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English Through Reading

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УЧЕБНОЕ ПОСОБИЕ

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ОТ АВТОРОВ

“English Through Reading” является третьим учебником методического комплекса, предназначенного для углубленного изучения английского языка студентами вузов гуманитарного профиля и учащимися специализированных школ и гимназий.

Основу учебника составляют *12 оригинальных коротких рассказов английских и американских писателей*, дополненных словарями и разнообразными упражнениями для расширения словарного запаса.

Пособие не является хрестоматией или антологией. Используемые в пособии образцы английской и американской прозы представляют богатый материал для углубленного изучения лексики и развития навыков свободного говорения. Вместе с тем выполняется еще одна важная задача – знакомство учащихся с творчеством известных писателей Англии и Америки.

Большое внимание в учебнике уделяется специфическим трудностям английского языка, изучению идиоматики, не совпадающих в английском и русском языках значений слов и конструкций и служебной лексики.

Особое место отводится изучению фразовых глаголов, представленных в пособии в виде краткого словаря и оригинальных упражнений на их понимание и запоминание.

Одной из приоритетных задач учебника является развитие навыков перевода с русского языка. Работа над каждым рассказом завершается переводом короткого рассказа на русский язык.

Учебник снабжен обширным материалом для дополнительного чтения и перевода. Для более глубокого повторения некоторых разделов в пособии даются ссылки на другие учебники методического комплекса: *“English Grammar”* и *“Everyday English”*.

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ONE COAT OF WHITE

by H. A. Smith

SMITH, HARRY ALLEN (1907–1976), American newspaper man and humorist, who gained national prominence with the publication in 1941 of *“Low Man on a Totem Pole”*, a diverting collection of autobiographical articles and interviews. Harry Alien Smith was born in McLeansboro, Illinois, on Dec. 19, 1907. A series of moves during his childhood took the family to Huntington, Ind., where at the age of 15 he began his newspaper career. For more than a dozen years afterward he travelled around the country, working in newspapers. In 1929 he went to New York City, where he was a feature writer for the *United Press* (1929–1935) and the *World Telegram* (1936–1941). The success of *“Low Man on a Totem Pole”* led to other books generally in the same uninhibited anecdotal vein, including *“Lost in the Horse Latitudes”* (1944), *“Rhubarb”* (1946), and *“To Hell in a Handbasket”* (1962). He died in San Francisco, Calif., on Feb. 24, 1976.

Everybody knows by this time that we first met Lautisse¹ on shipboard but few people know that in the beginning Betsy² and I had no idea who he was.

We were on *the Queen Elizabeth*³, coming back from our first trip to Europe. It was on the second day that I ran into him sitting in a quiet corner on deck⁴. He gave me a nasty look. I started to back away mumbling an apology and then his expression changed.

“Wait!” he called out. “You are an American?”

His English was good, and he asked me if I had a moment to help him with a small problem. He wanted to know the name of some United States Senator⁵ for the ship’s daily crossword puzzle. I sat down and puzzled over the thing. The definition was, “Senator who crosses a river.” I thought of Senator Ford, but there were no Fords on the passenger list, and then I got it – Senator Bridges. There was a Miss Ethelyn Bridges on board.

I didn’t see him until next day, just before lunch, when he came into the main lounge, caught me by the arm, and whispered “Look!” In his big hand he was holding a man’s wallet made of pigskin. “The prize!” he said. “See what I’ve won! But for you, though, I would have never solved the puzzle. Come and have a cocktail with me.”

I went with him to his state-room⁶, and he got out a bottle of brandy. He introduced himself as Monsieur Roland and kept thanking me for my help with the puzzle. Then he began asking me some questions about myself and my business, and I told him I sold oil-burners.

We sat there talking, and finally he asked me if I could keep a secret, and then he said, "I am Lautisse."

I told Betsy all about it, so after lunch we went up and talked to the ship's librarian, asked him a few innocent questions and then dropped the name of Lautisse. We were greatly impressed by what we heard. We found out that my new friend was probably the world's greatest living painter, that he had given up painting and was heard to say that he would never touch another brush as long as he lived. Betsy talked me into sending a note to his cabin, asking him around for a drink.

Well, we got to be real friendly. He planned to spend a month in New York, and it was Betsy who suggested that he came up to our place for a weekend.

Lautisse arrived on the noon train Saturday and I met him at the station. We had promised him that we wouldn't invite any people in and that we wouldn't try to talk art to him. Driving out from the station I asked him if he wanted to do anything in particular, like play croquet or go for a swim or a walk in the woods, and he said that he just wanted to sit and relax. So we sat around all afternoon, and Lautisse looked at a ball game⁷ on television for about five minutes, and couldn't understand it, and I took him to my shop and showed him an oil-burner and he couldn't understand that either. Mostly we sat around and talked.

I was up at seven-thirty the next morning and when I was having breakfast I remembered a job I'd been putting off for some time. Our vegetable garden has a white fence which I built with my own hands five years ago.

