

Прикарпатський університет ім. В. Стефаника
Кафедра англійської філології

***The Guide to
“Theatre” by W. Somerset Maugham***

***Навчально-методичний посібник для розвитку навичок
читання оригінального художнього твору (до роману
У. Моема “Театр”) для студентів III курсу***

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The Guide to “Theatre” by W. Somerset Maugham.

Навчально-методичний посібник для розвитку навичок читання оригінального художнього твору (до роману У.С.Моема “Театр”). м. Івано-Франківськ, 2003. – 42 с.

Мета посібника – забезпечити цілеспрямоване читання роману, сприяти закріпленню лексичного матеріалу, розвивати навички усного мовлення і перекладу.

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Assignment 1

(chapter 1)

1. Say a few words about the life story and creativity of the author of the book making use of such phrases as:

a writer of world acclaim; to belong to the famous galaxy of; to treat a wide range of topics; world masterpiece; essential; to depict; to portray.

2. Be sure to know the following words. Recall the situations in which they were used:

confusion - embarrassment
to blush – to turn (go) red
discreetly – carefully
emblazon – embellish, decorate
blasted – cursed
scrubby – miserable
cherub – pet, beloved

3. Learn the phraseological units:

1. to be crazy to – to be eager to, to crave for
2. to know inside and out – to know perfectly well
3. to run smth. – to manage smth.
4. to put one at one's ease – to make one feel comfortable
5. to put on a play – to stage
6. to be partial – to be subjective
7. to turn smb. round one's finger – to cheat, to deceive

4. Find antonymic expressions or words to the phraseological units 1, 2, 4, 6.

5. Memorize the following word combinations. Write out the sentences with them from the text.

- p.13 to sign smth.
 to look young (old etc.)
 to expect smb. to do smth.
 to be a man of tact
- p.14 to be a treat for smb.
- p.15 to introduce smb. to smb.
 to make a mess of smth.
 to go scarlet (pale, white, red)
 to be wet with sweat
 to be touching

- to be gracious to smb.
- to look straight into smb's eyes
- to persuade smb. to do smth.
- it's awfully kind of you
- p.16 to paint one's lips
- p.17 to give smb. a smile (a kiss, a push)
- to take weight off one's mind
- to have a good deal of experience in smth.
- to move into a house
- p.18 to feel somewhere at home
- to help smb. to smth.
- it was stupid of smb.+ inf. (not+ inf.)
- p.19 to get fat
- to take exercise
- He was six foot tall
- His face was (a good deal) lined
- to boast of smth. (doing smth.)
- wet or fine
- p.20 to doubt smth.
- p.21 to have smth. to do with smb./smth.
- to do without smb./smth.
- p.22 to deny smth.
- to admit smth.

6. Paying special attention to the following extracts describe:

1. Julia's appearance
 - p.15. She looked straight into his eyes... and starry.
 - p.23. She glanced at the photograph... in her fine eyes.
2. Julia's vanity
 - p.16. Poor lamb... little circle.
 - p.20. If you'd like to come... a lot in rehearsals.
 - p.20. You're simply wonderful in it... He's really rather sweet.
 - p.21. I suppose... larger than life-size.
3. Julia's insincerity
 - p.17. She gave him a quick... they did not know.
4. Michael's appearance and personal habits
 - p.19. I don't eat bread... Regents Park.
5. Michael's robbery
 - p.16. By the way... never see him again.
6. Michael's insincerity
 - p.17. She gave him the quick... they did not know.
7. Michael's vanity
 - p.21. I suppose you're never... larger than life-size.
8. Tom's appearance

pp.20-21. He blushed again... nice and clean.

9. Michael's office

p.14. It was a proper room... showed Margery's care.

10. Michael and Julia's flat (p.17).

7. Reproduce Julia and Tom's conversation about the theatre (pp.20-21).

8. Using the key words and sentences prove that:

1. Michael was a good manager but not a very successful actor (mind the description of his office, his car, the flat).

2. Acting became Julia's second nature.

3. Tom at the moment of his first meeting with Julia was a very shy young man.

9. Answer the following questions:

1. What have you learned from the first meeting about the main personages?

2. Why does the author pay so much attention to the way Julia moved, spoke and smiled?

3. What was Julia's first impression about Tom?

4. Do you share Michael and Julia's opinion that "if the play's right, it's the actors the public go to see, not the play?"

10. Give a literary translation of the passage ("He still had... the secretary" p.19).

11. Give the examples of irony and illusions used in the chapter.

Assignment 2

(chapter 2)

1. Be sure to know the following words and expressions:

press cuttings – articles cut out from periodicals
to paste – to glue
homage – respect
juvenile – young
repertory theatre – a small, usually provincial theatre that has a permanent (constant) cast of actors and the repertoire for a season
before one can say knife – immediately

2. Memorize the following words and word combinations. Use them in the situations from the text.

- p.24 there is no + gerund (there is no denying)
 to be a success
- p.25 to reduce smth.
 to be a bore, e.g. He is a bore
 a first night
 to come across smb./smth.
- p.26 bald, baldheaded
 prosperous
 artificial
- p.27 to let smb. down
 to comply with smb's demand (request)
 to need smth.
 to be in need of smth.
- p. 28 to be (grow) popular with
 to do smb. a service
 to turn smb's head
 to interfere with smb.
 to come to the conclusion that
- p.30 to flatter smth.
 to pay smb. a compliment
- p.31 every now and then
 to make inquiries about smb. (smth.)
- p.33 to think smth. over
 to take smb. for smb.
 to make love to smb.
 to take no notice of smb. / smth.

3. Be sure to spell the words:

cardboard, maternal, enormous, row [rou], row [rau], variety, to gain, arrogant, scream, outrageous, shrewd, rotten, perseverance, fault, extreme, eventually, mature, gift, inclination, annual, acquire, to abuse.

4. Talk on the following points:

1. Julia's childhood; her first lessons of acting.
2. Julia's way to the stage.
3. Langton's opinion about Julia's acting skills.
4. Jimmie Langton as a producer, actor and man.
5. Michael's theatrical career and Langton's role in Michael's life.

