

**Міністерство освіти і науки України
Державний вищий навчальний заклад
“Прикарпатський національний університет імені Василя Стефаника”
кафедра англійської філології**

**THE GUIDE TO THE COLLECTION OF
SHORT STORIES “CRIME NEVER PAYS”**

практикум
із аналітичного читання
за збіркою оповідань “Crime Never Pays”
для студентів III-го курсу
(спеціальність “Мова і література (англійська)”)

Івано-Франківськ
2015

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Рецензенти: **Бистров Я.В.**, кандидат філологічних наук, професор, завідувач кафедри англійської філології ДВНЗ “Прикарпатський національний університет імені Василя Стефаника”

Озарко І.І., кандидат філологічних наук, доцент, завідувач кафедри англійської мови Івано-Франківського національного технічного університету нафти і газу

Упорядник: **Карбашевська О.В.**, кандидат філологічних наук, доцент кафедри англійської філології ДВНЗ “Прикарпатський національний університет імені Василя Стефаника”

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Відповідає програмовим вимогам.

Практикум, який пройшов апробацію, призначено для студентів третього курсу спеціальності “Мова і література (англійська)” для використання на заняттях із дисципліни “Основна іноземна мова”. Мета посібника – забезпечення аналітичного прочитання британо-американських автентичних художніх текстів ХХ ст., зокрема розвиток мовної компетенції студентів, вдосконалення навичок читання, мовлення, граматики й письма; збагачення і консолідація активного словникового запасу; вироблення здібностей до інтерпретації художнього тексту, а також ознайомлення студентів-філологів із загальними тенденціями переважно британського детективу ХХ ст.

Практикум також може бути корисним для студентів німецького та французького відділення вищих навчальних закладів на заняттях із другої іноземної мови, на факультетах підвищення кваліфікації вчителів, а також для проведення факультативних занять у школах із поглибленим вивченням англійської мови.

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FOREWORD

The guide to the collection of short stories “Crime Never Pays” has been designed for third-year students of the speciality “Language and Literature (English)” at the department of foreign languages of higher educational establishments.

The purpose of the guide is to assist students in analytical reading of the original and unabridged British-American fictional texts of the 20th century. The tasks of the guide lie in enhancing the students’ language competence, improving their reading, speaking, grammar, writing skills, enriching the undergraduates’ vocabulary, developing the learners’ sensitivity to the text interpretation as well as acquainting students-philologists with the general tendencies of mainly British crime fiction of the 20th century.

The manual covers the material of eight short stories and consists of fifteen lessons (twelve assignments and three revision units) and keys to the assignments. The whole work was revised and perfected. Five new lessons were added, namely Assignments 9 and 10, Revisions 1, 2 and 3. The suggested tasks are aimed at thorough and well-rounded studying, discussing, commenting, considering and analyzing the linguistic and literary peculiarities of the crime stories by Arthur Conan Doyle and Agatha Christie, Graham Greene and Ruth Rendell, and other writers.

Assignment 1
The Companion: Part I
(pp. 9-21 up to “<...> with the results I have told you”)

by Agatha Christie

I. Read the text consulting the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 9	detective fiction	
p. 11	a creepy story	
	to (w)rack one's brains for something/doing something	
p. 12	a positive hotbed of crime and vice	
	a spot of colour coming into her cheeks	
	to put the clue into somebody's hand	
	to apply some lipstick	
p. 13	to put in at/into a port, harbour (about ships)	
	the fair sex	
	to strike up a tango (about the orchestra)	
	the grace of a half-tamed leopardess	
	to be bound to	
p. 14	a safe and uneventful existence	
	well-cut tweeds	
	innocent of any kind of make-up	
p. 15	to come to no good	
	a well-sheltered bay	
p. 16	to get the hang of things	
	to awake no chord of recognition	
	to make amateurish attempts at	

	artificial respiration	
	to break the sad news to somebody	
p. 17	cramp	
p. 18	panic-stricken	
p. 19	to arouse somebody's uneasiness	
	to imprint something/itself on one's brain	
p. 20	to be revived by artificial respiration	
	to enter somebody's employment	
	to make inquiries (enquiries) for the relations	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 10	зачаровувати театральну публіку	
	полковник	
p. 12	бачити це в безпосередній близькості	
	відчувати занепад сил	
p. 13	перелітні пташки	
	піти в танець на танцмайданчику	
p. 14	схильний до худорлявості	
	невід'ємне право	
p. 15	з (од) цікавості	
p. 16	величезне хвилювання	
	рятівник	
	той, хто лишився живим	
p. 17	насолоджуватися сонцем і відпусткою	
p. 18	очевидець	
p. 19	потайний (скритний)	

р. 20	навмисно та холоднокрівно	
	жертва	
	розгляньте в тому аспекті	
	зловісний	
	вишуканий, витончений	
	свідчення, докази	

IV. Speak on the following points:

- 1) What do you know about the author of the story?
- 2) Dr. Lloyd's decision to tell a story of crime.
- 3) What attracted Dr. Lloyd in Las Palmas, the principal town of Grand Canary, most?
- 4) Dancing at the Metropole Hotel and the conversation of the two friends, sitting at a table and watching the scene. Do you agree with the interlocutors' voiced opinions?
- 5) Find some information about the origin and development of the ballroom dance tango and peculiarities of this music style.
- 6) The tragic accident on the shore of the small village.
- 7) Dr. Lloyd's acquaintance with Mary Barton.
- 8) The result of the conducted inquiries for personal information and relations of Amy Durrant, Mary Barton's drowned companion.

