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**УЧЕБНО-МЕТОДИЧЕСКАЯ РАЗРАБОТКА ПО ДОМАШНЕМУ
ЧТЕНИЮ**

«У.С. Моэма. ТЕАТР»

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Учебно-методическая разработка по домашнему чтению по роману У. С. Моэма состоит из вокабуляра, подлежащего активному употреблению в соответствии с программой, а также систему учебных заданий по книге.

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William Somerset Maugham (25 January 1874 – 16 December 1965) was a British playwright, novelist and short story writer. He was among the most popular writers of his era and reputedly the highest paid author during the 1930s.

After losing both his parents by the age of 10, Maugham was raised by a paternal uncle who was emotionally cold. Not wanting to become a lawyer like other men in his family, Maugham eventually trained and qualified as a doctor. The first run of his first novel, *Liza of Lambeth* (1897), sold out so rapidly that Maugham gave up medicine to write full-time.

During the First World War, he served with the Red Cross and in the ambulance corps, before being recruited in 1916 into the British Secret Intelligence Service, for which he worked in Switzerland and Russia before the Bolshevik Revolution of 1917. During and after the war, he traveled in India and Southeast Asia; all of these experiences were reflected in later short stories and novels. (По материалам свободной энциклопедии Википедия <http://ru.wikipedia.org>)

Assignment 1

Book 1(chapters 1-3)

I. Vocabulary:

1. complacency (n.); complacent (adj.)
2. racy (adj.)
3. to call a rehearsal
4. to feel larger than life-size
5. partial
6. to run a theatre
7. to comply with somebody's demands
8. to take one's breath away
9. to be a great hit
10. shrewd (adj.)
11. to take something lightly
12. to make a nuisance of oneself
13. to bear something with equanimity
14. to know the ropes

II. Questions and tasks:

1. Give a title to each chapter.
2. Comment upon the opening of the novel. Is it keeping with the classical literary tradition? How does the reader come to know about the characters, their background, previous lives, etc?
3. Julia Lambert at the age of 46. Speak about her appearance, voice, and manner. What traits of an actress can you discern in her speech, reactions, behavior? Why and how does the author delineate what she says and thinks?
4. Compare Michael and Julia as actors. What qualities made Michael a mediocre actor?
5. Give an account of Julia's career on the stage. Dwell upon her accomplishments of an actress as seen by her manager.
6. How did Julia and Michael regard themselves and each other as actors?

7. Discuss the relations between an actor and the manager as shown in the novel.
8. Gather all information of the young man Julia and Michael invited to lunch. Why, do you think, the author makes him anonymous'? What role does the character play in the opening chapter'?
9. The story of Julia's love for Michael. Prove that Julia at 46 loved her husband no longer.
10. What makes an actor's life different from another person's? Find proofs that an actor worth the make is unthinkable without hard work and self-denial. Has his life its rewards? What are they?

Assignment 2 (chapters 4-6)

I. Vocabulary:

1. to be at a loose end (p.43)
2. to take stock of somebody (p.44)
3. ingenuous (p.45)
4. to be head over ears in love with somebody (p.45)
5. to get on like a house on fire (p.47)
6. to take somebody for granted (p.49)
7. to be susceptible to something (p. 54)
8. to be a millstone round one's neck (p.55)
9. to put a brave face on something (p.59)
10. to have something to fall back. on (p.60)
11. to bring down the house (p.62)
12. to deal with somebody on equal term (p.66)

II. Questions and tasks:

1. Julia's stay with Michael's family. Speak about Julia's ways to please Michel's parents while they were taking stock of her. What's your opinion of Julia's play-acting?
2. Discuss the hardships Julia had to sustain during her engagement. Comment upon the way she took Michael's going to America.
3. Michael's reception in America and his account of it upon his return. Prove that Michael is realistic about himself. How did Julia react to his

- failure? What contradictory feeling was she constantly torn between in regard to Michael? Why was Michael's career impossible in America?
4. The young couple's career before and during the war. Had Michael's military career anything to do with risking his life or horrors of war? Point out other instance when Michael turned hardships of life to his advantage.
 5. Julia falls out of love with Michael. Did she regard it as tragedy? What peculiarities of Michael's appearance and behavior, previously disregarded, grew important in her perception?
 6. Discuss the means Michael was ready to resort to get money for starting management. How did Julia regard the problem? Was she insulted or amused when she saw Michael's readiness to sell her? Prove your point by references to the text.
 7. What roles did Michael play on the stage? What relations did they bear to his human essence? Was it the same with Julia? Prove that Julia regarded everyday life as raw material for the stage.
 8. Comment upon the two time planes narration in the novel.

