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ZHITOMIR STATE UNIVERSITY  
NAMED AFTER IVAN FRANKO**

**А. Е. ЛЕВИЦЬКИЙ**

**НАВЧАЛЬНИЙ ПОСІБНИК З  
ДОМАШНЬОГО ЧИТАННЯ  
АНГЛІЙСЬКОЮ МОВОЮ  
(У. С. МОЕМ “ПИРОГИ ТА ПИВО”)**

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Л37

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Навчальний посібник продовжує низку видань, які мають на меті організувати заняття з домашнього читання англійською мовою у студентській аудиторії та зацікавити молоде покоління у вивченні творчості одного із найяскравіших письменників XX століття Уільяма Сомерсета Моема. Мета посібника – допомогти тим студентам краще зрозуміти художній текст, розвивати вміння і навички обговорення та його аналізу.

Для студентів III – IV курсів факультетів та інститутів іноземних мов, які навчаються за спеціальностями “Мова та література (англійська)” та “Переклад”; викладачів англійської мови вищих навчальних закладів; осіб, які цікавляться вивченням англійської мови.

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# ПЕРЕДМОВА

Запропонований Вашій увазі навчальний посібник розрахований, в першу чергу, на студентів III – IV курсів факультетів та інститутів іноземних мов, які навчаються за спеціальностями “Мова та література (англійська)” та “Переклад”. Він містить комплекс вправ по активізації знань умінь і навичок з усного та писемного мовлення, лексикології та стилістики сучасної англійської мови, практики перекладу. Крім того, студенти матимуть змогу повторити знання, отримані під час опрацювання курсів практичної граматики та фонетики англійської мови. Їм також надається можливість спробувати себе у якості викладача, що сприятиме підготовці до педагогічної практики та, врешті-решт, дозволить майбутнім учителям і перекладачам навчитися встановлювати необхідний контакт з аудиторією.

Подані навчально-методичні розробки до роману У. С. Моема “Пироги та пиво” базуються на авторському тексті<sup>1</sup> та окрім першої й останньої частин (Prereading Activities; General Discussion) передбачають знайомство з окресленими розділами та подальше виконання наведених завдань. Прохання до користувачів бути уважними під час роботи над вправами і слідувати усім вимогам, які ставляться до їхнього виконання. Це, в першу чергу, стосується виконання письмових завдань. Обов’язковим є також виконання перекладу у письмовій формі. Для роботи над лексичними вправами потрібно користуватися тлумачними, етимологічними та культурологічними словниками. Використання Інтернет ресурсів під час опрацювання текстових даних є цілком можливим. Контроль виконання завдань проводиться в аудиторії; перевірка кожної частини тексту розрахована на 2 аудиторні

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<sup>1</sup> Maugham W. S. Cakes and Ale or The Skeleton in the Cupboard. – M.: Progress Publishers, 1980. – 237 p.

години. Це ж стосується загальної дискусії. Заняття, яке передусе роботі над текстом, розраховане на 1 академічну годину.

Апробація завдань здійснювалась на факультеті іноземних мов Житомирського державного педагогічного інституту ім. І. Я. Франка у 1994 – 96 навчальних роках та в Інституті філології Київського національного університету імені Тараса Шевченка у 2004 – 2005 навчальному році.

Автор завдань висловлює щирі вдячність студентам, які брали участь у їхній апробації; доценту І. М. Рудик за участь у популяризації закладених у цьому навчальному посібнику підходів до викладання домашнього читання англійською мовою на старших курсах факультетів та інститутів іноземних мов; рецензентам – доцентам О. Ю. Дубенко, Л. Л. Славовій та Л. Ф. Соловйовій за підтримку та співпрацю.

Автор також висловлює щире сподівання, що студенти, які матимуть змогу ознайомитися з творчістю У. С. Моема, не будуть вважати цей час проведеним марно.

## PREREADING ACTIVITIES

1. Answer the following questions:

- What are your favourite books?
- Why do you like them?
- What do you expect to learn from this novel?
- The novel “Cakes & Ale or the Skeleton in the Cupboard” was written by W. S. Maugham. What do you know about this author?
- Did his life experiences influence his literary career (style, choice of the topics, characters)?
- What do you know about his style?
- Did you read books by W. S. Maugham? What are they?
- What problems did he touch in his literary pieces?
- How did he present the world (people & their relations)?
- What was his attitude towards life?
- How did his contemporaries, literary critics, treated his manner of writing?
- Did you see screen versions of his novels/ plays? Are they successful? Why?
- What does an idiom *cakes & ale* mean?
- How will the meaning of this idiom be reflected in the plot of the novel?
- What does an idiom *a skeleton on the cupboard* mean?
- How will the meaning of this idiom be reflected in the plot of the novel?
- What do you expect from reading this novel?
- Who will the novel be about?

## AUTHOR'S PREFACE, CHAPTER I

1. Prepare a passage beginning from “A character ... “ (p. 23) and ending with “... there cease to be” (p. 24) for phonetic reading and literary translation.

2. Learn the contents of the note (p. 23).

3. Grammar Work:

a) point out the sentences containing the Oblique Moods on p. 26 and translate them;

b) point out the sentences containing Modal Verbs on p. 35, 40 and translate them;

c) point out 3 sentences with Accusative-with-the-Infinitive Construction on p.32, 34, 38 and translate them.