V. Do expressive reading and literary translation of the passage: "It is some years ago now ... Life will not pass them by" (pp. 12-13).

VI. Pick out the sentences and their fragments, containing the noun "eye(s)" on the indicated pages, fill in the table:

	English	Ukrainian
p. 9		
p.11		
p.11		
p.14		

VII. The text is rich in references to geographical names on pp. 12-13. Fill in the table and comment on the use of the Definite Article and the Zero Article with the proper nouns:

<u>Place Names</u>	<u>The Definite Article</u>	<u>The Zero Article</u>

continents		
countries		
cities and towns		
groups of islands		
single islands		
seas		
mountain peaks		
hotels		

VIII. How do these quotations describe the characters in the story and what do they suggest?

- 1) Dr Lloyd: “with an unconscious gesture, the doctor pulled down his waistcoat” (p. 11)
- 2) Colonel Bantry: “he laughed a loud hearty military laugh” (p. 11)
- 3) Miss Marple: “her eyes twinkled a little” (p. 11)
- 4) Jane Helier: “she applied some lipstick and waited expectantly” (p. 12)
- 5) Mrs. Bantry: “It makes me forget how old and fat I am” (p. 15).

Assignment 2
The Companion: Part II
(pp. 21-30)

by Agatha Christie

I. Read the text consulting the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 21	to suspect somebody of a foul and cold-blooded crime	
	to put on weight	
	to do somebody justice/an injustice	
p. 22	to make light of the matter	
	to take the law into one’s own hands	
	a sufficient reason	
	on somebody’s mind	

p. 23	to prescribe somebody a mild sleeping draught	
	to make one's adieu	
	to act up to/doubt one's own convictions	
	to make amends to somebody for something/doing something	
p. 24	to blame somebody/something for something	
p. 25	to have/accomplish revenge on somebody	
	to fall out about a man	
p. 26	to draw the old age pension	
p. 27	tight on somebody	
p. 28	to draw somebody off the trail (about red herrings)	
	to meet one's match in somebody	
	to be rough luck on somebody	
p. 29	to work one's passage	
	to wait for some opportunity to present itself	
	to stage the final scene of the drama	
	to attach to somebody (about suspicion)	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 21	співвітчизник	
	совість, сумління	
p. 22	виправдовувати	

	дотримуватися закону	
p. 23	(добро)совісний, сумлінний	
	каяття	
	морський курорт, мінеральні води	
	мати надзвичайно важливе повідомлення для когось	
p. 24	висувати теорію	
	виносити вирок	
p. 25	робити висновок	
	слово честі	
	пастор	
p. 26	винахідливий, кмітливий	
	шантаж(увати)	
	докірливо	
	кинути світло на	
p. 27	приховувати обман	
p. 28	бити в лице (перен.)	
	гру закінчено	
p. 29	успадковувати	
	нерозкаяний	

IV. Speak on the following points:

1) What wrong conclusions are reached by the other guests as they try to solve the mystery? Which of the guesses do you find the most plausible explanation? Does any guess come near the truth?

2) At what point in the story does Miss Marple apparently guess the answer to the mystery? What question does she ask that shows this? One particular fact she sees as confirmation of her theory. What is it, and why is it significant?

3) The coincidence of Dr. Lloyd happening to bump into Amy Durrant later in Australia is certainly very strange. Did you find this coincidence rather unrealistic? Even if it is, does it matter? Can a writer be allowed such devices for the sake of a good story?

V. Do expressive reading and literary translation of the passage: “ ‘And so the curtain... .. agree with me, Miss Marple’ ” (pp. 24-26).

VI. Comment on the stylistic devices employed by the author:

a) “ ‘And so the curtain falls on the tragedy of Amy Durant and Mary Barton’ ” (p. 24).

b) “ ‘Excellent,’ said Sir Henry. ‘Only we don’t know that Miss Barton ever had a young brother.’

‘We deduce that,’ said Mrs Bantry. ‘ <...> Do you see, Watson?’” (p. 25).