Assignment 3 (chapters 9-12)

I. Vocabulary:

1. to gain the reputation of (p.76)
2. to give somebody/something a trial (p.76)
3. conceit (n.) (p.77); conceited (a.)
4. commonplace (a.) (p.78)
5. exacting (a.) (p.79)
6. to smooth things over (p.79)
7. self-abnegation (p.79)
8. to extract compliments (p.80)
9. to give somebody a thrill (p.86)
10. up one's sleeve (p.87)
11. to make much of somebody (p.88)
12. to mortify (p.88)
13. to have scruples about something (p.93)
14. to have the cheek to do something (p.97)
15. to take liberties with somebody (p. 111)

II. Questions and task:

1. Michael's success in management. Discuss the progressive features acquired by his theatre because of the manager's low motives. Specify Michael's accomplishments as director. Point out his good features as seen by outsider and his defects as seen by Julia. Find epithets used in reference to Michael's human weaknesses, Whose point of view does their choice betray?
2. Mark the change in the time plane of Chapter 10. How many chapters does the story of Julia's previous life embrace?
3. Comment upon the way Julia and Michael treated Evie and Miss Philips and were treated by them. Why did Julia resort to her racy language when she spoke to Evie?
4. Explain the author's reference to Julia's everyday life as the world of make-believe and her acting on the stage as the world of reality. Point out words conveying Julia's emotional state when she was about to step on to the stage. How do they characterize Julia?
5. Speak about Julia's public image as seen by her aristocratic acquaintances. Why did they make much of Julia? What made Julia mix with them? Why did Julia laugh at them up her sleeve? What did Julia imply when thudding her life unromantic, her work hard, her habits monotonous but essential?
6. Speak of the episode when Julia had to snub Lady Charles. What made Julia give up concealing her father's being a vet? Comment upon how Lady Charles had to pay for her attempt to mortify Julia?
7. Give your opinion of Julia's relation with Lord Tamerley.
8. With what sort of people did Julia play the role of an ingenious girl?
9. What made Julia accept the young man's evaluation to tea? Find sentences proving that Julia treated him condescendingly. Point out words of evaluation used by the author to convey Julia's impression of the young man, that was later turned upside down by his behavior. What is the paradox of the situation'?
10. Account for two different anonymous men treating Julia alike.
11. Do you think Julia a typical Bohemian?

Assignment 4 (Chapters 13-14)

I. Vocabulary:

1. to have no sequel (p.112)
2. a man of the world (p.115)
3. to see somebody in the flesh (p.116)
4. to get fun out of something (p.118)
5. snob (n,) (p.118)
6. to be beyond one's means (p.123)
7. to fetch and carry for somebody (p.123)
8. to see little of somebody (p.124)
9. to grow (be, look, seem, become) sophisticated (p.124)
10. to insinuate oneself into a part (p.130)
11. to infuse something with life (p.131)
12. to be put out by something (p.131)
13. to lose control over one's feelings (p.138)
14. to throw somebody over (p.141)
15. to get even with somebody (p.141)
16. to get somebody on the raw (p.141)

II. Questions and tasks

1. Speak about Julia's resolution that her adventure should have no sequel and what it was reduced to? Dwell on episodes during their supper showing the young man as a snob. Give your notion of snobbery substantiating it by the text? Was Julia a snob? Prove your point of view.
2. Comment upon the way the young man received Julia's presents and a gift of money. How does it characterize him? Why did it thrill Julia to make him presents? Prove that it was part of her nature by referring to another instance,
3. Julia's attempts to bind the young man to herself. Was Tom Julia's match socially, intellectually or culturally?
4. Speak about Roger. Discuss his attitude to his parents. Specify his treatment of his mother, Why was he bold of making nasty remarks, do you think'?