5. Paying special attention to the following extracts describe:

- a) Julia's appearance and voice
 - p.25. She had her clothes... long legs.
 - p.25. Her voice, rather low... of the gallery.
- b) Julia as a born actress
 - p.29. Her mother's sister...to go on the stage.
 - p.30. Jane Taitbout...a french maid.
 - p.31. Shut up...on your face.
 - pp.31-32. Your turning... a great talent wasted.
- c) Julia's shrewdness
 - p.25. You should just go... his eye on them.
- d) Julia's vanity and insincerity
 - pp.24-25. There were photographs... in the papers.
- e) Michael as a poor actor
 - pp.28-29. The result of the interview... that they met.
- f) Michael as a tidy person
 - p.24. She had an impulse... of large book.

6. Dramatize the conversation between Julia and Langton about acting (pp. 31-33).

7. Comment on Langton's opinions:

- a) "Don't be natural. The stage is not a place for that. The stage is make-believe. But seem natural" (p.26).
- b) "Actors are rotten, not parts..." (p.31).

8. Answer the following questions:

1. What made Julia and Michael be too businesslike with their photographs?
2. Did Roger like to be photographed?
3. How did Julia try to show Roger the necessity to be photographed?

4. Why did Michael prefer the stage to the army?
5. What was Michael's first role?
6. What were Julia and Michael's fathers?
7. Who gave Julia her first lesson in acting and what were the main methods used?
8. What was the only Shakespearean part Julia had ever played?
9. Why did not she play more Shakespearean parts?
10. How did Julia get acquainted with Jimmy Langton? What was his proposal to Julia?

9. Give a literary translation of the passage ("A man called... a false one pan in anyone else" p.26).

10. Show the difference between repertory and commercial theatres.

11. Write out the words and expressions on the topic "Appearance and Personal Beautification".

12. Comment on the anaphoric repetitions in Julia's recollections (p.24).

13. Give the examples of simile used in the chapters and comment on their role.

Assignment 3

(chapters 3-4)

1. Be sure to know the following words

asset – merit
relentless – pityness, merciless
thumping – coll. – immense
trait – trace, feature
equanimity – self-possession
deprecate – accuse, protest, reject
predicament – an awkward situation
to come to the rescue – to help
to be at a loose end – to be ill at ease
to be head over ears in love with smb. – to take an enormous fancy to smb.
to take liberties with – to behave frivolously, to flirt
put-up job – the job settled beforehand
to get on together like house on fire – to get on very well together
to be a patch on smb. – coll. – to be like

2. Memorize the following words and word combinations. Use them in the situation from the text:

p.34 to accept an offer
to let smb. do smth.
to make smb. do smth.

p.35 to feel inclined to do smth.
to fall in love with smb.
at first sight
to be determined to do smth.
to make a packet

p.36 to be behind with one's rent
to be in debt
to be anxious to do smth.
to live on one's pension
to insist on smth.
to tell the truth

p.37 she could not help + gerund
to be (got) mixed up with

p.38 to lead to trouble
to gossip
to have an affair with smb.
you might just as well say
inevitable
to ruin one's career

- insane
- p.39 to reproach oneself for smth
to have sincere affection for
to find out
to spend one's money on smth.
- p.40 to throw money about
to tip a waiter
to borrow smth. from smb.
to pay one's rent
to fail to do smth.
- p.41 to prevent smb. from doing smth.
- p.42 to be jealous of
to be (get) accustomed to smth. (doing smth.)
- p.45 to make a good impression on smb.
- p.46 to occur to smb.
- p.47 to propose to smb.

3. Explain what is meant by:

- p.34 She was a great hit.
...it had gone to only from local patriotism.
His great beauty was an asset and his lack of warmth no disadvantage.
- p.35 He was not vain of his good looks.
- p.36 ...she took her courage in both hands.
- p.38 that sort of thing was rotten for the eye.
She's a millstone round his neck.
- p.39 She's out of the public eye for month.
The thought never entered his lonely head.
- p.40 I'm absolutely stony.
He was too modest to resent an unfavourable criticism.
- p.41 He was not a quick thinker.
...needed a little time to let a notion sink into his mind.
- p.43 It was getting on for Easter.
- p.44 The thought flashed through her mind.

4. Get ready for expressive reading and literary translation of the extract beginning with the words "Soon they were inseparable" to the bottom of the passage (p.35).

5. Comment on:

- a) Michael's motto "Neither a borrower nor a lender be" (p.35)
- b) the expression: to get a success one's got to know the ropes (p.42)

6. Paying special attention to the following extracts speak about:

- a) Julia's career
 - p.34. He started her...anybody else.
 - p.41. What's the matter...nothing can stop you.
- b) Julia's love for Michael
 - p.35. She fell in love...Michael outrageously.
 - p.39. She did everything... help crying.
- c) Julia's shrewdness
 - pp.44-45. Julia was quick-witted... forty-eight hours.
 - p.46. You've made a tremendous... so sensible.
- d) Michael's thrift
 - pp.35-36. Julia soon discovered... a little every week.
 - p.40. She found his thrift... of the week.
- e) Michael's views on marriage
 - pp.38-39. They talked... ever existed.

7. Prove that:

- a) Michael was fond of flattering.
- b) Michael was absolutely level-headed

8. Talk on the following points:

1. Julia's first success
2. Julia's first meeting with Michael.
3. Exchanging birthday presents.
4. Michael's opinion of the public.
5. Michael's discovery of Julia's talent.
6. Michael's views on marriage.
7. Michael's plans to start running his own theatre.

9. Describe:

- a) Michael's parents.
- b) Michael's proposal to Julia.