Assignment 3
The Case for the Defence
(pp. 33-38)

by Graham Greene

I. Read the text consulting the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 33	to bring somebody to justice	
	the strength of the evidence	
	to prove somebody guilty/that somebody is guilty/somebody’s guilt	
	to challenge the evidence	
	to shake the confidence	
	to sentence to death by hanging	
	an open-and-shut case	
p. 35	a murder trial	
	in the dock	
	bulging bloodshot eyes	
	to expose somebody in the light of a street-lamp	
	to go in fear	
p. 36	the thin-as-paper wall	
	in broad daylight	
	the witness for the Crown	
p. 37	the defence,	

	the counsel for the defence	
	to cross-examine	
p. 38	a brute	
	to acquit somebody for lack of evidence	
	divine vengeance	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 33	розвідник	
	присяжні	
	адвокат	
	обвинувачений(а)	
p. 35	у газетних заголовках	
	прокурор	
	лаврові кущі	
p. 36	суддя в червоній мантії	
	телефонувати у відділ поліції	
	смугастий галстук	
p. 37	алібі	

IV. Speak on the following points:

- 1) Life and works of Graham Greene, the author of the short story.
- 2) Do you think Adams's acquittal was right, legally or morally?
- 3) What would you do if you were Mrs. Salmon, after the trial and the death of one of the Adams brothers?
- 4) Do you think that the man who died was deliberately pushed in front of the bus? And if so, who do you think pushed him? Was it a bystander, the guilty brother, or the innocent brother? What might their motives be?
- 5) The portraiture of the Adams twins.

V. Do expressive reading and literary translation of the passage: "He was a heavy stout man ... the possibility of a mistake" (pp. 35-36).

VI. Comment on the type and the stylistic value of the following devices:

- a) “<...> his eyes suffused with horrifying and brutal fear, like an animal’s when you raise a whip” (p. 35).
- b) “<...> who stared hard at her with his pekingese eyes without emotion” (p. 37).
- c) “He gave a squeal like a rabbit <...>” (p. 38).

VII. Compile the thematic fields referring to lawcourts and justice, as well as to parts of the human body.

Lawcourts and Justice	
p. 33	
p. 35	
p. 36	
p. 37	
p. 38	

Parts of the Human Body	
p. 35	
p. 36	
p. 37	
p. 38	

Assignment 4
A Glowing Future
 (pp. 41-52)

by Ruth Rendell

I. Read the text consulting the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 43	to go over something	
p. 45	to fix up a job	
	to tread on somebody’s dreams	
	to pace the room	
	to mess up a glowing future	
p. 46	bric-a-brac	

	to rock somebody's marriage	
p. 47	drifts of leaves/sand/snow	
	to chain-smoke	
	to needle somebody	
p. 48	hock glasses	
	a tenant	
p. 49	to lock somebody out	
	to manhandle somebody	
	to gag on	
p. 50	a fragile object	
	raining blows on	
p. 51	the primal instinct (about the self-preservation)	
	to work frenziedly	
	to clench one's fists/teeth	
p. 52	to let forth a peal of laughter	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 44	урівноважувати свій голос	
	дозвіл на проживання	
p. 45	порцелянова статуетка	
	зберігати щось як скарб	
p. 46	пустака	
	хижацький, хижий	
p. 47	кухонне обладнання	
	ножові (столові) прилади	
	кераміка	
p. 49	нудотний	
	зачіпати за живе	

р. 51	миючий засіб, пральний порошок	
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IV. Speak on the following points:

1) Why do you think Maurice is more attracted to Patricia than to Betsy? Do you think his only reason for returning to London was to collect his possessions?

2) What do you think Betsy will do after the end of the story? In three months' time a murder investigation will begin and all the evidence will point to her. Will "the primal instinct of self-preservation" make her try to hide or run away, or will she just sit and wait, obsessed by the picture of her revenge on Patricia?

3) Do you feel sympathy for either of the two main characters in this story? If so, which one, and why?

4) The viewpoint in the story swings from Maurice to Betsy and back again, showing the great lack of understanding or sympathy between them. Describe each character, as seen from the other's point of view.

5) What is the connotation of the title of the short story?

V. Do expressive reading and literary translation of the passage: "Betsy made herself some coffee ... it was needling her" (pp. 46-47).

VI. State the type of lexical and syntactical expressive means of speech used in the following sentences and say how they contribute to the text:

a) "It wouldn't stop until he'd got the things out and himself out, away from London and her <...>" (p. 43).

b) "A free man, free for the sights and the fun and the girls <...>" (p. 45).

c) "In the candlelight, wearing a long white nightgown, she looked like a ghost, like some wandering madwoman, a Mrs Rochester, a Woman in White" (p. 48).

d) "<...> he was asleep, fully clothed, spread-eagled on his back" (p. 49).

e) "<...> the present seemed to exist only as a palpable nothingness, a thick silence that lay around her" (pp. 51-52).

VII. Fill in the table with the two synonyms for the noun "drift":

	"Drift"	Synonyms
р. 51		
р. 51		

VIII. Rephrase the idioms in your own words:

a) For good (and all) (p. 43).

b) Wild oats (p. 45).

c) All in good time (p. 50).