That garden fence is my pride and joy, and now that it needed a fresh coat of paint, I wanted to do the job. I got out a bucket half full of white paint and a brush. While I was getting things ready, I heard footsteps and there stood Lautisse. I said I had been getting ready to paint the fence but now that he was up, I'd postpone it. He protested. I took up the brush but he seized it from my hand and said, "First, I show you!"

I'm no Tom Sawyer – I wasn't looking for anybody to paint that fence. I let him finish two sides of the post and then interrupted.

"I'll take it from here," I said, reaching for the brush.

"No, no!" he said, with an impatient wave of the brush.

I argued with him but he wouldn't even look up from his work. I went back to the Sunday papers but every now and then I'd get up and go out and watch him for a couple of minutes. He spent three hours at it and finished the fence, all four sections of it. You should have seen him when he walked around the house to the terrace where I was sitting – he had paint all over him.

Some time during the afternoon he asked me if we were anywhere near Chappaqua, and I said it was the next town, and he wanted to know if we had ever heard of Gerston, the sculptor. We had heard of him, of course, and Lautisse said he had once known Gerston in Paris, and would it be possible

to get in touch with him? I got Gerston on the telephone for him, but he talked in French, and I have no idea what the conversation was about.

He went back to town on the 9.03 that evening and at the station shook my hand and said I was a fine fellow and that he hadn't enjoyed himself so much in years, and that he wanted Betsy and me to come to New York and have dinner with him some night.

We didn't hear anything from him or about him for ten days. Then the New York papers got hold of the story. In the interview which Lautisse gave there were a few lines about the weekend he had spent with Mr. and Mrs. Gregg.

The day after the story appeared a reporter and a photographer from one of the papers arrived at our place. Besides taking pictures of Betsy and me, as well as of the house, they asked for every single detail of the great man's visit, and Betsy told them of course about the garden fence. They took more pictures of the fence, the paint bucket and the brush and next morning the paper had quite a story. The headline said: LAUTISSE PAINTS AGAIN.

It gave us a sort of funny feeling, all this publicity⁸, but we didn't have much time to think about it. People started arriving in large numbers. They all wanted my garden fence, because it had been painted by the great Lautisse.

"Look, gentlemen," I said. "I'm a businessman, I don't know anything about painting, I mean painting pictures. But I do know a thing or two about painting a fence. A mule could have held a paint brush in his teeth and done almost as good a job on that fence as Lautisse did."

In their turn they asked me if I knew that a single painting by Lautisse was worth as much as a quarter of a million dollars and whether I realized that my garden fence was a genuine Lautisse. I told them I'd make my decision in the next few days.

Those next few days were bedlam. We had to have the telephone disconnected – there were calls from all over the country. At least another dozen art galleries and museums sent people. By the end of the second day I was being offered twenty-five thousand. The next day fifty.

When on the fourth day Gerston came in, I immediately took up the subject of the fence. He advised me not to sell the fence yet – and let the Palmer Museum in New York exhibit it for several weeks. He also explained what all the excitement was about. He said one reason was that Lautisse had never before used a bit of white paint.

The fence was taken to New York. I went down myself to have a look, and I couldn't keep from laughing when I saw my fence – it had a fence around it.

The exhibition was to end on a Saturday, and Gerston phoned that day and asked if I would meet him at the museum on Sunday.

He led me to the room where my fence had been exhibited, and I did get a shock when we walked in. The fence had been cut up into sections.

“Don’t get excited,” said Gerston. “Let me show you something.” He pointed to a word in black paint at the bottom corner. It took me a few seconds to recognize it. It was the signature of Lautisse.

“But... but I don’t get it,” I stammered. “Why ... what ... where is he?”

“Lautisse sailed for home early this morning,” said Gerston. “But last night he came over here, got down on his hands and knees, and signed each of the thirty sections. Now you’ve got something to sell.”

And indeed I did have. Twenty-nine sections of the thirty sections were sold within a month’s time at 10,000 each. I kept the thirtieth, it’s hanging now in our living-room.

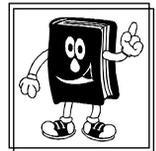
After it was all over, I went to see Gerston.

“Lautisse was genuinely fond of you and Mrs. Gregg,” he said. “He had no idea, when he painted your fence, that it would make such a noise. But when it did, he got a good laugh out of it. And it was his idea to have the fence cut into sections. Then he got down to work and signed each one.”