10. Entitle each part of chapters 3 and 4 and substantiate your point.

11. Summarize chapters 3 and 4.

Assignment 4

(chapters 5-7)

1. Be sure to know the following words. Use them in the sentences of your own:

to pop up – to slap
frugal – economic
a cad – a brute
to flop – to slap
too good to be true – incredibly good
to pull oneself together – to concentrate
to be up to the mark – to be very good at
caustic – sarcastic
a bob – coll. – a shilling
confinement – the process of giving birth to a baby
to be as safe as a house – to be well protected
put up with – here: to have to do with
placidity – calmness, self-possession
thriftiness – stinginess
conscription – military duty

2. Memorize the following word combinations. Use them in the situation from the text.

- p.48 to be willing to do smth.
to take advantage of smth.
affection, affectionate
- p.49 to take smth. for granted
to have admiration (affection, love, respect) for smb.
to have confidence in smth.
to feel at ease with smb.
to be aware that
I can't afford + inf.
to be hurt
- p.51 to be hospitable
to lose control of oneself
at random
- p.52 to give smb. a smile
to let smb. down
- p.53 to do smb. an injustice
- p.54 fury, furious
- p.55 not to be up to the mark
to condescend to do smth.
to get smb. to do smth.
- p.59 to put up with smth.

	to be (feel) relieved				
	to give a sign				
p.61	to be jealous of smb.				
	to do smth. under the pretext of				
	to make oneself ridiculous				
p.62	to do one's best				
	to get down to work				
	to be of service to smb.				
p.63	to be impressed by smth.				
	to make a sensation				
	to commit suicide				
	to	go	on	doing	smth.
	to resist smth.				
	to reproach smb. for smth.				
	to be prosperous				
	to profit by smth.				
p.64	reluctant				
	to be reluctant to do smth.				
	to reassure smb.				
	to look forward to smth.				
	close-cropped hair				
	to be in great spirits				
p.65	to be inclined to do smth.				
p.66	income				

3. Explain what is meant by:

p.50	Black despair seized her.
p.53	His contract's up at the end of the season.
p.54	It's the only part he's half-way decent in.
p.55	It might get him out of your system.
p.56	...for three or four weeks was left to kick his heels about.
p.57	...wild with happiness and sick with anxiety.
p.60	We'd have something to fall back on.
p.61	you don't care two straws for me.
p.63	They were both acting when the war broke out.
p.64	He looked every inch a soldier.

4. Who made the following statements? Under what circumstances were they uttered?

1. You'll make me as vain as a peacock.
2. Don't forget you're much too good for him.
3. It's a smack in the eye of course.
4. One has to take a risk sometimes.

5. They could not afford to let sentiment stand in the way of business.
6. He was as safe as a house.

5. Paying special attention to the following extracts speak about:

- a) Julia's love for Michael
 - pp.48-49. Julia was divinely happy... to make love to him.
 - p.49. He had affection for her... to play well.
 - pp.50-52. But when she saw Michael... let me down.
 - pp.56-57. Julia wrote to Michael... thank God.
- b) Julia as an actress
 - pp.54-55. Now you know... somebody else.
- c) Michael's vanity
 - p.49. She never tired of... he liked to hear it.
- d) Michael as a poor actor
 - p.54. What's this about two years?... to be a flop.
 - p.56. After a fortnight... with that stick.
 - p.59. I was an awful flop... she was relieved.

6. Answer the following questions motivating your answers:

1. How long was Julia and Michael's engagement a secret?
2. What were Michael's plans to save money in America?
3. Why did Julia pay a call to Jimmie Langton?
4. What did Langton mean saying that Michael "would be a millstone on Julia's neck"?
5. What did Langton offer Julia and what was her reaction?
6. Why didn't Michael like America?
7. What did he think about Americans?
8. How did Michael manage to save some money in America?

7. Dramatize the conversation between Julia and Michael before Michael's departure to America (pp.50-52).

8. Find the key words and stylistic devices revealing Julia's despair caused by Michael's departure to America.

9. Describe Michael's failure in America and Julia's reaction.

10. Speak on the following points:

- a) The first year of Julia and Michael's married life.
- b) Michael at the front in the years of war.
- c) Julia's progress on the stage.
- d) Their new house in Regent's Street.

11. Illustrating the years of war answer the following questions:

1. What was Michael's opinion on the military service?
2. What was the soldiers' attitude to Michael?
3. What was Michael's military rank?
4. Was Julia happy in her matrimonial life?
5. What made Julia fall out of love with Michael?

12. Write out words and word combinations used to describe Michael's beauty.

13. Pick out the military terms from chapter IV and give Ukrainian equivalents of these terms.

Assignment 5

(chapters 8-10)

1. Be sure to know the following words. Use them in the sentences of your own:

breeziness – freshness
flippant – light-hearted
chaffing – devastating
giggle – coll. – to laugh
disconcert – to worry, to upset
equanimity – self-possession
not to care a hang about – coll. – not to care a straw (pin)
to let a thing drop – to miss one's chance
gross – large, fat, stout
exorbitant – extremely large
obsession – fixed idea
to take the rough with the smooth – to take everything as it is
to take smb. down a peg or two – to make smb. less ambitious
to be taken by smb. – to be attracted to, to take fancy to
fit for nothing – useless

2. Memorize the following words and word combinations. Use them in the situation from the text.

- p.68. to inherit smth.
savings
increase
failure
to set up in smth.
to be faithful to smb.
- p.69. to be due to smth.
gratitude
to be kind to smb.
to be pretty sure
to set one's mind on smth.
- p.70 to seize an opportunity
impatient(ly)
to twist smb. round one's little finger
to cross one's mind
sharp eyes
cunning
to irritate smb.
to kiss smb. on (the cheek, mouth)
to waste smth. on smth.
- p.73 knockout

	to be relieved
	to be bound to do smth.
	to make excuses
	to say nothing of
	to get on with smb.
	to be anxious + inf.
p.76	to be capable of smth.
	to be willing to do smth.
	to be indifferent to smth.
	to give smth. up as a bad job
p.77	there is nothing left but
	to sell smth. at a profit
p.80	now and then
	to take smth. for granted
	to be vain
p.81	to cease
	to shrug one's shoulders
p.83	to sleep soundly
	to have a chat with smb.
p.86	to keep in touch with smb.
	to give a thrill
	to be about to do smth.