Assignment 5
Ricochet
(pp. 55-63)

by Angela Noel

I. Read the text consulting the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 55	to run a livery stables	
	to be set in the English countryside/Wales	
p. 57	a shot gun	
	to cock a gun	
	a trigger	
	foot-and-mouth disease	
p. 58	to set off	
	pliable	
p. 59	to nurture a dream	
	to work a change in somebody	
	a slobbering ewe	
	to wave the plume tail (about a dog)	
p. 60	to glance covetously at	
	to worship somebody	
p. 61	to clutch/create a watertight alibi	
	to falsify the evidence	
p. 62	to break into a fit of coughing	
	a vortex (pl. vortexes/vortices)	
p. 63	to bound down the hillside	
	to fondle	
	to cannon into somebody	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 55	законно, по праву	
p. 57	незграбні (грубі) руки	
	стадо, череда, отара	
p. 58	порожня кошара	
p. 59	галони дезинфікуючого засобу	
p. 60	просторість, місткість	
	стримати слова	
p. 61	праця всього життя	
	пастка	
p. 62	вівчарка	

IV. Speak on the following points:

- 1) The general impulse for creating “Ricochet” by Angela Noel.
- 2) Why, do you think, the writer entitled her story “Ricochet”?
- 3) Which do you think was more important for Owen, sole possession and management of the farm, or living with Rhiannon and being able to claim Margo as his own daughter?
- 4) Why do you think Rhiannon chose to marry Huw rather than Owen? Describe both brothers from her point of view. What is your opinion of her own character? Is she partly to blame for the tragedy? Why, or why not?
- 5) Do you think that tragedy would have been prevented if Rhiannon and Margo had left Huw and moved in with Owen? What do you think Huw would have done, that “upright Godfearing chapel man”?

V. Do expressive reading and literary translation of the passage: “As children, both boys and defied him” (pp. 59-60).

VI. The story is rich in sounds and auditory images. Fill in the table:

Page	Verb	Character/Object	Context
57	grunt	Huw	‘Huh, re-stocking, is it?’ Huw had grunted.
57	sigh		
58	sing, bleat		
58	bark		
58	snigger		

60	roar		
61	sing, laugh		
61	thunder		
62	chatter		
62	hush		
62	cough		
62	murmur		
62	crunch		
62	bark		
63	cry		
63	whimper		
63	cry		
63	scream		

VII. Comment on the use of antonomasia in “The village lay freezing in the Sunday afternoon quiet. Though not, apparently, too cold for Mrs Price, Groceries, forever at her door” (p. 61).

VIII. Discuss the symbolism of the image of “fire” in the following passages:

a) “For the second time in his life, Owen had seen Rhiannon slipping from him to cleave to Huw. The old fire smouldered anew, silent and menacing inside him. One day it must blaze.

The slaughter of the flock it was that finally set the fire alight” (p. 59).

b) “Huw had only to look at him with those blazing black eyes of his and Owen would feel his strength of purpose drain away into the ground” (p. 61).

IX. The text uses a word order that is often employed by the Welsh but not by people in other regions. Rephrase the following expressions in the usual word order:

p. 58	Like the river you are.	
p. 59	The slaughter of the flock it	

	was that finally set the fire alight.	
p. 60	Is it mad you are?	
p. 60	It's childless you'd be to this day if you hadn't turned to me.	

X. Compile thematic fields referring to weapons and sheep farming:

Weapons	Sheep farming

XI. The story was written from Owen's point of view. It allowed the author to bring to the surface the hero's inner world and his attitude to the other characters. Explain what Angela Noel meant by:

- a) "Owen Parry stopped and looked about him with a little rat-smile" (p. 57).
- b) "Even now, surrounded by the tragedy of empty hills, he felt his passion surge for this place he'd always known, for the lovely sweep of the valley, for the curl of polished-steel river, for the farmhouse and its family of buildings" (p. 58).
- c) "Huw was a blackhaired giant, bass-voiced, rock-strong" (p. 58).
- d) "<...> their marriage, unblessed by children, had begun slowly to wither" (p. 58).
- e) " "Like the river you are, Owen Parry, <...> slow and deep" (p. 58).
- f) " "You have used me like a prize-ram! " (p. 60).
- g) "<...> Margo, his brown-eyed elf" (p. 61).
- h) "<...> she (Mrs Price, Groceries, – O.K.) with her mind like the hoard of a squirrel, packed tight with seeds of suspicion and sweet nuts of scandal" (p. 62).

REVISION 1
(Assignments 1-5)

Agatha Christie's "The Companion",
Graham Greene's "The Case for the Defence",
Ruth Rendell's "A Glowing Future",
Angela Noel's "Ricochet"

I. Look through the studied four short stories. Summarize the following points:

- 1) plots of the stories;
- 2) main characters (their names, distinctive features of character and colourful details of appearance, background);

3) important themes and main problems raised by the British authors in their creations;

4) do the stories reveal certain similarities in the plot, heroes and heroines, themes and problems, etc.?