Notes:

- ¹ Lautisse [ˈlotis]
- ² Betsy – the short for Elizabeth
- ³ the “Queen Elizabeth” – an ocean-going liner
- ⁴ to be on deck (at sea, on board (a ship)) – remember that there are no articles in these word-combinations
- ⁵ Senator – a member of the Senate, the upper house in US Congress
- ⁶ state-room – a private cabin on a steamer
- ⁷ ball game – *here*: baseball, the national game of the US
- ⁸ publicity – public notice or attention

I. VOCABULARY



idea (n)

1. thought; picture in the mind
 - This book gives you a good **idea** of life in ancient Greece.
2. plan; scheme; design; purpose
 - That man is full of new **ideas**.
3. opinion
 - You should not force your **ideas** on other people.
4. conception
 - What **idea** can a man who is blind from birth have of colour?
 - You can have no **idea** (of) how anxious we have been.

nasty (adj)

1. dirty; disgusting; unpleasant
 - medicine with a **nasty** smell and a nastier taste
2. dangerous; threatening
 - There was a **nasty** look in his eye.

mumble (v) say smth, speak one's words indistinctly (see the Verbs of Speaking p. 21)

- The old man **was mumbling** away to himself.

apology (n) statement of regret (for doing wrong, being impolite, hurting smb's feelings)

- offer (make, accept) **an apology**; make **an apology** to smb for smth

puzzle (n)

1. question or problem difficult to understand or answer
 - His unexpected disappearance was **a puzzle** to everybody.
2. problem or toy designed to test person's knowledge, skill, patience or temper
 - a crossword **puzzle**.

puzzle (v) cause (smb) to be perplexed; make hard thought necessary

- This letter **puzzled** me.
- He **puzzled** his brains to find the answer.

puzzle over smth – think deeply about smth

- to puzzle over** a problem

puzzle smth out – (try to) find the answer or solution by hard thought

list (n) number of names (of persons, items, things, etc.) written or printed

- a shopping **list**; put smb's name on (take his name off) **the list**

get (v) (colloquial) understand

- I don't **get** you (don't get your meaning).

keep (v)

1. possess; own and look after
 - keep** a shop (an inn);
2. be faithful to
 - keep** a promise (a treaty);
3. not let people know, conceal
 - Can you **keep** a secret?
 - She can **keep** nothing from her friends (= has no secrets from them).
4. continue to be, remain in a special condition or relation
 - Please **keep** quiet/silent.
5. **keep (smb) doing smth** – continue doing smth or cause smth to be continued
 - He **kept** smiling.
 - I'm sorry I **kept** you waiting.

keep smth in mind – remember, not to forget

- You should **keep in mind** that he is not as strong as he used to be.

keep one's temper not to get angry, excited or nervous; keep cool

- Try to **keep your temper** when you speak to him.

keep an eye on smb or smth – watch smb, guard

- Keep an eye on the milk, otherwise it will boil over.

keep one's head – remain calm during some emergency

- She **kept her head** and called immediately the fire department.

to keep house – to do the usual work of running a home, cooking, cleaning, etc.

- Mother keeps house but we all help her, of course.

keep early (good, regular, late, etc.) hours – be habitually early (or late) in getting up, returning home at night or in going to bed

- Schoolchildren should **keep early** (good) hours.

talk (v) – say things; speak to give information, discuss smth

- He was **talking** to/with a friend.

- What are they **talking** about/of?

talk smb into/out of (doing) smth – persuade smb by talking to do/not to do smth

- See if you can **talk** Father **into** lending us the car tomorrow.

talk art (business, politics, sports, shop, etc.) discuss art (business, politics, sports, professional questions/work, etc.)

- Stop **talking** shop at home.

touch (n) – communication: **in (out of) touch (with)** in (not in) regular communication (with), having (not having) information about

- keep **in touch with** old friends

- be out of touch** with the political situation.

lose touch (with) be out of touch (with)

- If we correspond regularly we shan't **lose touch**.

detail (n) small, particular fact or item

- Please give me all the **details**.

- Every **detail** of her dress was perfect.

in detail providing all the small points of fact

- to explain smth **in detail**.

to go (enter) into details

take up (v)

1. proceed to deal with (a matter); give one's attention to

- I shall **take** the matter **up** with the Ministry (= speak or write to them (to inquire, protest, etc.)).

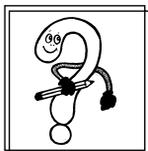
2. pursue further; begin afresh (smth left off, smth begun by smb else)

- Harry **took up** the tale at the point where John had left off.

3. interest oneself in; engage in smth (as a hobby, business, etc.)

- take up** photography (market gardening).

stammer (v) speak haltingly with a tendency to repeat rapidly the same sound or syllable (as in "G-g-g-ive me that b-b-book") (See the Verbs of Speaking p. 21)



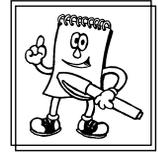
II. COMPREHENSION

Ex. 1. Answer the following questions.

1. How did Mr. Gregg happen to meet Lautisse?
2. What was their first meeting like?
3. Why did Lautisse invite Mr. Gregg to his cabin the following day?
4. Why did Lautisse first introduce himself as Monsieur Roland?
5. Why wasn't Mr. Gregg in the least impressed when he heard his new friend's real name?
6. What did the Greggs learn about Lautisse from the ship's librarian?
7. Why did Lautisse accept the invitation to spend a weekend with the Greggs?
8. Why did Lautisse enjoy his stay at the Greggs' so much?
9. Why did the Greggs become suddenly popular?
10. At what exact moment did Gerston appear on the scene?
11. What was Gerston's advice to Mr. Gregg?
12. Why did Lautisse think the incident with the fence a great joke?