4. Lexical Work:

a) copy the sentences containing the following lexical units, make up your own examples with them, explain their meaning, find out their synonyms and antonyms if any: *to be inclined to do sth* (p. 24), *intention* (p. 24); *irksome* (p. 24); *to maintain* (p. 24); *humble* (p. 24); *to jot down* (p. 25), *to become the I of sth* (p.24), *to catch the public eye* (p. 25); *amiable* (p. 25), *it comes to doing sth* (p. 29); *ups & downs* (p. 30), *to be beset by sth* (p. 30), *to turn a cold shoulder to sb* (p. 30); *to err* (p. 34), *taken aback* (p. 36), *to resent* (p. 37); *to evade* (p. 39); *to reconcile* (p. 39);

b) comment on the following proper names: *Cosmopolitan*, *Who's Who*, *Whitstable*, *Thomas Hardy*, *George Meredith*, *Anatole France*, *Winchester*, *Oxford*, *the Athenaeum*.

5. Stylistic Work:

a) comment on the meaning of the underlined elements: *I do work* (p.34); *It really does seem a bit hard* (p.35); *Perhaps he told almost too much* (p. 38); *“Is that the writer?” she asked me. – It is?* (p. 29);

b) comment upon the repetition of the pronoun *he* in the passage beginning from “No one is more anxious ... “ (p. 35);

c) comment on the meaning of the idioms “*He would never set the Thames on fire*” (p. 34); “*The proof of the pudding is in the eating*” (p. 34).

d) analyse *Thomas Hardy's portrait given in the novel; the author's attitude towards to Alroy Kear*. Prove your point with quotations.

6. Speech Practice:

a) dwell upon the following questions: *Why did the author make up his mind to write down this novel? Is the author of the preface and the narrator of the whole novel one and the same person? Is it a story about Rosie? Is Driffield a full copy of Thomas Hardy? How was Alroy Kear depicted?;*

b) dwell upon the following statements: *The most shining characteristic of Alroy Kear was his sincerity. He (Alroy) was a good fellow. Hypocrisy is the most difficult and nerve racking vice that any man can pursue;*

c) characterize Alroy Kear using such items: *his appearance, talent, literary & lecture career, relations with critics & colleagues, women;*

d) discuss *duties of a writer; the work of a writer who tries to portray a celebrity; book advertising.*

## CHAPTERS II, III

1. Prepare a passage beginning from "I knew that Roy" (p. 42) and ending with "... upon a monument" (p.43) for phonetic reading and literary translation.

2. Dramatize one of the parts of the talk between Roy and the author either on pages 41, 42, 43, 45 or on pages 46, 47, or on pages 48, 49.

3. Grammar Work:

a) point out 2 sentences containing the Oblique Moods on p. 44 and translate them;

b) point out the sentences containing Modal Verbs on p. 48, 55 and translate them;

c) point out 2 sentences containing The Accusative-with-the Infinitive Construction on p. 41, 42, 55 and translate them;

d) analyze the following sentence: *The Americans, who are the most efficient people on the earth, have carried this device to such a*

*height of perfection and have invented so wide a range of pithy and hackneyed phrases that they can carry on an amusing and animated conversation without giving a moment's reflection to what they are saying.*

#### 4. Lexical Work:

a) copy the sentences containing following lexical units, make up your own examples with them, explain their meaning, find out synonyms and antonyms for them if any: *nonchalance* (p. 41), *to commend* (p. 41), *prudence* (p. 41), *grander* (p. 41), *to look fit* (p. 42), *to meet sth halfway* (p. 42); *to be at a loss for sth* (p. 43), *to experience sth* (p. 43), *to discourse on sth* (p. 43), *to prevent sb from doing sth* (p. 43), *intercourse* (p. 43), *to lament* (p. 44), *apprehension* (p. 44), *to deter sb from doing sth* (p. 44), *to husband sb* (p. 45), *to be a boon company* (p. 45), *to twinkle with sth* (p. 46), *to vanish into sth* (p. 46), *to deny sth* (p. 48), *to admit* (p. 48), *to flourish* (p. 48), *to be a messy eater/smoker* (p. 49), *to fancy* (p. 52), *irritable* (p. 52), *reluctantly* (p. 53), *to abide* (p. 57), *a cad* (p. 54), *to run the risk of sth* (p. 54); *rag-tag and bobtail* (p. 55); *a harum-scarum* (p. 56); *to bore sb to distraction* (p. 56);

b) comment on the following names: *the P. M., Christie's, Matisse, Marcel Proust, Sotheby's, Carlyle, Walter Pater, Newman, Fitzgerald, Wordsworth, Keats, Verlaine, Piccadilly, Newcastle, Wadham, the Times, the Guardian*;

c) state the types of word-building of the following words: *to husband, to lecture, how-do-you-do, churchwarden, billycock, uncommon, good-humoured, knickerbocker, navy, to chat, a gamekeeper, black-and-white, to part, a stare, tradespeople, insufficiently, lankily, rag-tag, middle-aged*.

#### 5. Stylistic Work:

a) comment on the frequent use of Modal Verbs expressing necessity, obligation and duty;

b) dwell upon the meaning of the following idioms and the context they were used in: "*Extremes meet*", "*Jack of all trades & the master of none*";

c) discuss the structure & the idea of the passage: *In what logical parts can Chapter II be divided?; What is the impact of the scene at Christie's in Chapter II?; Why did the narrator use the description of nature?; What for is the contrast between the nature & Roy's club created?; Why is Roy's talk with waiter inserted in the passage?; What*



*is different in the descriptions of nature at the beginning of Chapter II and its ending? Why?;*

d) write down an outline of Chapter III;

e) pick out Roy's favourite words. What speech portrait do they create?