3. Use the following phraseological units in the sentences of your own; give the Ukrainian equivalents of these units:

it's no good crying over spilt milk
to be as blue as the devil
to have a lot of elephant's tasks in one's mouth.

4. Get ready for expressive reading and literary translation of the extract on pp.75-76 "Julia was surprised to discover... thinking of him". Pay attention to stylistic devices used to underline the slightest changes in Michael's appearance and radical changes in Julia's attitude to Michael.

5. Who made the following statements? Under what circumstances were they uttered?

1. Oh, I don't care a hang about that.
2. I've been thinking of the past and I'm as blue as the devil.
3. You'll be fit for nothing tonight.
4. I never gave him another thought.

6. Quote the text to prove that:

1. Michael was well suited to drawing-room comedy.
12. Michael worked hard and was amenable to direction.
13. Julia was as clever as a bagful of monkeys.
14. It was then that Michael showed himself at his best.
15. Michael and Julia lost little over the failures.

7. Paying special attention to the following extracts speak about:

- a) Michael as an actor
pp.67-68. He returned... than be idle.
- b) Michael as a manager
pp.72-74. As soon as... down her cheeks.
pp.76-77. They put on the play... into the bargain.
- c) Michael as a director
pp.78-79. As time went on... listen to them.
- d) Michael's honesty and unselfishness.
pp.73-74. Well, what d'you think?... ran down her cheeks.
p.76. She had often... of him.
p.79. Julia was now... part was worth.
- e) Michael's vanity
p.80. Everybody praised him... without flattery.
- f) Michael's thrift
pp.75-76. His thrift... so well on the stage.

8. Answer the following questions:

1. What parts did Michael play after he got demobilized?
2. Did he mind what sort of parts he was offered?
3. What was Michael and Julia's capital after Michael's parents' death? Was it enough to run a theatre of their own?
4. How did they manage to get the missing money?
5. What was Mrs. De Vries and what was her passion?
6. What did Mrs. De Vries propose Julia when Michael left for the army?
7. Was the first play of Julia and Michael's theatre a success?
8. What were Michael's profitable discoveries?
9. How did Michael run the theatre?
10. Did the authors like Michael as a director?
11. How did Julia keep in touch with her public?
12. Who was Julia's oldest and the most constant admirer?
13. What was Evie? Why didn't Michael change his maid?

9. Dramatize the conversation between Julia and Michael about getting money to run a theatre (pp.50-52).

10. Speak on the following points:

- a) Michael's demobilization and his plans for the future.
- b) Mrs. De Vries and her passion.
- c) The signing of the partnership.
- d) Reading and discussing a new play.
- e) Julia's thoughts about Michael, her disillusion and regret.

11. Portray Evie using the words and expressions from the text.

12. Pick out the sentences revealing Julia's acting skills paying special attention to the stylistic devices used here.

13. Pick up all the theatrical terms from three chapters and give their Ukrainian equivalents.

14. Summarize chapters 8-10.

Assignment 6

(chapters 11-12)

1. Be sure to know the following words. Use them in the sentences of your own:

fidelity – truthfulness, devotion
pittery – frightening
sequel – result
consternation – fear, horror
to perturb – to worry
prudish – too timid, shy
to brandish – to threaten with weapons
to pester – to come into one's way
to mitigate – to lessen, to diminish

2. Memorize the following words and word combinations. Use them in the sentences from the text.

- p.86. to have a contempt for smb.
- p.87. to have a gift of
to be idle
to offer smb. advice on smth.
to convince
- p.88. to change one's mind
to be inclined to do smth.
- p.89. to do smth. deliberately
- p.93. to be well-bred
- p.95. to be a nuisance
disgrace, disgraceful
to encourage smb. to do smth.
to earn a living
to be conscious of
to betray smb.
- p.97. to be out of breath
to remind smb. of smth.
to conceal smth.
- p.99. to be taken aback
- p.100. to take advantage of smth.
- p.103. to be ashamed of smth.
to need smth. badly
to rent a house
- p.106. to make smb. a present
- p.107. to catch sight of
If the worst comes to the worst
- p.110. to make a proposal to smb.

p.111. coincidence

3. Learn the following phraseological units and use them in your own sentences:

1. to turn smth. to good account – to make use of
2. to laugh at smb. up one's sleeve – to laugh behind one's back
3. to be taken by smb. – to be attracted to
4. to keep one's eyes open – to be at one's guard, to be careful
5. to be as poor as a church mouse – to make hardly both ends meet
6. to turn up – to drop in, to come
7. to blurt out – to say smth. under a strong emotion without considering the results
8. to run across smb. – to come into one's way, to meet of a sudden
9. to put smb. off – here: to puzzle
10. in for a penny in for a pound – to sink or to swim
11. to take liberties with – to behave in a frivolous way
12. in a flash – immediately, in no time

4. Get ready for expressive reading and literary translation of the extract on p.103 "That had been an accident too... She made a useless scene".

5. Who made the following statements? Under what circumstances were they uttered?

1. Poor lamb, he must be as poor as a church mouse.
2. I feel like a two-year old.
3. There's a man there who's a heavy breather.
4. A faithful wife and a devoted mother.
5. You're a terribly attractive woman.

6. Paying special attention to the following extracts speak about:

- a) Julia's relations with Lord Charles Tamerlay
pp.87-88. Everyone knew... separate.
p.90. He took her... in love with Michael.
pp.91-93. Are you going away?... or paste.
pp.93-94. He wished her... of others too.
- b) Julia's attitude to aristocracy
pp.86-87. Julia often went... spent on them.
p.88. At the beginning... in their place.
- c) The effect of Julia's adventure
p.101. I feel good... so much.
- d) Julia's morals
pp.108-109. And what... at the villa.

p.110. Suddenly her heart... of decency.

7. Characterize Charles Tamerley.

8. Describe:

- a) Charles Tamerley's first visit to Julia.
- b) Tom's flat.