Ex. 2. Translate the following passages into Russian.

1. p. 6. From "Everybody knows by this time..." to "...and then his expression changed."
2. p. 6. From "His English was good..." to "There was a Miss Ethelyn Bridges on board."
3. p. 7. From "I told Betsy all about it..." to "...that he came up to our place for a weekend."
4. p. 7. From "That garden fence is my pride and joy..." to "First, I show you!"
5. p. 7. From "I argued with him..." to "...he had paint all over him."
6. p. 8. From "The day after the story appeared..." to "...because it was painted by the great Lautisse."
7. p. 8. From "In their turn they asked me..." to "The next day fifty."
8. p. 9. From "Lautisse was genuinely fond of you..." to "...and signed each one'."



III. WORD STUDY

Ex. 3. Translate all Vocabulary entries and examples.

Ex. 4. Give words and expressions close in meaning to the following:

to run into smb; to puzzle over a problem; to get smth (smb); to catch smb by the arm; to solve a puzzle; to get things ready; to get in touch with smb; have no idea; to realize; to know a thing or two about smth; a genuine Lautisse; to get a good laugh out of smth.

Ex. 5. Paraphrase the italicized parts of the following sentences; translate them into Russian.

1. ... finally he asked me if I *could keep a secret*. 2. We asked him a few innocent questions and then *dropped* the name of Lautisse. 3. Betsy *talked me into sending* a note to his cabin, *asking him around* for a drink. 4. Well, we got to be real *friendly*. 5. ... when I was having breakfast I remembered a job I'd *been putting off* for some time. 6. Then the New York papers got *hold of the story*. 7. *It gave us a sort of funny feeling*, all this publicity. 8. We had *to have the telephone disconnected*.

Ex. 6. Replace the italicized parts of the sentences with words and phrases from the text.

1. He was *covered with stains of paint*. 2. ... a single painting by Lautisse *cost as much as a quarter of a million dollars*. 3. When on the fourth day Gerston came in I immediately *began to discuss the subject of the fence with him*. 4. I *could not help laughing* when I saw my fence. 5. "Don't worry," said Gerston. "Let me show you something." 6. "Lautisse *liked you and Mrs. Gregg very much*," he said. 7. He had no idea, when he painted your fence, that it would *cause such a sensation*.

Ex. 7. Learn the following phrases; a) recall the sentences in which they are used in the text and b) use them in sentences of your own.

on shipboard; **in** the beginning/end; **on** deck; run **into**; **on/in** the list; thank smb **for** smth; give **up**; talk smb **into** doing smth; ask smb **around** (**for** a talk,

a cup of tea, a weekend, etc.); **on** the (noon, 8.15) train; go **for** a walk; **with** one's own hands; take pictures **of**; keep **from** doing smth; **in** black paint; **at** the bottom/top corner; sail **for**; come **over** (**to** a place); sell **at** (a price **of**); get a laugh **out of** smth.

Ex. 8. Fill in the blanks with prepositions or adverbs.

1. "Is it possible to get ... touch ... him before I leave?" – "Certainly. I can get him ... the telephone ... you ... no time." 2. We did our best to talk him ... taking ... this job. It's the only one he's really fit ... 3. The telephone exchange warned them that their telephone would be disconnected if they didn't pay ... it ... three days. 4. I like solving crossword puzzles. I don't do it ... prizes. I enjoy puzzling them ..., just for the fun of it. 5. You would have found your name ... the list if you had looked carefully. 6. The students are still ... the impression of the graduation ceremony they attended last month. 7. He insisted ... going ... details of the accident. 8. True, there were a few interesting pictures ... the exhibition, but I wasn't impressed ... anything ... particular. 9. Before you go ... details tell me what it is all 10. We first met him ... shipboard, when we were coming back... our first trip ... Europe. 11. When he ran ... me in the street he caught me ... the arm and began to explain something. 12. He arrived ... the noon train and we met him ... the station. 13. We arrived ... their place early in the morning. 14. ... his turn he thanked me for all my help. 15. When ... the third day my friend came ... I took ... the subject ... our approaching vacation.

Ex. 9. Use a proper article or no article in the following sentences. Comment on the use of the article. (For reference see "English Grammar")

1. We first met this man on ... shipboard. 2. We were on ... *Queen Elizabeth*, coming from our first trip to ... Europe. 3. It was on ... second day that I saw him sitting in a quiet corner on ... deck. 4. He asked me if I had ... moment to help him with ... small problem. 5. He wanted to know ... name of some United States Senator. 6. There was a Miss Ethelyn Bridges on ... board. 7. We asked him ... few innocent questions. 8. My new friend was probably ... world's greatest living painter. 9. He planned to spend ... month in ... New York. 10. We didn't try to talk ... art to him. 11. I showed him ... oil-burner and he couldn't understand that. 12. He went back to ... town. 13. He said I was ... fine fellow and he wanted me to come to ... New York and have ... dinner with him some night. 14. In the interview there were ... few lines about ... weekend he had spent with us. 15. The painting cost ... quarter of ... million dollars. 16. He came on ... fifth day. 17. It took me ... few seconds to recognize it. 18. ... St. Petersburg is situated on ... Neva. 19. ... Elbrus is ... highest peak of ... Caucasian Mountains.