6. Speech Practice:

a) answer the following questions: *Where was the narrator brought up?; What is the story of his aunt's life?; Why didn't the narrator tell Roy everything he thought about him?*

b) dwell upon *the way Roy talked; Drifffield's last days at home; Miss Fellows' idea of Drifffield; Drifffield's appearance; Drifffield's room; Drifffield's family; your first impression of Drifffield; the attitude to Drifffield before & his death;*

c) agree or disagree with the following statements: *Roy's club was sedate; Roy's conversation was not as a rule brilliant or witty, but it was easy;*

d) dwell upon the problems: *getting old-fashioned; being a conformist; relations between a writer & his readers; the place to be buried; attitude of provincials to people from capital cities;*

e) discuss in the group the following problems: *"Evil communications corrupt good manners"; "When all's said & done, that's the only thing that counts"; "A genius: real vs presented".*

7. Teaching Practice:

compose 3 right and wrong statements on Chapter III and act as a teacher presenting them to your fellow-students.

## CHAPTERS IV, V

1. Prepare the last paragraph on p. 60 for phonetic reading and literary translation.

2. Prepare for close retelling either a passage beginning from "She was a woman of about five and forty..." (p.61) and ending with "for organization" (p. 61) or a passage on p. 61 beginning from "He was smaller..." and ending with "in Switzerland".

### 3. Grammar Work:

a) point out the sentences containing the Oblique Moods on p. 58, 59 and translate them;

b) point out the sentences containing the Accusative-with-the-Infinitive constructions on p. 58 and translate them;

c) point out the sentences containing Modal Verbs on p. 64, 65 and translate them;

d) analyze the following sentence: *I was a trifle taken aback, for he spoke as though he had never seen me before, and I was afraid my friends would think I had been boasting when I claimed at one time to have known him intimately.*

### 4. Lexical Work:

a) copy the sentences containing the following lexical units, make up your own examples with them, explain their meaning, find out synonyms and antonyms for them, if any: *to persuade sb to do sth* (p. 57); *to decline sth* (p. 58), *to be exasperated by sth* (p. 58); *to be a nuisance* (p. 58); *to be churlish to do sth* (p. 58); *to cut no ice with sb* (p. 58); *to be in the habit of doing sth* (p. 59); *to be in the know of sth* (p. 59); *to be caught with chaff* (p. 59); *to throw cold water on sth* (p. 60); *to be aware of sth* (p. 61); *to keep abreast of sth* (p. 63); *to envelope sb with sth* (p. 65); *to be bohemian* (p. 66); *to put one's tongue out at sb* (p. 66); *to blush to the roots of one's hair* (p. 69); *to put sb at one's ease* (p. 70); *to avoid doing sth* (p. 71); *to stick to sb* (p. 75); *to yeild* (p. 75); *to outrage sb* (p. 76); *precaution* (p. 77);

b) comment on the following proper names: *Sir Peter Lely*, *Boswell*, *Haglitt*;

c) comment on expressions and suggest your variants of their translation: *she but mildly interested me* (p. 58), *an obscure scribbler* (p. 58);

d) state the type of word-building of the following words: *lunch*, *a smile*, *scribbler*, *a glance*, *conversation*, *to troop*, *workingclass*, *a wink*, *a want*, *to withstand*, *stand-offishness*, *cleverness*, *stoutish*, *middle-aged*, *to wheel*, *to mount*, *oddly*, *hearty*;

e) state the etymology of the following words: *jocularity*, *pony*, *envy*, *a bicycle*, *opportunity*, *abnormally*, *exaggerate*, *carriage*, *machine*, *gesture*.

### 5. Stylistic Work:

a) comment on the meaning of the underlined elements & their role in conveying the narrator's idea: *He was so very pleased to see you* (p. 57); *No one could naturally be quite so cheery so early in the morning* (p. 58); *Lady Hodmarsh, the clever & handsome American wife of a sporting baronet with no intelligence & charming manners* (p. 59); *But there was a young peer there, a certain Lord Scallion* (p. 59); *The star guest of the party was a young fat duchess* (p. 59);

b) find the words indicating the bookish style and state their impact in the text;

c) dwell upon the style of Mrs Driffield's letter concentrating on the choice of words, syntax, composition, strategies & tactics;

d) speak on the effect Mrs Driffield's letter produced on the narrator quoting the words & expressions denoting it from the text;

e) compare Mr Driffield's appearance given in this extract with the one given earlier and appearances of the 1<sup>st</sup> and the 2<sup>nd</sup> Mrs Driffield. How is the contrast achieved? Are this portraits connected in the framework of the novel?;

f) dwell upon the composition of Chapter IV;

g) comment upon the role of nature in Chapter V.

### 6. Speech Practice:

a) speak about Driffield's house, the visitors of the Driffields;

b) dwell upon the following statements: *The way she looks after him is wonderful; Mrs Driffield is wonderful; She kept a wary eye on them; She, like the wives of most men of letters, was a great talker;*

c) write down an outline of Chapter V;

d) discuss in groups *writing/getting letters; organizing a party; going in for sports; the way to teach; making a career; spreading rumours;*

e) dwell upon the problem "*The way an honored writer should reside*".

### 7. Teaching Practice:

make up 3 questions to Chapter V about George Kemp and act as a teacher presenting them to your fellow-students.

## CHAPTERS VI – VIII

1. Prepare Chapter VI for phonetic reading and literary translation.

2. Prepare for close retelling a passage on p. 84 beginning from “It was of pale blue cloth...” and ending with “on Sunday”.