9. Answer the following questions motivating your answers:

1. What was Julia's attitude to the great ladies and the noble lords at the luncheon parties?
2. How did Julia manage to acquire the reputation of a wit?
3. How did Julia make her acquaintance with Charles Tamerley?

10. Summarize chapters 11, 12.

Assignment 7

(chapters 13-14) pp.111-130

1. Be sure to know the following words.

sequel – result
seclusion – loneliness, isolation
a figment – a product of fancy
wizened – faded, wrinkled
warily – carefully
alacrity – readiness
buoyant – energetic
affront – abuse, insult
shabby – coll. – cad
stolid – dull
to obsess – to pursue, to get hold of
a mob – a crowd
to fag – to work so hard as to get tired
inkling – a hint, a slight suspicion

2. Memorize the following words and word combinations. Use them in the situation from the text.

- p.112. to dose
to take an interest in smth.
- p.113 to take a risk
- p.114. to comb one's hair
to give smb. a turn
to make a date with
- p.115. to fetch smth.
to rouge one's cheeks
- p.116. naive
to pay the bill
- p.118. to have an affair with smb.
to flatter one's vanity
- p.119. to keep on doing smth.
for one's sake
to feel compassion for smb.
to take fancy to
- p.120. to have a good influence on smb.
- p.121. to get into debt
to turn up
- p.124. to see little of smb.
- p.125. apparently
to hold oneself aloof
- p.127. to feel uneasy

p.130. to achieve success
to play a leading part

3. Get ready for expressive reading and literary translation of the extract on pp.119-120 “People kept on telling Julia... on my next return”.

4. Who made the following statements? Under what circumstances were they uttered?

1. That’s the one thing I’ve wanted all my life.
2. I couldn’t take money from a woman.
3. It’s grand having no one here today.
4. You’re a much better man than I am a woman.

5. Paying special attention to the following extracts speak about:

- a) Julia as an actress
pp.129-131. Julia had often asked herself... was the substance.
p.131. She could step into a part... like God.
- b) Julia’s love for Tom
pp.114-115. Evie was looking... look your age.
pp.117-118. Next day... I can?
p.119. People kept on telling Julia...to eminent persons.
- c) Julia’s jealousy
p.131. After all... something to her.
- d) Julia’s attitude to Roger
p.123. Roger was seventeen... very sophisticated.
- e) Tom’s appearance and manners
p.115. She had never seen... their glances.
p.119. He had the high spirits... for two.
- f) Tom’s robbery
p.116. Look? There’s Lacy Leopard... with tender eyes.
p.118. It was rather... flattered with vanity.
- g) Tom’s relations with Julia
pp.120-121. But one day... to thank you.
pp.122-123. Now it happened that... doing her a service.

6. Dramatize the conversation between Julia and Evie (pp. 113-115).

7. Speak on Julia’s attitude to her son Roger.

8. Find the examples of irony and comment on them.

9. Speak on Julia’s talent and her love to theatre keeping as close to the text as possible.

10. Make a brief account of the main events of the chapters in your own words.

Assignment 8

(chapters 14-15) pp. 131-151

1. Be sure to know the following words and phraseological units:

sloppy – wet, dirty, careless

gloaming – twilight

to set one's face against smth. – to be against, to object, to disagree
to be head and shoulders above smb. – to be superior, to be considerably better

to be in a black rage – to be infuriated

to be all milk and honey – to be very nice

to make head or tail of smth. – to understand, to find out

to pay by degrees – to pay gradually

to get back on smth. – to ignore

to get smth off one's hands – to get rid of

not to care two hoots for – to ignore

2. Memorize the following words and word combinations. Use them in the situation from the text.

p.131. to get sick of

p.132. to be talkative

p.133. to give a hint

p.134. to blame smb.

to be inconsiderate

p.135. to take notice of smb.

to help oneself to smth.

to say good night to smb.

p.136. to look one's best

to give one's views on smth.

p.139. to choke

to manage to do smth.

p.141. to prevent smb. from doing smth.

p.142. to rack one's brains

p.143. to hurt one's feelings

to humiliate smb.

p.144. peevish

to keep one's temper

p.145. to vex smb, vexation

to be out of humour

p.146. to put things straight

to leave smb. alone

p.147. to show one's contempt for

to be keen on smth.

p.148. to insult smb.

- to despise smb.
- p.149. to be surrounded by smth.
- for smb's sake
- to make an effort

3. Get ready for expressive reading and literary translation of the extract on p.141 "She clenched her hands... Yes, she knew how she could do it".

4. Who made the following statements? Under what circumstances were they uttered?

1. I'd give all I have to be eighteen.
2. A pair of damned chatterboxes, that's what you are.
3. Let them have all the fun they can get.
4. It's going to be a tremendous lark.
5. I'm not all milk and honey.
6. I couldn't make head or tail of it.
7. I want a man badly to make a fourth.

8. Quote the text to prove that:

1. Sometimes she (Julia) felt like God.
2. Tom made a great hit with the Dennonants.
3. Julia was in a black rage. This was the last straw.

6. Speak about Julia's jealousy paying special attention to the following extracts:

- pp. 133-134. Julia was irritated...Tom was a snob.
- p. 135. She felt pretty sure... took the trouble.
- p. 138. But for all... lost control over her feelings.
- p. 139. Now that Tom's holiday... any claims on him.
- p. 141. She clenched... get him on the raw.

7. Talk on Julia's state after she wrote Tom a letter paying special attention to the key words.

8. Dramatize Julia and Tom's conversation paying attention to the stylistic devices used there.

9. Give the example of climax (p.148) and explain its role in revealing Julia's state of mind.

10. Paying attention to the following extracts answer the question: What were Julia's attempts to get Tom back?

p.143. Julia did not wake... she had gone too far.
pp.143-144. When she got to the theatre... keep my temper.
p.145. She was out of humour... openly reversed.
p.146. After taking off... thin hand.
p.148. Then why did you... hurt your feelings.
p.149. She hadn't cried that... "Julia".
p.151. When he had gone... a simple fool.