20. ... Crimea is surrounded by ... Black Sea. 21. ... Morocco is in ... North Africa. 22. They were born on ... same day and in ... same town. 23. My room is on ... second floor. 24. What ... strange idea! 25. I am leaving for ... Paris ... next week.

Ex. 10.

A Find in the text the following expressions. Use them in the sentences below.



не иметь представления; посмотреть с неприязнью на кого-л.; попятиться; пробормотать извинения; решить кроссворд; хранить секрет; задать невинный вопрос; упомянуть между прочим чье-л. имя; бросить живопись; приехать двенадцатичасовым поездом; говорить на темы искусства; построить своими руками; свежий слой краски; время от времени; соседний город; со всех концов страны; не удержаться от смеха; по-настоящему хорошо относиться к кому-л.; вызвать шум (сенсацию)

1. Никто не смог удержаться от смеха, когда он задал свой невинный вопрос. 2. Как жаль, что он бросил живопись. 3. Представления не имею, где он сейчас находится. 4. Когда он увидел незнакомца, он быстро попятился, бормоча извинения, и выбежал из комнаты. 5. Ты можешь себе представить: он построил этот дом своими руками несколько лет назад. 6. Он спросил меня, могу ли я хранить тайну, и рассказал в подробностях о случившемся. 7. Они с неприязнью посмотрели на вновь пришедших. 8. Они жили в соседнем городе, и мы могли встречаться время от времени. 9. Он был благодарен мне за то, что я помог ему решить кроссворд. 10. Когда они встречаются, они могут часами говорить на темы искусства. 11. Когда я случайно упомянул его имя, она покраснела. 12. «Твои друзья уже приехали?» «Да, они приехали вчера двенадцатичасовым поездом.» 13. Свежий слой краски ярко блестел на солнце. 14. Люди съезжаются со всех концов страны для того, чтобы увидеть картины этого художника. 15. Он очень хорошо к вам относится и часто вспоминает о вас. 16. Его новая картина вызвала настоящую сенсацию.

B Translate the sentences into English paying special attention to the use of past tenses.

1. Мы узнали, что наш новый друг был, вероятно, самым известным из современных художников, что он бросил живопись и, согласно слухам, признался, что никогда в жизни больше не возьмет кисть в руки. 2. Когда я завтракал, я вспомнил о работе, которую откладывал в течение неко-

того времени. 3. В то время как я готовился к работе, я услышал шаги. 4. Он поинтересовался, слышали ли мы когда-нибудь о скульпторе Джер-стоне. 5. Все эти люди хотели купить мою садовую ограду, потому что она была покрашена великим Лотиссом. 6. К концу второго дня мне предлагали двадцать пять тысяч долларов. 7. Он привел меня в комнату, где выставялась моя ограда.

Ex. 11. Translate the sentences, paying special attention to the meaning of the words and phrases from the Vocabulary.

1. I had an *idea* for small hotels, and I persuaded a banker there to finance me. 2. "I want to grade those exams tonight." "Good *idea*." 3. He unpacked a ridiculous number of books, all with marked passages he could read aloud should he run out of *ideas*. 4. I pleaded with him to give me some sort of address somewhere *to get in touch* with him. 5. Look, Danny, I hope we'll *stay in touch*. 6. Several students dropped by, asked questions that genuinely *puzzled* them. 7. It's not a crisis exactly, it's more of a *puzzle*. 8. I was *puzzled* for several reasons. 9. He was helping Kissinger solve the jigsaw *puzzle* called world politics. 10. In fact what *puzzles* me, is why Jastrov's taking Latin in the first place. 11. I'll never say a *nasty* word about you. 12. "Just *keep* your eyes and ears open, lad," he explained at the beginning of my first day. 13. His mother couldn't *keep* from asking why Maria wasn't there. 14. "A woman from Columbia University called me." "Well, could you give me *the details* on that?" 15. You have to realize that men have been *keeping* mammals and reptiles in Zoos for hundreds of years. 16. Everyone in the lab knew that Atherton had had some association with Hammond, although *the details* were never clear. 17. If Mary can put up with just this one visit, it should help *to keep* the peace. 18. "That's the best atmosphere for getting new *ideas*," she commented. 19. It was quite dark now and he could hardly make out *details*.

Ex. 12. Translate the following sentences using "except" or "besides" according to the sense. Note the scheme.