3. Grammar Work:

a) point out the sentences containing the Oblique Moods on p. 84 and translate them;

b) point out the sentences containing Modal Verbs on p. 85, 87 and translate them;

c) point out the sentence containing the Accusative-with-the-Infinitive Construction on p. 78 and translate it;

d) point out the sentence containing the Accusative-with-the-Participle Construction on p.85 and translate it.

c) analyze the following sentence: *What did shock me was to hear Ted Driffield speak of being a waiter in a restaurant in Holborn as though it were the most ordinary thing in the world.*

4. Lexical Work:

a) copy the sentences containing the following lexical units, make up your own examples with them, explain their meaning, find out synonyms and antonyms for them, if any: *to be startled* (p. 78); *to get up to sth* (p. 78); *to consort with sb* (p. 79); *to fire sb with sth/sb* (p. 79); *to moon about* (p. 79); *to take sb at his word* (p. 79); *to gratify sb by sth* (p. 80); *ridiculous* (p. 80); *to get over* (p. 80); *to go with sb* (p. 80); *not to see sb for donkey’s years* (p. 80); *to overwhelm sth* (p. 81); *to ignore sth/sb* (p. 81); *calamity* (p. 81); *to sniff at sb behind one’s back* (p. 81); *to blush scarlet* (p. 82); *to take a fancy to sth/sb* (p. 82); *to tease sb* (p. 82); *to be full of sb* (p. 82); *to get in one’s way* (p. 83); *the likes of sb* (p. 83); *to wait till doomsday* (p. 84); *to be scared out of one’s wits* (p. 87); *in an instant* (p. 89); *to approve of sb/sth* (p. 92); *to look down one’s noses* (p. 95);

b) comment on the following proper names: *Charles Dickens, Nelson, Mrs Humphry Ward, Mr Gladstone, Mr Matthew Arnold, Miss Broughton, Ouida*;

c) comment upon the type of word-building of the following words: *penny-a-liner, superciliousness, churchyard, childlike, sailor, a*

*cook, vicarage, respectability, ostentation, discreditable, oncome, to darken, to bicycle, a drink, barmaid, afterward, mischievous, wistful, nightdress, sleepless, disastrous, hopelessly, blackmailer, playful, naughtiness, good-bye, grown-up, schoolboy;*

d) comment upon the meaning of the following Phrasal Verbs (*to go out, to go with, to get up to, to get over, to get out, to get in, to look in, to put on, to turn to sb, to come in*) and search the dictionaries for more words of the same kind with *to go, to get, to turn, to look, to put, to come;*

e) state the origin of the following words: *condescension, demeanour, pretence, a mask, catastrophe, adequate, behaviour, aisle, a chance, a knock, quizz.*

#### 5. Stylistic Work:

a) comment upon the stylistic impact of the word *suprisement* (p.85) and give your variants of its translation;

b) comment upon the language means for describing Rosie's behaviour and language;

c) dwell upon the following questions: What is the purpose of describing the change in the weather on p.86? Why is the description of the weather given on p. 88?

d) divide Chapter VII into logical parts;

e) draw the outline of Chapter VIII.

#### 6. Speech Practice:

a) recall the situations, where the following phrases were used: *I did not know why Mary-Ann was so cross; Mary-Ann was a little shy at finding her thus, but not half so shy as I; I was so ashamed for them;*

b) dwell upon the following phrases and account for their usage in the text: *The sunny days followed one another in an unbroken line; She was as pretty as a picture in those days;*

c) discuss in groups *leisure, hobbies, human relations, seeing people off, tastes in reading, decency vs challenging the society, dignity vs snobbishness;*

d) dwell upon the problem "Making Acquaintances and Living in a Small Town".

#### 7. Teaching Practice:

make up 3 questions to Chapter VIII and act as a teacher presenting them to your fellow-students.

## CHAPTERS IX – XI

1. Prepare Chapter IX for phonetic reading and literary translation; think of grammatical & stylistic commentary of this Chapter.

2. Grammar Work:

a) point out the sentences containing the Oblique Moods on p. 97 and translate them;

b) point out the sentences containing Modal Verbs on p. 101 and translate them;

c) point out the Accusative-with-the-Infinitive Constructions on p. 97, 99 and translate them;

d) point out the Nominative-with-the-Infinitive Construction on p. 113 and translate it;

e) point out the Accusative-with-the-Participle Construction on p. 104 and translate it;

f) analyze the following sentence: *The reader cannot have failed to observe that I accepted the conventions of my class as if they were the laws of Nature, and though debts on the grand scale in books had seemed to me romantic, and duns and money lenders were familiar figures to my fancy.*

3. Lexical Work:

a) copy the sentences containing the following lexical units, make up your own examples with them, explain their meaning, find out synonyms and antonyms for them, if any: *to make a fool of sb* (p. 95); *to occur to sb* (p. 95); *to be forced to do sth* (p. 95); *to be affronted by sb* (p. 95); *to play for love* (p. 96); *to be flabbergasted* (p. 98); *to show off* (p. 99); *between you & me & the gatepost* (p. 99), *to get along* (p. 100); *to knock sb down with a feather* (p. 101); *to let sb in* (p. 101); *to redeem* (p. 104); *to deny sth* (p. 114); *to wash dirty linen in public* (p. 116); *to talk one's head off about sth* (p. 119);

b) comment on the following proper names: *Samuel Scott, Jeremy Taylor, Pan, Titian, El Greco, Racine, Covent Garden, Henry James, Schumann, Edmund Gosse, Lord Curzon, Lytton Strachey, Van Dyck*;

c) state the type of word-building of the following words: *breezy, short-sighted, hundred-yard, undercut, to-do, boyhood, slangy, still-born, womanhood, shamefaced, higgledy-piggledy, good-humouredly;*

d) state the origin of the following words: *cordial, boisterous, to chaff, scheme, grandiose, imagination, chorus, to giggle, esteem, shrill, ecstasy.*

#### 4. Stylistic Work:

a) dwell upon the choice of the underlined words: *I kissed my uncle, went upstairs to say how-do-you-do to Emily, and /.../ to shake hands with Mary-Ann, and /.../ to see the gardener; And your friends the Driffields have bolted; You would be wiser not to consort with people whom your aunt and I don't think proper associates for you;*

b) find out synonyms for *to shoot the moon* and dwell upon their stylistic peculiarities;

c) find out similes on p. 96, 97, 98 and account for their choice;

d) divide Chapter X into logical parts;

e) find the climax in Chapter X & account for your choice.