11. Give a character-sketch of Tom.

12. Speak on the following points:

1. Julia's exasperation at Tom's influence on her.
2. Her attitude to Roger.
3. The party.
4. Julia is in a rage and wants to revenge herself.

13. Summarize chapters 14, 15.

Assignment 9

(chapters 16-18)

1. Be sure to know the following words.

to moot – to discuss
to assail – to attack, to criticise
sublimation – elevation, purification
asset – a valuable quality
to rankle – to torture
to brazen out – to look in an impudent way
to affront – to insult
to rankle – to cause pain
to tax – here: to test one's temper

2. Give the Ukrainian equivalents for the phraseological units and use them in the sentences of your own:

to put aside one's moral scruples – to ignore one's moral principles
to put a stop to – to put an end to
to have smth. up one's sleeve – to have some surprise in a store
to shut one's eyes to smth – not to care, to ignore
to eat out of someone's hand – to dance to one's pipe, completely obey

3. Memorize the following words and word combinations. Use them in the situation from the text.

- p.151. to consent to do smth
loan
- p.152. to give confidence in smth.
to be on a good (friendly) terms with smb.
to join smth.
to come to an end
- p.153. to be shocked at smth.
to be determined to do smth.
- p.154. discreet
- p.155. of late
to make inquires of smth.
to be frightened
to make an appointment with smb.
cordial
- p.157. to suppress (a smile, truth)
a proof
- p.158. ridiculous
a loyal friend

- p.159. to be impatient
indignation
- p.160. to put up with smth.
to pull oneself together
- p.161. a sense of humour
to sit next to smb.
- p.162. to interfere with smb.
- p.163. to attach importance to smb.
- p.165. for good
hostile
to break one's engagement
- p.167. to induce smb. to do smth.
malicious
- p.168. to get smb. to do smth.
- p.169. to be sensible
to be influenced by smth.
- p.171. to be accustomed by smth.

4. Get ready for expressive reading and literary translation of the extract on pp. 163-164 "Later on, at the cinema... to spite his face".

5. Who made the following statements? Under what circumstances were they uttered?

She's as strong as a horse and she's in the best of health.
Tom's a very good type of clean honest English boy.
We shall have you writing a play next.
Sex doesn't mean a thing to her.
I'm not the woman to desert a sinking ship.
You know how malicious people are.
I felt I was getting too set.
You take a great weight off my mind.
I can afford to hold my head high.

6. Quote the text to prove that:

1. Tom was proud to be Julia's lover.
2. Julia didn't feel a day older than Tom.
3. It never entered Julia's head that a change in her habits must excite comment.
4. Dolly was far from a fool.
5. Dolly was struggling with her wounded feelings.

7. Describe Dolly's appearance (p.156).

8. Dramatize the conversation between Dolly and Michael about Julia (pp.156-157).

9. Find all the words and expressions recalling Dolly's emotions in the conversation with Michael when she told him everything she had heard about Julia (pp.156-160).

10. Reproduce Julia's inner speech at the cinema (p.163).

11. Paying special attention to the following extracts speak about:

Youth naturally appeared to youth (p.151).

Men were creatures of habit; that gave women such a hold on them (p.152).

Only a woman knows what a woman can do (p.157).

Acting's a whole time job and if you want to be really good you've got to give your whole life to it (pp.158-159).

No one expected an actress to be a pattern of propriety (p.170).

Her gift had neither age nor form. It was a spirit (p.171).

12. Comment on the metaphor: "her reputation was a prison she had built round herself" (p.170).

13. Answer the following questions:

1. What was the result of the quarrel between Julia and Tom?
2. What was Dolly's opinion about Tom?
3. What was Michael's attitude to Tom?
4. What was Michael's reaction on the gossip about Julia?

14. Give the gist of the telephone conversation between Julia and Dolly.

15. Reproduce:

1. The conversation at lunch.
2. Julia's thoughts about herself as a woman and an actress.
3. Julia's thoughts about Tom, Robert, Michael, Charles and her opinion on the public.

16. Summarize chapters 16–18.

Assignment 10

(chapters 19-21) pp. 171-190

1. Be sure to know the following words and phraseological units:

clatter – here: the noise produced by voices
wanton – too energetic, alive
perfidy – betrayal
unassuming – timid, shy
to tickle – to amuse, to cheer up
the poor thing – miserable one
to be past caring – not to care, to ignore
to be scared out of one's wits – to be frightened to death
insipid – dull
to buck – to support
to be a sport – coll. – to be a nice girl
as hard as a nail – here: obstinate
to get one's teeth into smth. – to get one's chance
to beat about the bush – to do a useless thing
to be up to one's neck with smth. – to be fed up

2. Recall the situations in which the active vocabulary is used.

3. Memorize the following words and word combinations. Use them in their natural context:

- p.172. to be furious
p.174. to be depressed
to busy oneself with smth.
to be unfaithful
p.175. to put up with
to see the New Year in
p.176. to defeat
deceitful
to disconcert smb.
p.178. to take advantage of
to turn down an offer
p.179. in the twinkling of the eye
p.180. to keep smb. waiting
p.181. to shrink
p.182. to give smb. a chance
p.183. to do smb. a good turn
p.184. to make allowance for
to keep doing smth.
p.185. to subside (about rain, storm, wind, rage)
to be in a state of fury

- to apologize to smb.
- to thread one's way to
- p.187. affected manners
- to be self-assured
- to take a fancy to
- p.188. to put in a word for smb.
- p.190. decisive

4. Get ready for expressive reading and literary translation of the extract on pp.185-186 "While they waited... did not care for".

5. Who made the following statements? Under what circumstances were they uttered?

1. What on earth were you doing?
2. It makes me feel so old.
3. The play's had a good long run.
4. I should miss you like hell.
5. Your cigarette's gone out.
6. I'm just turning over the points in my mind.
7. Our policy has always been to give the younger people a chance.
8. You have a very sweet personality.
9. I hate getting to play after it's begun.
10. I think she's a find.
11. I take my husband's advice more often than he takes mine.
12. I'm nothing but a kept boy.