кроме — за исключением, исключая — **except**
 — помимо, в дополнение к — **besides**

1. **Помимо того, что** они сфотографировали Бетси, меня, наш дом, они попросили в подробностях рассказать о визите этого известного художника. 2. Он, кажется, не знает ни одного иностранного языка, **кроме** английского. 3. **Кроме** английского языка, он знает еще французский и

немецкой. 4. Я занят все дни недели, **кроме** воскресенья. 5. Какой у вас еще свободный день, **кроме** воскресенья? 6. Нам не удалось ни с кем связаться, **кроме** секретаря. 7. Они согласились со всеми внесенными дополнениями, **кроме** последнего. 8. Какие еще книги Моэма, **кроме** романа «Театр», вы читали на английском языке? 9. Во время поездки в Париж, **кроме** музеев и картинных галерей, мы посетили и театры.

Ex. 13. Translate the following sentences, using “run out (of)”.

1. Что делать? Кончается горячее. 2. Наше время истекает. Надо принимать срочные меры (urgent measures). 3. Митчел не мог найти работу. Отложенные на черный день деньги (saved for a rainy day) давно были истрачены. Ему грозила нищета (staring in his face). 4. Что нам делать? У нас кончаются запасы продовольствия. 5. Мальчик неплохой, но очень упрямый. Когда мать теряет терпение, она дает ему хороший шлепок (to give a good slap). 6. Сбегай в молочный магазин за углом. У нас кончается молоко. 7. Будешь слушать, что тебе говорят? У меня уже терпение иссякло. 8. Где находится табачный магазин? У меня кончаются сигареты.

Ex. 14. Translate the following sentences, using a) “keep doing”, b) “keep an eye on smb”.

A

1. Он продолжал задавать глупые вопросы. 2. Он то и дело спрашивал, когда приедут гости. 3. Он продолжает курить, несмотря на то, что врачи запретили ему. 4. Мальчик все время пытался заглянуть в тетрадь своего соседа по парте. 5. Он, не переставая, твердил, что он ни в чем не виноват. 6. Продолжайте рассказывать вашу историю.

B

1. Мать рассчитывала на то, что соседи присмотрят за детьми в ее отсутствие. 2. Присмотрите за багажом, а я пойду носильщика. 3. Не спускай глаз с молока, а то оно убежит (boil over).

Ex. 15. Use emphatic “do” (“did”) according to the model and translate the sentences.

Model

I **got** a shock when we walked into the room where my fence was exhibited.

I **did get** a shock when we walked into the room where my fence was exhibited.

1. I **asked** him to keep the truth to himself but he told her everything. 2. How did it happen that he failed the examination? He **knew** the subject well. 3. You won't believe me, but I **want** to become a doctor. 4. **Read** the book, it is well worth reading. 5. He said he would **give** up smoking and he gave it up. 6. **Stop** arguing.

Ex. 16. Translate the following sentences, using the construction with emphatic "do".

1. Интересно, почему его еще нет? Он **же обещал** прийти рано. 2. Хотя он и был очень занят, он **все же сдержал** свое слово и пришел проводить нас. 3. **Непременно посетите** Британский музей, когда будете в Лондоне. Я **знаю**, что он произведет на вас огромное впечатление. 4. **Пожалуйста, расскажите** нам все подробно. 5. Почему они сердятся на него? Он **же предлагал** им свою помощь. 6. Он **уговорил-таки** нас принять их предложение.

Ex. 17. Complete the following sentences according to the model. Give the meaning of "won't/wouldn't". Suggest your own examples.

Model

1. There is something wrong with the door, it (open).
There is something wrong with the door, it **won't open**.
2. There was something wrong with the door, it (open).
There was something wrong with the door, it **wouldn't open**.

1. There is something the matter with the car engine, it (run). 2. Give me your pen please, the one I have (write) with. 3. The child was told not to make a noise, but he (obey). 4. We told him to drop smoking as it was harmful to his health, but he (listen). 5. He was trying hard to build up a fire, but the wood (burn). 6. She wanted to write down on paper what she thought and felt, but the right words (come). 7. We asked him to slow down, but he (listen) to us. 8. She was tired and needed a rest, but she (hear) of it. 9. We wanted to know the reason for his absence, but he (discuss) it. 10. I argued with him but he (look) up from his work.

Ex. 18. Translate the following sentences, using "won't/wouldn't".

1. Ему следовало бы серьезно заняться своим здоровьем, но он и **слышать об этом не хочет**. 2. Зная, что ему одному трудно справиться с заданием, мы решили помочь ему. Но он **ни за что не хотел** принимать нашу помощь. 3. С ней было бесполезно разговаривать на эту тему, она

упорно молчала. 4. Эта марка **никак не приклеивается.** Дай, пожалуйста, другую. 5. Я **ни за что не заговорю** с ним первый. 6. Его явно что-то волновало, но он **никак не хотел говорить**, в чем дело. 7. Его несколько раз предупреждали, чтобы он не ездил на такой скорости, но он и **слушать не хотел**, пока не попал в аварию.

Ex. 19. Choose and insert the correct word or verb-adverb combination in the proper form.

journey – travel(s) – trip – tour – voyage



“*trip*” – journey, especially a pleasure excursion

a long **trip** to the seaside; a holiday (honeymoon) **trip** to Venice.

“*travel*” – a long journey especially in foreign or distant places; is often used in plural

He is writing a book about his **travels**.