5. Tom stays with the family. Discuss the awkwardness of the situation caused by his stay with regard to Michael and Roger. Comment upon Michael's taking a fancy to Tom. What did Julia imply by saying to Michael: "You are a much better man than I am a woman"?
6. Julia's hopes connected with Tom's stay and their frustration. Pick up word and sentences conveying Julia's emotional state during the fortnight. What roles did she have to play in her daily life? Why did she not dare before Tom to play the role of the correcting mother?
7. Do you share Julia's certainty that Tom had no notion how deeply he wounded Julia? Account for his behavior. Give your opinion of Julia's attempts to get even with Tom by sending him a letter and money.
8. Dwell upon Julia's essence of a great actress as afforded by Chapter 14. Specify the features of her genius, the shadow and the substance of her artistic personality.
9. Speak about the author's use of inner monologue as one of the means of Julia's characterization.

Assignment 5 (Chapters 15-19)

I. Vocabulary:

1. a kept boy (girl, woman) (p.144)
2. to have it out (p.145)
3. disinterested (p. 149)
4. to put aside one's moral scruples (p.151)
5. to be en familiar (friendly, speaking, etc.) terms with somebody (p.152)
6. disparity (in) (n.) (p.152)
7. to give somebody a turn (p.153)
8. to excite comment (p.154)
9. to have an affair with ... (p.154)
10. discreet (a.) (p. 154)
11. to make oneself conspicuous with ... (p.156)
12. to consider something in cold blood (p.157)
13. to turn somebody round one's Little finger (p.164)
14. to eat out of somebody's hand (p.168)
15. to be a pattern of propriety (p.170)

II. Questions and tasks:

1. Tom's reaction to Julia's letter and money. How did Julia herself regard the letter and its aim? (Quote the text). What did she say about it to Tom when they had it out all other lies she told him and comment upon the curious way insincerity mingled with genuine feeling during the scene. Discuss the tricks she resorted to win Tom back.
2. Give instances of Tom's behaving like a kept boy. Was Julia aware of his being one? Why did she encourage his putting aside his moral scruples? Did Julia think their relations humiliating to her dignity then?
3. Julia's reputation excites comment. How did she make herself conspicuous with Tom? What motives prompted Dolly de Vries to speak to Michael? Compare what each of them thought of Tom and say which of them was closer to the truth. Pay special attention how Michael's naivety combines with maturity of judgment. Why was theirs a dialogue where agreement was impossible? How does their talk characterize them?
4. Michael breaks the news of the gossip to Julia and Tom. How did each of them react to it outwardly and in heart? What was Julia exactly afraid of an indignation at? Prove that Julia was not going to make great sacrifices for Tom's sake. Comment upon Julia's thoughts at the cinema as revealing her views of the situation.
5. Julia has a talk with Dolly. Give instances of basic insincerity on both parts. Which remarks of Dolly's wounded Julia's pride? Why was it the affront to Julia Lambert the actress that stung her? Did the talk bring them closer?
6. Roger's confession to Julia. What do you think caused Julia's tears? Compare Roger's notion of love with those of his mother, Recall how each member of Julia's family treated Tom and was wronged by him in return. Whose opinion of Tom turned out to do him the greatest justice? Why'?

Assignment 6 (Chapters 20-22)

I. Vocabulary:

1. to distract one's mind (p.175)

2. to break with somebody (p.176)
3. to jump at a chance (p.177)
4. to take somebody in (p.180)
5. to do somebody a good turn (p. 183)
6. hard as nails (p.187)
7. to put in a word for somebody (p. 188)
8. to awaken somebody's conscience (p.191)
9. mercenary (a.) (p. 194)
10. to confide in somebody (p. 195)
11. to make a clean breast of something (p. 195)
12. to let oneself go (p.200)
13. to put oneself into something (p.201 }
14. to fly in a temper (p.201)

II. Paraphrase or explain:

1. It gave a sense of triumphant power, to find as it were in her pot of grease paint, another personality that could be touched no by human grieves (p.175)
2. Because you transferred your volatile affections from me to Avice Crichton. After all they stay in the profession. (p.192)
3. Just barnstorming, that's what you have doing the last four nights (p. 202)

III. Questions and tasks:

1. Speak about the new stage in Tom and Julia's relations. Why couldn't Julia break with Tom? Why do you think, Toni did not break with Julia? Point out Tom's remarks that must have wounded Julia's pride when they discussed the American offer. Find other instances proving that Tom began interfering etc. How does it characterize him'? Julia react to it'?
2. Julia meets Joan Denver. Discuss the tricks Julia resorted to put Joan at a disadvantage. What details of Joan's appearance and behavior helped Julia to take Joan in" .(Point out recurrent words). Find instances when Julia's words ran counter to her thoughts and true intentions. Explain Julia's motives.