#### 5. Speech Practice:

a) recall the situations, where the following phrases were used: *I was much more shocked than Mary-Ann; It's been a lesson to me;*

b) prove that the boy was looking forward to coming to Blackstable; he was a very respectable youth;

c) speak about Lord George as a person; Drifffield's style of writing and the topic he chose for his books;

d) comment upon "*Beauty is an ecstasy; if it is as simple as hunger*" and "*It is like the perfume of a rose: you can smell it and that is all*"; How these citations characterize Drifffield's views?;

e) answer the following questions: Why did Drifffield return to Blackstable? Why is the idiom "The skeleton in the cupboard" used on p. 116)?;

f) discuss in groups the following problems: making conspiracy, growing up, changing life, deceiving people;

g) dwell upon the problem "Disillusion in people".

#### 7. Teaching Practice:

make up 3 right and wrong statements based on Chapter XI and act as a teacher presenting them to your fellow-students.

## CHAPTERS XII, XIII

1. Prepare pages 124 – 125 for phonetic reading and pages 126 – 127 for literary translation.

2. Prepare either the extract beginning from “Mrs Hudson was a little ...” (p. 119) and ending with “an excellent cook” (p. 120) or the extract beginning from “She worked all day long” and ending with “of Cockney humour” (p. 120) for close retelling.

3. Grammar Work:

a) find out and copy 2 sentences containing the forms of the Oblique Moods from Chapter XIII and translate them;

b) find out and copy 2 sentences containing Modal Verbs from Chapter XIII and translate them;

c) find out and copy 2 sentences with the Accusative-with-the-Infinitive Constructions from Chapter XIII and translate them;

d) analyze the following sentence: *Mrs Hudson’s humour was cumulative and the story of her feud with Miss Butcher who let lodgings at number fourteen was a great comic saga that went on year in and year out.*

4. Word-building Work:

a) find out and copy 2 words built by means of suffixation & 2 words built by means of prefixation from Chapter XII;

b) comment on the word-building of *maid-of-all-work* and suggest your variants of its translation.

5. Lexical Work:

a) copy the sentences containing the following lexical units, make up your own examples with them, explain their meaning, find out synonyms and antonyms for them, if any: *the blue bag* (p. 120); *to jump over the fence* (p. 120), *to be thrown upon the world by sb/sth* (p. 124);

b) comment on the following proper names: *Marie Lloyd, Perugino, Hobbema, Stendhal, Gibbon, Voltaire, Rousseau, Madame de Pompadour.*

4. Stylistic Work:

a) dwell upon the style of Chapter XII analysing the choice of words;

b) dwell upon the peculiarities of the Cockney dialect presented in Chapter XII;

c) dwell upon the Cockney humour.



### 5. Speech Practice:

a) comment on Mrs Hudson's portrait, her family and her mode of life;

b) answer the following questions: Why is the image of Mrs Hudson depicted in Chapter XII? What is meant under "Art for Art's Sake"?

c) discuss in the groups the following problems: renting a room; letting a room.

d) dwell upon the problem "The Necessity of Reminiscences".

### 7. Teaching Practice:

a) make up 3 right and wrong statements based on Chapter XIII and act as a teacher presenting them to your fellow-students;

b) make up 3 questions on Chapter XIII and act as a teacher presenting them to your fellow-students.

## CHAPTERS XIV, XV

1. Prepare the last paragraph of Chapter XV for phonetic reading and literary translation.

2. Prepare for close retelling a paragraph beginning from "I discovered ..." and ending with "Madame du Barry" (p. 142).

### 3. Grammar Work:

a) comment upon the use of Modal Verbs on p. 135 and translate sentences containing them;

b) comment on the sentences containing the forms of the Oblique Moods on p. 129 and suggest your variants for their translation;

c) comment upon the use of the Accusative-with-the-Infinitive construction on p. 136, 137, 139 and translate sentences containing them;

d) comment upon the Nominative-with-the-Infinitive construction on p. 142 and translate the sentence containing it;

e) comment on the Nominative Absolute Participial Construction on p. 142 and translate the sentence containing it;

f) analyze the following sentence: *Once, I remember, I fetched her at Limpus Road, and the maid, telling me she was not ready, asked me to wait in the parlour.*

#### 4. Word-building Work:

a) comment on the ways of word-building and the patterns of the building of the following words: *devil-may-care*; *smoky*; *homey*; *modish*; *reader*; *childlike*; *a wonder*; *prodigious*; *to gossip*; *a talker*; *well-being*; *pleasant-looking*; *an answer*; *comradely*; *a smile*; *a sigh*; *a chuckle*; *laughter*; *to hand*; *to contrast* and suggest your variants of its translation.

#### 5. Lexical Work:

a) copy the sentences containing the following lexical units, make up your own examples with them, explain their meaning, find out synonyms and antonyms for them, if any: *to keep sth a secret* (p. 128); *privacy* (p. 128); *part and parcel* (p. 136); *to be prodigious* (p. 142); *to be on account of sth* (p. 142); *to make game of sb* (p. 143);

b) comment on the following proper names: *King Henry VIII*, *Mrs Fitzherbert*, *Lady Hamilton*, *Lucrezia Borgia*, *Philip of Spain*, *Agnes Sorel*, *Madame du Barry*.