II. Match the following definitions to your active vocabulary:

	Definition	Active Vocabulary
1.	a severe pain that you get in part of your body when a muscle becomes too tight, making it difficult for you to move that part of your body	bric-a-brac
2.	a way of making someone breathe again when they have stopped, by blowing air into their mouth	to cross-examine
3.	to keep thinking or worrying about	to head for
4.	a fact or idea that is not important but is introduced to take your attention away from the points that are important	cramp
5.	a legal case or other matter that is easy to prove or decide because the facts are very clear	on somebody's mind
6.	to ask someone questions about something that they have just said, to see if they are telling the truth, especially in a court of law	pliable
7.	small objects that are not worth very much money but are interesting or attractive	a red herring
8.	to keep and care for something that is very special, important, or valuable to you	an open-and-shut case
9.	to go or travel towards a particular place	to treasure
10.	easily influenced and controlled by other people	artificial respiration

III. Brush up the acquired active vocabulary and translate the following sentences into English:

1.	Чому ти розпитуєш про мою родину?	
2.	Коли Ви стали на службу?	
3.	Дякувати Богу, його врятувало	

	штучне дихання.	
4.	Адвокат захисту не міг розібрати, до чого він обвинувачений. Налиті кров'ю, виражені очі останнього наповнилися страхом через упевненість у тому, що він не має жодного шансу на виправдання.	
5.	Виступ лектора був цікавим. Проте його яскравий галстук у смужку відволікав увагу студентів від лекції.	
6.	Вчора про тебе розпитував детектив. Це не приведе до добра.	
7.	Особисті речі Джулії зникли разом із її мовчазною сусідкою по кімнаті. Дівчина почала ламати голову над виходом із ситуації, яка склалася.	
8.	Марія плекала надію про те, що пральний порошок зробить чудо з вечірню сукнею.	
9.	Вона пакувала столові прилади із нержавійки, бокали для вина й порцелянові статуетки.	
10.	На мить їй здалося, що усе її попереднє життя та шлюб були зруйнованими.	
11.	Приємно було розпускати плетиво, сидячи перед каміном, тепло якого притупляло всі думки. Почувши гавкіт вівчарки, жінка підійшла до вікна та побачила підозрілого незнайомця, котрий оминав ряд будівель, а сніг рипів під його ногами.	

IV. Select one of the topics, suggested below, and create a three-page essay. Read out the most interesting and important fragments from your composition in class. Give it in for the teacher's evaluation:

Agatha Christie's "The Companion"

1. Imagine that you are Dr Lloyd and you have decided that you should in fact tell the authorities what really happened, while Amy Durrant is still alive. Write a concise report for the police, giving all the facts.

2. Do you think Dr Lloyd was right not to inform the police of Amy Durrant's crime, or should she have been punished by the courts? Imagine that Amy was in fact arrested for the murder of Miss Mary Barton. Depending on your point of view, write some notes for the speech either for the defence, or the prosecution, at her trial.

Graham Greene's "The Case for the Defence"

3. The case for the defence rests only on the fact that both brothers can't have committed the crime; it is not disputed that one of them did the murder. Imagine that the accident with the bus did not happen and that the two brothers walk away alive. The next day the police arrest both of them and charge both with the murder.

4. The story was written while capital punishment (execution by the state) was still law in Britain. Capital punishment for murder was abolished in 1965, but the question is still discussed from time to time by Parliament. It is a difficult question – difficult in every sense. Put down your opinion either for capital punishment, or against it.

Ruth Rendell's "A Glowing Future"

5. Imagine you are Betsy's elder brother or sister. Betsy phones you on Maurice's last evening, when he has packed all his things and gone out to get a meal. She tells you everything Maurice has said and done, and after the phone call you write her a letter of advice, suggesting the best way for her to deal with the situation.

6. Imagine that when Maurice pushes Betsy away in the middle of the night, she hits her head hard and is killed outright. Maurice is still determined not to let her spoil his future. Rewrite the end of the story.

Angela Noel's "Ricochet"

7. Write a report of the tragedy for the local newspaper, including interviews with Mrs Price and Ma Hughes, who both guess (rightly or wrongly) at reasons for Owen's death.

8. Imagine that Owen entered his cottage and discovered that only Beth the dog was dead, and not Margo. Write a new ending for the story. How does Owen explain Beth's death to Margo? Does he make another attempt to murder Huw?

Assignment 6

The Fountain Plays: Part I

(pp. 67-76 up to "<...> an offensive reference to Mrs Digby")

by Dorothy L. Sayers

I. Read the text consulting the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 69	a lean face	
-------	-------------	--

	to be wrapped up in somebody	
	to take somebody's breath away	
p. 71	to be in somebody's shoes	
	a snug spot	
	a crazy pavement/path	
	pretty as a picture	
	veiled insolence	
p. 72	a cultivated man	
	to lay down the law somewhere	
p. 73	to entice somebody out to do something	
	to be the more in love of the two	
	to draw somebody's hand into one's arm	
p. 74	a beringed hand	
	to summon up the courage	
	to encounter somebody	
	to sozzle oneself up with whisky	
	a soft-spoken beggar	
p. 75	to pay somebody an allowance	
p. 76	an escaped jail-bird	
	forgery	
	to roll in wealth	
	to have somebody by the short hairs	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 67	рано зажити популярності	
	автор детективних романів із майстерно побудованим сюжетом	