6. Paying special attention to the following extracts speak about:

- a) Julia's love for Tom
 - pp.175-176. On the day... had hardly seen her.
 - p.184. She phoned to Tom... to Avice Crichton.
 - p.185. I'm sorry... with her.
- b) Julia's love for Tom
 - p.174. But when Roger... my foot.

7. Answer the following questions:

1. Do you share Julia's opinion on love?
2. Why did Julia spend a sleepless night?
3. What was Julia offered and why did she turn the offer down?
4. What did Roger ask Julia about in his letter?
5. What was Julia's and Joan Denver's opinion about one another?
6. What made Michael sympathise with Avice Crichton?

8. Talk on the following points:

1. Tom's establishing in the world.
2. Roger's request.
3. Joan Denver's visit and her request.
4. Julia's plans to teach Avice a lesson.

9. Comment upon Julia's words:

- a) It's better to be a fool and know it than a fool and not know it.
- b) Youth is so beautiful.
- c) If one has talent one can't help showing it.

10. Pick out the key words and sentences revealing Julia's suffering after Roger's confession.

16. Give a character-sketch of Joan Denver.

17. Give the gist of the conversation between Julia Lambert and Joan Denver.

18. Dramatize Avice Crichton and Julia's conversation.

19. Pick out the key words and sentences from Tom and Julia's conversation before they went to the theatre (pp.176-177) revealing Tom's impatience to go to the theatre.

20. Summarize chapters 19-21.

Assignment 11

(chapters 21-23) pp.191-211

1. Be sure to know the active vocabulary:

to be in a hole – to be in a box
to call it a day – to put an end to
abhorrence – repulsion
lousy – dirty
to put smth. out of one's mind – to get rid of
the make a clean breast of smth. – to confess
not to care a hang – not to care a pin, ignore
to be a bore – to get on one's nerves
to show smb. off – to boast, to put on airs

2. Recall the situations in which the active vocabulary is used.

3. Memorize the following words and word combinations. Use them in the sentences of your own:

- p.191. to do smb. a service
p.192. to give a sigh
to be a credit
to face smth.
to be determined to do smth.
p.193. to feel let down
p.195. to console, consolation
to confide in
to be a comfort to smb.
p.196. to get hold of smb.
p.198. to put an end
p.199. to make a sensation
to take a breath
p.200. to get over smth.
a sense of duty
to sacrifice
to appeal to smb.
p.201. to give a start
p.202. to be a mess
p.203. to burst into (tears, laughter)
p.206. to be a treat
to make up for smth.
to be in the way
to neglect smb.
p.210. to one's liking
to be devoted to

likes and dislikes

4. Get ready for expressive reading and literary translation of the extract on pp. 200-201 “Once again the theatre... into a part”.

5. Who made the following statements? Under what circumstances were they uttered?

1. I would never let sentiment interfere with business.
2. You needn't break up the happy home.
3. I'm dog-tired.
4. It's the most priceless joke I've ever heard.
5. There are limits to everything.
6. I may be an actor, but when all's said and done I am a gentleman.
7. You're sure to fall for her.
8. I'll let him stay there rent free till times improve.
9. It's no good your flying in a temper.
10. The play's never gone better in all its time.
11. I know good acting from bad.
12. What a nuisance these people are.

6. Quote the text to prove that:

1. Julia was Charles's ideal.
2. Julia had a notion that in a few days the worst of her pain would be over.
3. At luncheon peace entered into Julia's soul.
4. Julia put into the play all the agony of her spirit.
5. Julia had let her emotion run away with her.
6. To be inside a theatre rested her, nowhere was she so happy.
7. In the course of the brilliant career Julia had a trifle neglected her mother.

7. Paying special attention to the following extracts speak about Julia's jealousy

p.193. The moment... I've ever heard.

p.194. She had promised Tom... limits to everything.

8. Speak on the situations in which the following expressions are used:

1. to tear smb. limb from limb
2. to lose on the swings and get back on the roundabouts
3. the proof of the pudding is in the eating

9. Talk on Julia's overacting and Michael's opinion on it.

10. Reproduce Julia's inner speech paying special attention to the key words revealing Julia's feelings (p.195).

11. Dramatize Julia and Michael's conversation about a new season and their parts in the new play.

12. Describe Julia's departure to her mother (the scene at the station).

13. Describe Aunt Carrie's room.

14. Prove that Julia's mother and her aunt "made a great fuss" of her.

15. Comment upon the author's words: "The prospect of the empty life that confronted the woman of the play was the prospect of her own empty life".

16. Answer the questions:

1. What did Julia's mother and aunt do with the presents Julia gave them every Christmas?

2. Why did Julia decide to cut herself off completely for a time from her old life?

17. Summarize chapters 21-23.

Assignment 12

(chapters 23-25) pp.211-234

1. Be sure to know the following words and phraseological units:

bereavement – a great loss
to proffer – to offer, to propose
to poise – to balance
to titter – to giggle
to bluff – to frighten
to jostle – to push (about)
obscene – shameless

2. Memorize the following words and word combinations. Be ready to use them in the sentences of your own.

- p.211. to seize the opportunity
to abandon smth.
- p.212. to be taken aback
- p.213. malice
- p.214. to sooth one's nerves
to be grateful to smb.
- p.217. to make an effect on smb.
- p.219. to devise a trick
inevitable
- p.221. to go on doing smth.
- p.224. whoof of relief
to be certain
to make a fool of smb.
to be against smb.
- p.226. notwithstanding
- p.229. to be absorbed in smth.
- p.230. to put on airs
- p.232. haughty

3. Get ready for expressive reading and literary translation of the extract on pp. 212-213 “Her life in London... was more secure”.

4. Who made the following statements? Under what circumstances were they uttered?

1. It's almost an understood thing for a French actress to have a lover.
2. You make me immortal with a kiss.
3. I feel like a queen returning from exile.
4. There's never been any woman but you in my life.
5. I want to stamp this hour on my heart.