#### 6. Stylistic Work:

a) comment upon the syntax of the beginning of Chapter XIV (paragraph I);

b) dwell upon the impact of two paragraphs on p. 146 – 147;

c) find out the climax in Chapters XIV;

d) dwell upon the style of dialogues in Chapter XIV;

e) dwell upon logical connection between Chapters XIV & XV;

f) comment upon the following similes: “*like a runner in a long-distance race breaking away suddenly from the little knot of plodding athletes*” (p. 130); “*glowed like the moon rather than the sun, or if it was like the sun it was like the sun in the white mist of dawn*” (p. 140); “*like the sun shining silver*” (p. 143); “*She had the serenity of a summer evening when the light fades slowly from the unclouded sky*” (p. 143); “*a sonatina by an old Italian composer with its wistfulness in which there is yet an urbane flippancy and its light rippling gaiety in which echoes still the trembling of a sigh*” (p. 144);

g) comment on the metaphor “*She had the serenity of a summer evening when the light fades slowly from the unclouded sky*” (p. 143);

h) comment on the choice of words and their arrangement while characterizing Mrs Barton Trafford (p. 131 – 136);

i) answer the question The words typical of what style are attributed to characterize Rosie? Why?

### 7. Speech Practice:

a) answer the following questions: What attracted Quentin Forde, Lionel Hillier, Harry Retford to Driffield's house? How did Rosie spend her spare time? What was Rosie's attitude to her portraits?

b) compare Rosie's appearance given on p. 140 and p. 148;

c) comment on the following quotations: "*I made her beauty*", "*She thought him a little mad*", "*I do not think I was in love with her*";

d) dwell in small groups upon: rivalry, amenities;

e) discuss the problem "Love – Friendship – Affection".

### 8. Teaching Practice:

a) make up 3 right and wrong statements based on Chapter XIV and act as a teacher presenting them to your fellow-students;

b) make up 3 questions on Chapter XIV and act as a teacher presenting them to your fellow-students.

## CHAPTERS XVI - XVIII

1. Prepare for phonetic reading and literary translation the 1<sup>st</sup> paragraph on p. 151.

2. Prepare for close retelling the 2<sup>nd</sup> paragraph on p. 154.

### 3. Grammar Work:

a) find out and copy 2 sentences from Chapter XVII containing the Accusative-with-the-Infinitive Construction;

b) find out and copy the sentence from Chapter XVII containing the emotional *should*;

c) find the Gerund in the sentences on p. 153 and comment on its functions;

d) find out and copy 2 sentences containing the Accusative-with-the-Infinitive construction (p. 150 – 152), suggest your variants of its translation;

e) find out and copy the sentence containing the Nominative-with-the-Infinitive construction on p. 150, suggest your variants of its translation;

f) analyze the following sentence: *But sometimes I thought that Lionel Hillier looked at me in a quizzical way, as if he were enjoying a*

*good joke at my expense, and I asked myself uneasily if Rosie had told him that she was having an affair with me.*

#### 4. Word-building Work:

a) comment on the ways of word-building and the patterns of the building of the following words: *four-wheeler, chimney-piece, middle-aged down-at-level, slummy, penn'orth, a brush, a pin, to face, a smile, take-it-or-leave-it, a gasp, to rock, a stare, a twinkle, to anger, a play* and suggest your variants of its translation;

b) state the origin of the following words: *sable, astrakhan*.

#### 5. Lexical Work:

a) copy the sentences containing the following lexical units, make up your own examples with them, explain their meaning, find out synonyms and antonyms for them, if any: *to question sb* (p. 149); *to feel disposed toward sb* (p. 150); *to be gone on sb* (p. 151); *mischievously* (p. 152); *amiable* (p. 155); *condemnation* (p. 157); *to assert* (p. 157); *to shrug one's shoulders* (p. 157); *to confess to oneself* (p. 157);

b) comment on the following proper names: *Mr Evelyn Waugh, Defoe, Sterne, Thackeray, Dickens, Emily Brone*. *Why are they mentioned here?*

#### 6. Stylistic Work:

a) find out the climax in Chapter XVI;

b) divide Chapter XVI into logical parts;

c) find out and copy an emphatic sentence on p. 148;

d) find similes on p. 145, 146, 148, 149, 152, 153 and comment upon them;

e) answer the following questions: What is the main idea of the paragraph beginning on p. 146 and ending on p. 147? What has it to do within the structure of the Chapter? Why is the sentence "*She raised her hand and softly stroked my cheeks*" repeated twice (see p. 146, 147)?

#### 7. Speech Practice:

a) answer the following questions: Why does the author call himself a fool on p. 146? Why did he start crying being together with Rosie? Why did Rosie start crying too? Why did he go to the embankment after parting with Rosie? What feeling does he remember Rosie with? What made him think Rosie stupid and common? Do you agree with him? Why? Do you feel that Rosie had many lovers? Why? Why did Rosie want to come to his house? Why did Rosie change towards the narrator? Why did he hate Jack Kuyper?;

b) comment upon the following sentences “Rosie made me very happy”, “He’s so frightfully vulgar”, “Jews are always generous”, “The book was described as gratuitously offensive, obscene, ...”;

c) dwell in small groups upon: making presents, taking presents, xenophobia, stereotypes, philistines;

d) discuss the problem “Being Fussy & Jealous”.

8. Teaching Practice:

a) make up 3 questions on Chapter XVIII and act as a teacher presenting them to your fellow-students.

