жертвовать</i>
sane /seɪn/ <i>adj</i>	<i>в здоровом уме, нормальный</i>
scandal /'skændəl/ <i>n</i>	<i>скандал</i>
make, kick up ~	<i>устроить</i> ~
scrub /skrʌb/ <i>v</i>	<i>скрести, мыть</i>
~ the floors	<i>~ полы</i>
scrutinize /'skru:tɪnaɪz/ <i>v</i>	<i>тщательно проверять, рассматривать</i>
second-rate /,sekənd'reɪt/ <i>adj</i>	<i>второразрядный</i>
seek /si:k/ <i>v</i> (sought)	<i>искать</i>
seize /si:z/ <i>v</i>	<i>хватать</i>
sell over the counter	<i>продавать из-под полы, нелегально</i>
set foot upon	<i>ступать, приходить</i>
set sb off from sb	<i>выделять к.-л.</i>
shiver /'ʃɪvər/ <i>v</i>	<i>дрожать</i>
short cut /'ʃɔ:tkʌt/ <i>n</i>	<i>путь напрямик</i>
take a ~	<i>срезать путь</i>
shorthanded /,ʃɔ:t'hændɪd/ <i>adj</i>	<i>недостаточно рабочей силы</i>
shrug /ʃrʌg/ <i>v</i> (~ one's shoulders)	<i>пожимать плечами</i>
shudder /'ʃʌdə/ <i>v</i>	<i>содрогаться, дрожать</i>
shut one's eyes	<i>закрывать глаза, игнорировать</i>
sightless /'saɪt.ləs/ <i>v</i>	<i>слепой</i>
simultaneously /,sɪməl'teɪniəs/ <i>adv</i>	<i>одновременный</i>
sing with the music	<i>петь под музыку</i>
sinister /'sɪnɪstər/ <i>adj</i>	<i>зловещий</i>
sixpence /'sɪks.pəns/ <i>n</i>	<i>мелкая монета в 6 пенсов</i>
slum /slʌm/ <i>n</i>	<i>трущобы</i>
sober /'səʊbər/ <i>adj</i>	<i>трезвый</i>

solemn /'sɒləm/ <i>adj</i>	<i>серьезный, торжественный</i>
solicitor /sə'lisɪtər/ <i>n</i>	<i>адвокат</i>
somber /'sɒmbər/ <i>adj</i>	<i>мрачный, унылый</i>
someone is walking over my grave	<i>у меня мурашки по коже</i>
sophisticated /sə'fɪstɪkeɪtɪd/ <i>adj</i>	<i>искушенный, утонченный</i>
splendour /'splendər/ <i>n</i>	<i>великолепие, богатство, пышность, роскошь</i>
stammer /'stæmə/ <i>n</i>	<i>заикание</i>
stand by sb /stænd/ <i>phrasal verb</i>	<i>поддерживать, оставаться верным кому-либо</i>
stand out /stænd/ <i>phrasal verb</i>	<i>выделяться</i>
startle /'stɑ:tl/ <i>v</i>	<i>ошеломить, испугать</i>
stealth /stelθ/ <i>n</i>	<i>действия украдкой, втихомолку</i>
do sth by ~	<i>делать ч.-л. украдкой</i>
stifling /'staɪflɪŋ/ <i>adj</i>	<i>душный, жаркий</i>
straightforward /,streɪt'fɔ:wəd/ <i>adj</i>	<i>прямой, откровенный</i>
stratum /'strɑ:.təm/ <i>n</i> (pl strata)	<i>слой общества</i>
strive /straɪv/ <i>v</i> (strove; striven) (for)	<i>стремиться (к)</i>
succeed /sək'si:d/ <i>v</i>	<i>быть преемником, наследовать</i>
summon up the will	<i>собираться с духом</i>
supervise /'su:pəvaɪz/ <i>v</i>	<i>наблюдать, руководить</i>
surgeon /'sɜ:dʒən/ <i>n</i>	<i>хирург</i>
surrender /sə'rɛndər/ <i>v</i> (to sb/sth)	<i>сдаваться, подчиняться (к.-л.)</i>
swear /swear/ <i>v</i>	<i>клясться</i>
swivel chair /'swɪvəl/	<i>вращающийся стул</i>

T

take for granted	<i>принимать как должное</i>
take one's breath away	<i>захватить дух</i>
take pains	<i>прилагать усилие</i>
take sb in <i>phrasal verb</i>	<i>дурачить к.-л.</i>
taken aback /ə'bæk/ (be ~)	<i>ошеломленный, захваченный врасплох</i>
tangle /'tæŋgl/ <i>n</i>	<i>спутанный клубок</i>
tease /ti:z/ <i>v</i>	<i>дразнить</i>
temptation /temp'teɪʃən/ <i>n</i>	<i>соблазн, искушение</i>

the proof of the pudding is in the eating

все проверяется практикой

thick /θɪk/ *adj*

наполненный, насыщенный чем-либо

timidity /tɪ'mɪdəti/ *n*

робость

topple /'tɒpl/ *v*

падать, опрокидывать, валить

tremendous /tri'mendəs/ *adj*

огромный

U

undergo /,ʌndə'gəʊ/ *v*

переносить, подвергаться

unfaithful /ʌn'feɪθfəl/ *adj (to sb)*

неверный (о муже, жене и т. д.)

urge /ɜ:dʒ/ *v*

уговаривать кого-либо сделать что-либо

urgent /'ɜ:dʒənt/ *adj*

срочный

V

veil /veɪl/ *n*

вуаль

vicinity /vɪ'sɪnəti/ *n (in the ~)*

поблизости, по соседству

victim /'vɪktɪm/ *n*

жертва

vow /vaʊ/ *n*

обет, клятва

make a ~ to sb

дать обет, поклясться

W

wash dirty linen in public

выносить сор из избы

weary /'weəri/ *adj*

усталый

weave /wi:v/ *v*

ткать; плести

wet to the skin

мокрый до нитки

what the eye doesn't see the heart doesn't grieve for

с глаз долой – из сердца вон

wipe /waɪp/ *v*

вытирать

with her tongue in her cheek

шутливо, иронически

worship /'wɜ:ʃɪp/ *v*

поклоняться, боготворить

Y

yield /ji:ld/ *v (to sb/sth)*

уступить (к.-л.)