3. Julia has a look at Avice Crichton. Specify the signs of Tom's being in love with Avice as seen by Julia. What impression did Alice make on Julia as actress and person? Compare Julia's manner when dealing with Joan Denver and Avice Crichton and point out the difference:
 - a) in what caught Julia's eye when taking either of them in;
 - b) in the way she talked and made promise to either;
 - c) in the position she herself was put into.
4. Julia breaks with Tom. Pay special attention to what Tom accused Julia of as how he tried to hurt her. What was basically dishonest about his accusations? Compare what Julia said to Tom and what she really felt, what do you think of her behavior?
5. Sum up, Tom. Point out his words and acting characteristic of a kept boy. Whose opinion of Tom proved to be the most realistic and who's the most detached from reality? Why did Tom assume the role of a teacher in regard with Julia, Joan Denver, Roger? Discuss Tom's set of values as you see it.
6. Speak about Julia's mystery (point out thematic words conveying her state of mind). Why was there nobody for her to confide in? How did Charles Tamer lay involuntarily remind her of how low she had sunk with Tom?
7. Discuss the change in Julia's manner of acting and account for it. How did the audience react to it?
8. Why was Michael's alarm go fret? How did Julia take his criticism? Do you think Michael know what going on with Julia? What utterance of Julia's were suggestive of her infidelity him? Prove that, though physically different, Michael and Julia made a good couple. Say what new light scene throws on Michael?

Assignment 7 (Chapters 23-27)

I. Vocabulary:

1. to recover mastery over one's medium (p.205)
2. to show somebody off (p. 206)
3. drab (adj.) (p.206)

4. to make up for something (p.206)
5. to be at somebody's beck and call (p.213)
6. to decline somebody's advance (p.225)
7. to place somebody in a ridiculous position (p.225)
8. to snatch victory from defeat (p.226)
9. to pick somebody up (p.227)
10. to put the matter to the test (p.227)
11. to put on airs (p. 230)

II. Questions and tasks:

1. Julia recovers her mastery and tries to get away from her misery. Why does the author dwell on the lives her mother and aunt led at St. Malo? (Find the places in chapter 23, where the author reveals his motives).
2. Speak about the role Charles Tomerley played in Julia's life in the days of her misery. What motives did she attribute to her wish to reward him? Prove that she had different motives at heart.
3. Julia meets Charles and places herself in a ridiculous position. Find proof that the episode was a turning-point in Julia's self-appraisal. Point out other instances when Julia's expectations turned out to have nothing to do with reality.
4. Julia put her attractiveness to the test in Edgare Road. Speak of the peculiar blending of the comic and the dramatic in the episode. Does Julia excite your sympathy?
5. Sum up all the events in Julia's life making her face a new stage in her life - that of feminine defeat and resignation.. What had she in her life to fall back on after her defeat?
6. Julia comes back to the theatre. Speak about her judgment of Avice Crichton's acting and her wish to settle a score with her. Give your opinion of the motives.

Assignment 8 (Chapters 27-29)

I. Vocabulary:

1. to take pains to do something (p. 240)
2. to be reticent (p.240)
3. to knock about (p. 240)
4. to feel at home with somebody (p.241)
5. to count on the fingers of one hand (p.243)
6. to be taken in by something (p. 244)
7. to go one's own way (p. 247)
8. morbid
9. a latchkey
10. to let somebody down
11. to be turned down by somebody

II. Questions and tasks:

1. Speak on the conversation between Julia and her son. Was it painful for Julia? Why was she so much disturbed?
2. Why do you think Julia was not really sorry to see Roger go?
3. The dress-rehearsal. Why did Julia spare herself?
4. Julia and Charles discuss the problems of the young.
5. Describe the meeting between Julia and Robert. Comment on the phrase: "Love isn't worth all fuss they make about it." (p. 260)
6. Speak on the play. Why do you think Michael said that Julia was the greatest actress in the world but she was a bitch!

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