## CHAPTERS XIX - XXII

1. Prepare Chapter XXI for phonetic reading and literary translation.

2. Grammar Work:

a) find out and copy 2 sentences on p. 162 containing Modal Verbs, suggest your variants of its translation;

b) find out and copy the sentence containing The Accusative-with-the-Infinitive construction and the Oblique Moods on p. 159;

c) analyze the following sentence: *But it was years before I saw Allgood Newton again, for when I got to Blackstable I found a letter from Mrs Barton Trafford asking me, for reasons that she would explain when she saw me, not to come to her flat but to meet her at six o'clock in the first-class waiting room at Victoria Station.*

3. Word-building Work:

a) find out & copy 2 words built by means of conversion, suffixation and prefixation;

4. Lexical Work:

a) copy the sentences containing the following lexical units, make up your own examples with them, explain their meaning, find out synonyms and antonyms for them, if any: *to be flabbergasted* (p. 159); *with hot haste* (p. 160); *at this rate* (p. 160); *a blessing in disguise* (p. 162); *to be anxious* (p. 163); *to drop sb on the way* (p. 164); *to run the risk of going sth* (p. 164); *to entrust sth to sb* (p. 165); *to be involved into sth* (p. 165); *a wildcat scheme* (p. 165); *to give a pang* (p. 166); *to*

*lose touch with sb* (p. 166); *to have a good heart* (p. 167); *to rave* (p. 168); *to conceal sth from sb* (p. 168);

b) comment on the following proper names: *Immanuel Kant, Bastille, Dr Samuel Johnson, Catherine of Aragon, Wagner, Ruskin*;

c) What is meant under “Quite a number of small people” (p. 165)?

5. Stylistic Work:

a) draw the outline of Chapters XIX & XXII;

b) What style do the following words (*to abscond, to defraud, rakish*) belong to? Why are they used?

c) What is the general tone of Chapter XIX? Why did the author put Chapters XIX, XX, XXI in this very succession? Why is Chapter XXI so short? What style is it written in?;

d) find the climax in Chapters XIX & XX.

6. Speech Practice:

a) comment on the following quotations: “The town was beside itself with excitement”; “The indignation was universal”; “He was the only seemed a trifle disconnected to me”; “I was too shy to seek him out”; “Humpty-dumpty had had a great fall”;

b) answer the following questions: Why was the author sent to Blackstable? Did it matter for him that Rosie was a lover of George Kemp for two years? Was the narrator jealous of Rosie? What was Mrs Barton Trafford’s attitude towards Rosie? Where was Rosie? Why did Mrs Barton Trafford interfere in the case? Why did she take care of Drifffield? Why did she praise the second Mrs Drifffield?

c) speak on Allgood Newton’s portrait; people’s reaction to Rosie’s leaving her husband; the way George Kemp abandoned his family; Drifffield’s portrait;

d) dwell in small groups upon: gossiping, frustration, finding a match, taking care of someone, secret love;

e) discuss the problem “Parting with Beloved People & Getting a Divorce”.

7. Teaching Practice:

a) make up 3 questions on Chapter XIX and act as a teacher presenting them to your fellow-students;

b) make up 3 right and wrong statements based on Chapter XXII and act as a teacher presenting them to your fellow-students.

## CHAPTERS XXIII - XXV

1. Prepare a passage beginning from “Poor Rosie” and ending with “she must have looked” (p. 181) for phonetic reading and literary translation.

2. Prepare the last paragraph on p. 183 for a close retelling.

3. Grammar Work:

a) find out and copy 2 sentences containing Modal Verbs (use Chapter XXV); give your variants of its translation;

b) find out and copy 2 sentences containing the forms of the Oblique Moods (use Chapter XXV); give your variants of its translation;

c) find out and copy the sentence containing The Accusative-with-the-Infinitive construction; give your variants of its translation (p. 172, 173);

d) find out and copy the sentence containing the Nominative-with-the-Infinitive construction; give your variants of its translation (p. 182, 183);

e) dwell upon the functions of the Infinitive on p. 179;

f) dwell upon the functions of the Participle on p. 175 and 181;

g) analyze the following sentence: *It must be that there is something naturally absurd in a sincere emotion, though why there should be I cannot imagine, unless it is that man, the ephemeral inhabitant of an insignificant planet, with all his pain and all his striving is but a jest in an eternal mind.*

4. Word-building Work:

a) comment on the word-building of the following words: *to lunch, to unalter, churlish, indifference, a driver, gent, untidy, windswept, cheekbones, to refront, red-faced, boyhood, to consent, shabbily, reread, black-and-white, aloofness, mum, discomfort, to back, clean-shaven* and suggest your variants for their translation.

5. Lexical Work:

a) copy the sentences containing the following lexical units, make up your own examples with them, explain their meaning, find out synonyms and antonyms for them, if any: *to loll in* (p. 175); *lifelong friends* (p. 178); *to break off* (p. 178); *to have a heart of gold* (p. 182);

*from the fullness of one's heart* (p. 184); *to remind sb of sth* (p. 184); *to be apt to do sth* (p. 184); *to be tempted to do sth* (p. 184);

b) answer the following questions: Why are the Americans called *pilgrims*? What is the meaning of this word?;

c) explain what is meant under “*to prefer a live mouse to a dead lion*”;

d) state the origin of the following words: *a chauffeur, luxury, civilization, to abandon, toil, eau de cologne, bonnet, cassock, stomach, a cigarette, scene, museum, chintz, pot-pourri, china, maid, attic*;

e) comment on the following proper names: *Mr Compton Mackenzie*;

#### 6. Stylistic Work:

a) What style are the lexical units *to slip away, to pop off* typical of? Why are they used in the text?

b) dwell upon the following questions: What Rosie was compared with (p. 182)? Why?