	винахідливий сюжет	
p. 69	перспектива (вид, панорама)	
p. 70	запах бузку	
	суцвіття	
	лестити	
	милювати слух (вухо)	
p. 71	скнара	
	грати роль господині	
p. 72	неприємний	
	невибагливий	
	флюгер	
p. 73	презирливе пирхання	
	мирно	
p. 74	підступний запах	
	чепурний (упорядкований) сад	
	занурившись у приємну мрію	

IV. Speak on the following points:

- 1) Give a character-sketch of Mrs Digby. Quote the text.
- 2) Mr Spiller's portrayal.
- 3) Comment on the way the author characterizes Sam Gooch.

V. Do expressive reading and literary translation of the passage: "Oh, I don't know ... on this pleasant day of early summer" (pp. 69-70).

VI. Find instances of the allusion and comment on their stylistic value:

p.	
p.	

VII. Single out and comment on the numerous offensive names Sam Gooch gave to Mr Spiller during their private conversation (pp. 75-76):

p. 75	

VIII. Activize the pattern “might do worse than do something” (p. 69) in examples of your own.

IX. Compile the thematic field referring to gardening:

Gardening	
p.	

Assignment 7
The Fountain Plays: Part II
(pp. 76-84)

by Dorothy L. Sayers

I. Read the text consulting the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 77	to trip over something	
	to catch the curb	
	inert	
	stiff brandy	
p. 78	to cast one’s thoughts back over something	
	in broad outline	
	a clear-cut plan	
p. 79	to muffle somebody’s footsteps	
p. 80	to slip like a shadow	
	to be apt to do something	
	an outhouse	

	a bicycle pump	
	to blow the tyres up	
	to be thronged with somebody/something	
p. 81	the ticklish part of one's task	
	the plot of lawn	
	from head to foot	
	devouring impatience	
p. 82	a coroner	
	to enter a verdict of accidental death	
	to enter into somebody's feelings	
	insatiable demands for money	
p. 83	to muse on	
	to withdraw one's meditative gaze from/on silent feet	
	to sustain an accident	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 77	оглушливий шум	
p. 78	у присутності когось	
	знову братися за старе	
p. 79	садовий шланг	
	зубні протези	
p. 80	калоші	
p. 81	смокінг	
	промокла сорочка	
p. 82	каяття, докори сумління	
	благо, перевага	
p. 84	голос зрадив його	

IV. Speak on the following points:

- 1) Why do you think Mr Spiller allows himself to be blackmailed, first by Gooch and then by Masters? What would you have done in his position?
- 2) If Gooch had not died, do you think Mr Spiller could have married Mrs Digby? Imagine that Mr Spiller has proposed to Mrs Digby and been accepted. How might Gooch respond to this?
- 3) Mr Spiller, Mr Gooch, and Mrs Digby all have different attitudes towards money. Can you describe the differences?
- 4) Explain the significance of the last line of the story. Does it correlate with the title of the story?

V. Do expressive reading and literary translation of the passage: “Only the man ... now that Gooch was gone” (pp. 82-84).

VI. Comment on the following:

- a) “The drink did him good. It seemed to take the brake off his mind, and the wheels span energetically” (p. 77).
- b) “<...> he felt as though the burden of years had been rolled from his back” (p. 81).
- c) “He picked up the clues thrown to him with the eagerness of a trained terrier” (p. 81).
- d) “He could ask her to marry him now without haunting fear for the future. The scent of the lilac was intoxicating” (p. 83).
- e) “The whole house seemed happier, now that Gooch was gone” (p. 84).

VII. Find the instances of the grammar construction “must have done” in the text. Activize this pattern in examples of your own:

	Instances from the text	My examples
p.		
p.		

VIII. Compile the thematic fields referring to the fountain and the clock:

The Fountain		The Clock	
p.		p.	

Assignment 8
Three is a Lucky Number
(pp. 87-99)

by Margery Allingham

I. Read the text using the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 89	a chancy career	
	sparse hair	
	a bubble-bath	
p. 90	to will somebody one's possessions	
	to start up an acquaintance with somebody	
	at this juncture	
	to owe much of one's success to something/somebody	
	to ask awkward questions	
p. 91	to have an eye for stones	
	hopelessly infatuated	
	to summon somebody home/to a place	
	to marry someone at the registry office	
	to make wills in the other's favour	
p. 92	reticence over somebody's monetary affairs	
	to run the bath	
p. 93	slipshod arrangement	

p. 94	to destroy somebody's self-assurance	
p. 95	iridescent bubbles	
	on the tip of one's tongue	
p. 96	to break out on one's forehead (about sweat)	
	fresh-faced	
	to take alarm	
p. 97	in the interim	
	to put somebody on one's guard	
	trousseau	
p. 98	to be swept into hasty marriage to somebody	
	touchy about the subject	
p. 99	to take a press snapshot of somebody	
	to bring to somebody's notice	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 89	бліде лице	
p. 91	зашарітися	
	відлюдник	
p. 92	скупий	
p. 94	в'їдлиий, дошкульний	
p. 95	жовтизна шкіри	
p. 99	вирізки з газети	

IV. Speak on the following points:

1) Do you think the title of the story is an appropriate one? Was three, in fact, a lucky number? What other titles can you suggest?