6. I don't want to look like a tart.

5. Quote the text to prove that:

1. Julia's mother and aunt knew neither malice nor envy.
2. Charles had always been at Julia's beck and call.
3. Charles could hardly believe in his good fortune.
4. Julia was a woman of character.
5. Julia was a great mimic.

6. Answer the following questions:

1. What was the only thing that recalled Julia London?
2. How often did Mike write to Julia?
3. Why did Julia's mother and aunt make a fuss of her?
4. Who wrote to Julia every day?
5. How did Julia manage to show so much presence of mind?

7. Describe Julia's preparations to meet Charles (p.217).

8. Describe Julia's night adventure.

9. Give the gist of the dialogue between Julia and the young clerk.

10. Comment on Julia's remarks:

1. Actors do their damndest to look like gentlemen and gentlemen do all they can to look like actors (p.217).
2. Love is the only thing that matters (p.220).
3. Success isn't everything (p.220).
4. The bitterness of life is not death, the bitterness of life is that love dies (p.223).

11. Comment upon Charles' remark: "Life is so short and love is so transitory... The tragedy of life is that sometimes we get what we want". Is Charles right?

12. Summarize chapters 23-25.

Assignment 13

(chapters 26-28) pp.234-254

1. Be sure to know the active vocabulary:

to fire – to kick out
exuberant – fruitful, rich
reticent – reserved
sham – fake
to drive at – to hint

2. Memorize the following words and word combinations. Be ready to use them in their natural context:

- p.235. to wipe out the recollection of
p.237. to be as pleased as a Punch
to be jealous of
p.238. to be willing to do smth.
p.239. to be convinced
to take trouble with smth.
p.240. to take pains
p.241. to have love affairs
to draw smb. out
to feel at home with smb.
to be use to smb.
to be accompanied by
p.242. to take up smth.
in a flash
p.243. to reproach smb. for smth.
p.247. to take up one's time
p.248. to make use of smb.
p.249. to be at a loss
to cope with smb.
p.250. to have a knack

3. Get ready for expressive reading and literary translation of the extract on p. 249 "There was in his eyes... begotten son".

4. Who made the following statements? Under what circumstances were they uttered?

1. It's a cast-iron part.
2. I've never even been sharp with her.
3. If I believed in God I'd be a priest.
4. I've lived all my life in an atmosphere of make-believe.
5. I felt a bloody little hero.

6. I've half a mind to give her a contract.
7. I must get a long night's rest.

5. Quote the text to prove that:

1. Julia had her reasons for wishing to keep Avice in the cast.
2. Michael seemed to be considering the matter from every side.
3. Julia wanted Roger to be proud of her.

6. Retell the plot of the play Julia and Michael were going to put on after Julia's return from abroad.

7. Answer the following questions:

1. How did Julia feel after the first rehearsal?
2. How did Julia plan to settle a score with Avice Crichton?
3. What did Roger do in Vienna?
4. Was Roger right saying that his mother never stopped acting?
5. What did Roger accuse his parents of?
6. What was the reality in Julia's opinion?
7. Did Michael like to have a crowd at a dress-rehearsal?

8. Comment upon Roger's words:

1. You've taken away my belief in everything.
2. You never stopped acting. It's second nature to you.
3. You don't exist, you're only the innumerable parts you're played.
4. Sham is all you are.

9. Give the gist of Julia and Roger's conversation at dinner (after Roger's return from abroad).

10. Describe the relations between Julia and her son.

11. Give a character-sketch of Roger.

12. Summarize chapters 26-28.

Assignment 14

(chapters 28-29) pp.255-273

1. Be sure to know the active vocabulary:

toddle – coll. – to walk
a word rehearsal – the last rehearsal with the text
auspicious – suitable, proper
castigate – punish, scold
to cod – to cheat, to deceive
diffidently – timidly

2. Memorize the following words and word combinations. Be ready to use them in their natural context:

- p.255. to feel at ease
to feel ill at ease
to learn from experience
to keep out of one's way
to have nothing to do but
to catch smb. up
- p.257. to take everything in
to sit side by side
owing to
- p.258. to recover oneself
to stand in smb's way
- p.259. to break silence
to hurt smb's feelings
- p.260. to hold attention
to deliver smth.
- p.263. to play a trick on smb
on account of
- p.265. to let smb. down
- p.268. to lead smb. to
- p.269. in comparison with
to catch a glimpse of
- p.270. to turn down

3. Get ready for expressive reading and literary translation of the extract on pp. 272-273 "What nonsense... in heaven".

4. Who made the following statements? Under what circumstances were they uttered?

1. I'm getting a bigger share.
2. He looks like a winner all right.

3. That's the sort of part I can play on my head.
4. I'm as innocent as a babe unborn.
5. I feel on the top of the world.

5. Quote the text to prove that:

1. Julia seemed to be two persons.
2. Good news about Julia's success travelled very quickly.
3. It gave Julia a pleasant sense of independence to sit in the café unknown and unnoticed.

6. Comment upon Julia's words:

1. Love isn't worth all the fuss they make about it.
2. All the world's a stage, and all the men and women merely players.
3. They are the instruments on which we play.

7. Translate the following phraseological units:

1. to wipe the floor with smb
2. to throw prudence to the winds
3. to put a spoke in smb's wheel

8. Answer the following questions:

1. Is Julia's opinion about love right?
2. Was the new play a success?
3. What did Julia feel after her great success?
4. How did she celebrate her success?
5. What did Julia think about a stage, actors and the audience?
6. What were her plans for future?

9. Describe in detail Julia's trick to kill Avic's performance?

11. Speak about Julia's visit to the restaurant reproducing her inner speech as close to the text as possible.

12. Discuss the problem of parents and children.

13. Speak on the following points:

1. The role of theatre in Julia's life.
2. Your attitude to modern theatre.
3. Your favourite theatre actor (actress).
4. Your last visit to the theatre.

14. Summarize chapters 28-29.