“*journey*” – a travel from one place to another; a trip of considerable length, wholly or mainly by land;

“*travel*” is indefinite, “*journey*” is definite, with its appointed destination

a three days’ **journey**;

make **a journey** half-way round the world.

“*tour*” – a long journey in which a short stay is made at a number of places in sequence; a round of visits; at the end of the tour the traveller usually returns finally to the place from which he started

a round-the-world tour

We made a tour round the island.

“*voyage*” – a journey, especially a long one, by sea, along a river

a voyage from London to Australia;

go on **a voyage**.

1. We were on the *Queen Elizabeth*, coming back from our first ... to France.
2. In a long ... straw weighs. 3. He had a tedious but easy ... across the Atlantic Ocean. 4. I'd rather see countries with my own eyes than read lots of books on 5. Last year I was on a motor During the twenty-day holiday we visited some six or seven towns. 6. John was off to Milan on a business ... on March, 15. 7. It was a ... of over 2,000 miles and took nearly three days.

put out – put off – put up at – put up with – put up



“*put off*” – postpone

Never **put off** till tomorrow what you can do today.

“*put out*”

a) extinguish, cause to stop burning

Be sure **to put out** the gas (light) before you leave.

b) annoy, worry

She was very much **put out** by the loss of her documents.

“put up” – construct

They **are putting up** several new buildings in that block.

“put up” (at) – stay, lodge, shelter

We can **put up** at this hotel for a week.

I shall be happy **to put you up** when you come to town.

“put up (with)” – tolerate, stand

How do you **put up with** that noise all day long?

1. I remembered a job I'd been ... for some time. 2. I refuse to ... his carelessness any longer. 3. The firemen worked hard but were not able to ... the Fire. 4. The conference was ... until next month. 5. They are tearing down that old building in order to ... a new one. 6. Do you think we'll be able to ... this Youth Hostel?

run out of – run across/into – run against – run down – run over



“run into”

a) collide with

The bus got out of control and **ran into** a wall.

b) meet unexpectedly

run into an old friend

“run across smb or smth” – meet or find by chance, come across

I **ran across** my old friend Hill in Paris last week.

“run against smb or smth” – come into contact or collision with

The ship **ran against** a rock and was wrecked.

“run down”

a) be tired, exhausted, ill

He is (feels, looks) **ran down** after his examinations.

b) stop working or going

The clock has **ran down**.

“run out (of smth)” – come to an end, exhaust the supply of

We're **running out of** provisions.

Her patience **is running out**.

“run over” – strike or pass over with a moving car, bus, etc.

He **was run over** and had to be taken to hospital.

1. It was on the second day that I ... him sitting in a quiet corner on deck.
2. How did the bus driver happen to ... that man? 3. You mustn't hurry along a corridor with your head turned aside or back, otherwise you may ... somebody and knock him down. 4. He's just returned from an expedition, that's why he is looking so 5. It seems to me we ... sugar. Will you go and buy half a kilo? 6. I ... Mr. Smith in the park this morning. 7. What's wrong with my watch? It's not working. – I think it Wind it up.

give up – give in



“give up”

a) stop doing smth; discontinue a habit

- He **gave up** painting.
- You **should give up** smoking.

b) surrender, sacrifice, part with

- give up** one’s seat to smb (eg, in a crowded bus);
- give up** a fortress;
- I give up!**

“give in” – stop fighting or arguing, surrender

- The enemy **gave in** at last.
- He has **given in** to my views.
- I give in!**

1. We found out that he ... painting. 2. He is not the kind of man who is likely to ... ; he is sure to go on fighting. 3. The plan is unworkable, we’ve got to ... it ... ; 4. She will never ... the idea of working on her own; but for the time being, she may have to ... to the demands of her boss.

Study the Verbs of Speaking

The verbs in the table below describe how quietly or loudly a person is speaking.

whisper	<p>speak using breath but not vocal cords (fig.) make soft sounds</p>	<ul style="list-style-type: none"> <input type="checkbox"/> They were talking in a whisper. <input type="checkbox"/> The wind was whispering in the leaves.
murmur	<p>speak softly and indistinctly</p>	<ul style="list-style-type: none"> <input type="checkbox"/> I heard a murmur conversation from the next room. <input type="checkbox"/> The murmur of distant brook.
mumble	<p>(fig.) speak indistinctly</p>	<ul style="list-style-type: none"> <input type="checkbox"/> The old man was mumbling away to himself.
shout	<p>say in a loud voice</p>	<ul style="list-style-type: none"> <input type="checkbox"/> He shouted to me/for me to come. <input type="checkbox"/> He shouted himself hoarse.
scream (out)	<p>give a loud sharp cry (as of fear or pain)</p>	<ul style="list-style-type: none"> <input type="checkbox"/> She screamed out that there was a burglar in the house. <input type="checkbox"/> We all screamed with laughter.
stammer	<p>speak in a halting way (fig.) say smth in a confused way</p>	<ul style="list-style-type: none"> <input type="checkbox"/> G-g-give me that b-b-book. <input type="checkbox"/> I stammered out request with difficulty.