2) What reasons can you give for the failure of Ronald's plan to kill Edyth? Was there a flaw in the method itself? Did Ronald omit to take some precaution? Do you think he was outwitted by Edyth, or was it his own conceit that was the cause?

3) The protagonist's outlook presented by the author through the eyes and thoughts of the very Ronald Torbay. How does it shape the reader's opinion on this hero and attitude towards him?

4) The outlook and characterization of Ronald Torbay's third wife, Edyth, through the eyes of the male character. Do his judgements stand in contrast to your impressions gained after reading Edyth's letter?

V. Do expressive reading and literary translation of the passage: "Dear Ronald as fascinating as I did" (pp. 98-99).

VI. Comment on the use of antithesis in the following paragraphs:

1. "All round Ronald it was so quiet that he could hear the pulses in his own body, the faraway tick of a clock at the bottom of the stairs, the dreary buzzing of a fly imprisoned against the window glass and, from the garden next door, the drone of a mower as the heavy, fresh-faced man who had moved there, performed his weekly chore shaving the little green lawn. But from the bathroom there was no sound at all" (p. 96).

2. "The house was still quiet and even the whine of the mower in the next door garden had ceased. In the hush he heard a sudden clatter as the back door burst open and heavy footsteps raced through the hall and up the stairs towards him." (p. 99).

VII. Explain what the author meant by:

a) "Now at forty-three she was alone, comparatively well-off and as much at sea as a ship without a rudder" (p. 91).

b) "Ronald was careful not to let her toes touch the ground" (p. 91).

VIII. Comment on the grammar construction "no one in one's senses could have done something" (p. 93) and activize this pattern in examples of your own.

IX. Compile the thematic fields referring to the bathroom and electricity:

The Bathroom		Electricity	
p.		p.	

Assignment 9

The Adventure of the Retired Colourman: Part I

(pp. 103-113 up to "<...> wherever I am' ")

by Arthur Conan Doyle

I. Read the text using the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 103	a colourman	
p. 105	an incurable	
	to make one's pile	
	a life of ceaseless grind	
p. 106	a fickle wife	
	to understudy somebody	
	to be of much service	
p. 107	the eager debate of all England	
	to give an account of something	
p. 108	deeply-lined features	
	a sanctum	
p. 109	to pamper	
	to give somebody a treat	
	a strong-room	
p. 110	a fugitive	
	to ease an aching heart	
p. 111	to have the local repute of being somebody	
	betimes	
p. 112	on hand	
	without fail	
	to dispatch	
p. 113	to launch upon one's journey	
	to give a word of counsel	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 105	знахар	
p. 107	нероба, ледар	

p. 109	чорна невдячність	
	сейф	
p. 111	скнара	
p. 112	подивитися розклад руху поїздів	

IV. Speak on the following points:

- 1) What do you know about life and works of Arthur Conan Doyle, the author of the short story “The Adventure of the Retired Colourman”?
- 2) The story of one of Sherlock Holmes’ clients – Josiah Amberley.
- 3) Watson’s account to his friend about his visit to Josiah Amberley’s house in Lewisham.
- 4) What brought Josiah Amberley to Baker Street again? Sherlock Holmes’ decision about the telegram?
- 5) Act out one of the conversations between sharp-minded Sherlock Holmes and good-natured Dr Watson.

V. Do expressive reading and literary translation of the passage: “He seemed to me Mr Sherlock Holmes” (p. 108).

VI. Comment on the instances of the simile used by Arthur Conan Doyle in the short story:

- a) “He has been sent on by the Yard. Just as medical men occasionally send their incurables to a quack” (p. 105).
- b) “<...> he is <...> as broken and miserable a creature as crawls beneath the sun” (p. 106).
- c) “<...> two grey eyes, as bright and keen as rapiers, transfixed me with their searching glance” (p. 107).

VII. Comment on the type and stylistic value of the following devices:

- a) “<...> our unfortunate client has few outward graces, whatever his inner virtues may be” (p. 106).
- b) “<...> a little island of ancient culture and comfort, lies this old home <...>” (p. 107).
- c) “Cut out the poetry, Watson <...>” (p. 107).
- d) “That was the burden of his (Josiah Amberley – *O.K.*) song for an hour or more” (p. 109).
- e) “He <...> found the place plundered, the door and window open and the fugitives gone” (p. 110).
- f) “All this seems plain sailing <...>” (p. 111).
- g) “Let us escape from this weary workaday world by the side door of music” (p. 111).