c) comment upon the usage of the emotional syntactic constructions on p. 177;

d) dwell upon the style of the dialogues in Chapter XXV;

e) divide Chapter XXIV into logical parts;

f) find the climax in Chapter XXV;

#### 7. Speech Practice:

a) recall the situations the following sentences are used in: “Mrs Driffield was an excellent housekeeper and had a conscientious maid”, “Mrs Driffield listened with sympathy, but I had a feeling that her smile was growing a trifle strained”, “The house was furnished from attic to cellar in the best Tottenham Court Road manner”, “She looks fearfully common”, “She loved love”;

b) dwell upon the portrait of Mrs Driffield, Mr Driffield's leisure, Mr Driffield in Mr Brentrod's “The Story of his Life”, the atmosphere in Driffield's house, way Mrs Driffield presented her talk with the Americans, Mr Driffield's dearest photographs;

c) discuss the following questions: What was Mrs Driffield's attitude towards Rosie? Why? How is Rosie characterized by Mr Ashenden? Do you think Edward'd have taken Rosie back if she'd been willing to return? How would you answer the last question of Chapter XXV?



d) discuss in small groups: common local names, meeting old school-friends, dealing with foreigners, love vs the act of love;

e) discuss the problem “An Ideal Marriage As I See It”.

8. Teaching Practice:

a) make up 3 questions on Chapter XXIII and act as a teacher presenting them to your fellow-students;

b) make up 3 right and wrong statements based on Chapter XXIV and act as a teacher presenting them to your fellow-students.

## CHAPTER XXVI

1. Prepare the 1<sup>st</sup> paragraph on p. 187 for phonetic reading and literary translation.

2. Prepare the contents of Rosie’s letter on p. 185 for a close retelling.

3. Grammar Work:

a) find out and copy 2 sentences containing the forms of the Oblique Moods; give your variants of its translation;

b) find out and copy 2 sentences containing Modal Verbs; give your variants of its translation;

c) analyze the following sentence: *There are hand-writings I cannot see without a little shiver of dismay and some letters that look so tiresome that I cannot bring myself to open them for a week.*

4. Word-building Work:

a) comment on the word-building of the following words: *a shiver*, *a go*, *cock-and-bull*, *guesswork* and suggest your variants for their translation.

5. Lexical Work:

a) copy the sentences containing the following lexical units, make up your own examples with them, explain their meaning, find out synonyms and antonyms for them, if any: *a shiver of dismay* (p. 185); *to be in the habit of doing sth* (p. 185); *to err* (p. 185); *to be exasperated* (p. 185); *to telephone* (p. 186); *to be in easy circumstances* (p. 186); *to be the sort to do sth* (p. 188); *to like sb no end* (p. 189); *to be a big bug* (p. 189); *to live from hand to mouth* (p. 190); *to be down*

*and out* (p. 193); *to kick up a fuss* (p. 193); *to fly out at sb* (p. 194); *to be at the mercy of sb* (p. 195);

6. Stylistic Work:

a) divide this Chapter into logical parts;

b) find the climax in this Chapter;

7. Speech Practice:

a) dwell upon the writer's life using the material on p. 195;

b) compare the rooms of Edward Drifffield & Rosie; compare the portraits of Rosie being young and old; compare George Kemp & Edward Drifffield;

c) dwell upon the following questions: What made Rosie run away with George Kemp? Did she love him? Why did George Kemp change his surname? How did they live in America? How did she live after his death? What ruined Rosie's life? Was it really ruined? How did the Drifffields react to their daughter's death?

d) discuss in small groups such problems: different handwritings; the importance of being a gentleman;

e) consider the following problem "A Perfect Gentleman: What's That?"

8. Teaching Practice:

a) make up 3 questions on this Chapter and act as a teacher presenting them to your fellow-students;

b) make up 3 right and wrong statements based on this Chapter and act as a teacher presenting them to your fellow-students.

## GENERAL DISCUSSION

1. Answer the following questions:

-Why is the book entitled "Cakes & Ale or the Skeleton in the Cupboard";

-What is the main idea of the novel?

-Who is the main character of it?

-How do you imagine the characters of the novel? Draw their portraits. Give character sketches of Mr Drifffield, Rosie, the 2<sup>nd</sup> Mrs Drifffield, Alroy Kear and George Kemp.

-Who is your favourite character? Why?

-How are the ordinary (Blackstable, Cockney) people depicted in the novel? Name these characters. Compare them with the way the images of London civilized people are presented.

-What method of characterization is used in the novel?

-Whom do these words belong to: "I wish you'd been there when we went down to present him with his portrait on his eightieth birthday. It really was a memorable occasion"; "He had the greatest admiration for your talent and he was so very pleased to see you when you came to lunch with us"; "Takin' a house and pretendin' to be ladies and gentlemen"; "I don't pretend to know anything about books"; "It serves them right. Fancy giving credit to people like that! I should have thought anyone could see they were nothing but adventurers"; "He was always such a perfect gentleman"?

2. Speak about the narrator and his features of character.

3. Characterize his manner of narration.

4. Choose the most interesting episode from your point of view and account for your choice.

5. Comment upon the form the novel is written in.

6. Single out and dwell upon the most important concepts in the novel. Prove the importance of the following concepts CREATIVITY, HUMAN VALUES, HUMAN RELATIONS, DEATH, LOVE, MARRIAGE, GENTLEMAN, AMERICA.

Навчальне видання

**ЛЕВИЦЬКИЙ Андрій Едуардович**

**НАВЧАЛЬНИЙ ПОСІБНИК З ДОМАШНЬОГО ЧИТАННЯ  
АНГЛІЙСЬКОЮ МОВОЮ  
(У. С. МОЕМ “ПИРОГИ ТА ПИВО”)**

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