Ex. 20. Make six sentences of your own describing how a person would speak in these situations:

1. when smb is sleeping in the room;
2. rude loud quarrel of two women in the market place;
3. you don't know your lesson but try to answer;
4. the situation is very awkward, you don't know what to say, you have no words, but try to say smth;
5. you cut your finger, it hurts;
6. you want to say smth to your friend without anybody hearing you.

Ex. 21. Give words of the same root in Russian. Compare the meanings.

Idea, moment, problem, crossword, prize, final, secret, cabin, plan, protest, interview, reporter, photographer, detail, shock, section.

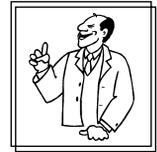
Ex. 22. Explain the formation and the meaning of the following adjectives and adverbs. Use them in sentences of your own. (For reference see "English Grammar").

a) daily, friendly, manly, masterly, unwomanly;

b) finally, greatly, probably, immediately, genuinely, angrily.

Ex. 23. Recast the following sentences, using the prefix "*dis-*" with the italicized words. Make all other necessary changes. (For reference see "English Grammar").

1. I couldn't make much of the story. The facts he gave were not properly connected.
2. He is hard to please. He is never satisfied with anything.
3. They did not seem to be pleased with the turn of events.
4. They are reported to have failed to agree on the matter.
5. We have never heard anybody say that he is not an honest person.
6. I did not like the man the moment I saw him.
7. After the disagreement they had he didn't appear for a long time.
8. The child is just hopeless, he never seems to obey his parents.
9. She can't stand it when her house is not in order.



IV. SPEECH PRACTICE

Ex. 24. Memorize the following proverbs, sayings and idiomatic expressions and use them in retelling and discussing the text.

I

1. Art is long, life is short. – *Жизнь коротка, искусство вечно.*
2. Every man has his hobby-horse. – *У всякого свой конек.*
3. One good turn deserves another. – *Одна хорошая услуга заслуживает другой. Услуга за услугу. Долг платежом красен.*
4. Tastes differ. – *Вкусы расходятся. О вкусах не спорят.*

II

1. the chance of a lifetime – *счастливей случай, возможность, представляющаяся только раз в жизни*
2. draw (give; paint) a picture (of) – *рисовать, воссоздавать картину (чего-л.)*

Ex. 25. Retell the story according to the following plan using the words and expressions given below.

1 *Mr. Gregg meets Lautisse*

happen; as follows; on deck; run into smb; alone; give a nasty look; not want to disturb smb; back away; mumble an apology; discover that smb's English is good; approach smb; puzzle over smth; suggest the right word; solve the puzzle; be highly pleased with smb.

2 *Lautisse invites Mr. Gregg to his cabin*

win the prize; a wallet made of pigskin; be beside oneself with joy; celebrate; introduce oneself as ...; discuss things over a glass of brandy; finally; promise not to breathe a word; give one's real name; make no impression on smb; not know a thing about smth.

3 *The Greggs learn the truth about their fellow-traveller*

talk smth over with smb; be puzzled; make up one's mind; find out smth; consult the ship's librarian; a few innocent questions; drop a name; be surprised to learn that ...; the world's greatest living painter; give up painting; not touch

another brush as long as he lived; be delighted; seize the chance; invite smb around for a drink.

4 *Lautisse comes to spend a weekend with the Greggs*

get to be real friendly; suggest; arrange to spend a weekend with smb; arrive on the noon train; drive; ask if smb wants to do anything in particular; be eager to please smb; have one wish only; sit and relax; show smb about (around); be attentive to smb's wishes.

5 *The fence is given a fresh coat of paint*

rise early; remember a job; build a fence with one's own hands; one's pride and joy; need a fresh coat of paint; get out a bucket half full of white paint; hear footsteps; decide to postpone the job; seize the brush from smb's hand; show firmness and determination; get on with the job; work fast; be impatient to finish smth; be happy in one's work; do a good job on the fence; have nothing to do but to return to one's papers; let one's guest have his own way.

6 *The papers get hold of the story*

not hear of or from smb; give an interview; mention smth; (the story) appear in the papers; a reporter; a photographer; rush; be eager to learn every little detail; take notes; take pictures; not miss anything; show particular interest in smth; mark a turning point in one's life.

7 *Bargaining over the fence*

publicity; give smb a funny feeling; an eventful week; lots of visitors; at first; be at a loss; take smth for a joke; find smth impossible to understand; express one's point of view openly; be worthless as a work of art; make smth clear to smb; a genuine Lautisse; be worth a lot of money; be offered large sums; finally; need time to think smth over.

8 *Mr. Gregg really has something to sell*

get good advice from smb; talk smb into doing smth; hold an exhibition; be unable to keep from laughing; be cut up into sections; come straight to the point; at the bottom corner; a signature; in black paint; fail to understand smth; offer an explanation; make a great noise; get a good laugh out of smth; shortly before; repay smb for his kindness; play a joke on the public; sell within a month's time.