VIII. Explain what the author meant by:

a) “But is not all life pathetic and futile? Is not his (Josiah Amberley’s – *O.K.*) story a microcosm of the whole? We reach. We grasp. And what is left in our hands at the end? A shadow. Or worse than a shadow – misery” (p. 105).

b) “With your natural advantages, Watson, every lady is your helper and accomplice” (p. 111).

IX. Comment on the employment of the Subjunctive and Imperative Moods in “ Should he break away <...>, get to the nearest telephone exchange <...>” (p. 113) and activize this pattern in examples of your own.

X. Discuss the method the author describes the famous detective Sherlock Holmes in the following two episodes:

1) “Sherlock Holmes was in a melancholy and philosophical mood that morning. His alert practical nature was subject to such reactions” (p. 105).

2) “Holmes lay with his gaunt figure stretched in his deep chair, his pipe curling forth slow wreaths of acrid tobacco, while his eyelids drooped over his eyes so lazily that he might almost have been asleep were it not that at any halt or questionable passage of my narrative they half lifted, and two grey eyes, as bright and keen as rapiers, transfixed me with their searching glance” (p. 107).

Assignment 10

The Adventure of the Retired Colourman: Part II

(pp. 113-121)

by Arthur Conan Doyle

I. Read the text using the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 113	on a branch line (about a road, a railway)	
p. 114	to make for something	
	to prolong an interview	
	to condemn somebody to something	
p. 115	none the less	
	to interest yourself in something	
	impending danger	
	a bird of prey	
	to stifle a cough	

p. 116	vigil	
	to somebody's credit	
	to bluff somebody into (doing) something	
	from (now) ... onwards	
p. 117	a scaffold	
	a ready prey	
p. 118	to draw the inference	
	bull(')s-eye	
	to make a bad slip	
p. 119	to be flooded with something	
	to decoy	
p. 120	to verify	
	indelible (pencil, ink)	
p. 121	a bi-weekly	
	flaming headlines	
	acumen	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 113	за винятком	
p. 114	мимоволі	
p. 115	гранула	
	мовчазний супутник	
p. 117	заповзятливий	
p. 120	відійти в історію	
	награбоване	

IV. Speak on the following points:

1) Invent one of the conversations which Watson and Josiah Amberley could have made on their journey back to London.

2) Holmes both praised and criticized Watson’s attempts at detection. Describe Holmes’s attitude towards Watson, giving as many examples as possible.

3) Describe the detection skills used by Holmes in this story. How are his methods ‘irregular’; that is, what did he do that the police would be unable to do?

4) Did you find the solution of the mystery predictable? If so, did that lessen your appreciation of the story?

V. Do expressive reading and literary translation of the passage: “ ‘The Inspector examined so far’ ” (p. 119).

VI. Note down the cases of Arthur Conan Doyle’s likening his characters and their behaviour to the animal world. What does it add to the description of the episode of the criminal’s arrest on pp. 115-116?

VII. Explain what character and under what circumstances uttered the following statements:

a) “ ‘We came,’ <...> ‘in answer to your wire’ ” (p. 113).

b) “No short cuts, Josiah Amberley” (p. 115).

c) “ ‘You can file it in our archives, Watson. Some day the true story may be told’ ” (p. 121).

VIII. Find the instance of the use of the Nominative Absolute Participle Construction, state its function in the sentence and activize the pattern in examples of your own.

	The Nominative Absolute Participle Construction	An Example of My Own
p.		

IX. Make up the thematic field concerning travelling:

Travelling	
p.	
p.	

**Assignment 11
Sauce for the Goose: Part I**

(pp. 125-133 up to “<...> Olivia thought”)

by Patricia Highsmith

I. Read the text using the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 125	what's sauce for the goose is sauce for the gander	
p. 126	in one's lap	
	affronted	
p. 127	to take over	
	to take to something/somebody	
	every other	
p. 128	to rehearse in a play	
	to be on	
	to visit somebody backstage	
	to grant somebody a divorce	
	sportsmanlike	
p. 129	it's a bargain	
	to fall off (about appetite)	
	a labour-saving device	
	on the brink of doing something	
p. 130	to give somebody credit for doing something	
	infatuation for somebody	
	mourning	
p. 131	with a trembling lip	
p. 132	to commiserate with somebody	
	(a) fatality	
	to accomplish one's mission	
	the obituary page	

	an out-of-the-way bar	
--	-----------------------	--

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 126	лавина	
p. 128	фондовый рынок	
	рідюче волосся	
	невеликий животик	
p. 130	довготелесий	
p. 132	окрема каюта	
	виглядати значно краще	

IV. Speak on the following points:

- 1) Incidents with the clothesline, the carpet sweeper and the ladder in the household of the married couple.
- 2) The story of Olivia's acquaintance with Loren Armory and Stephen Castle.
- 3) Act out two fragments of the dialogue between Olivia and her husband (pp. 128-129).
- 4) Olivia and Stephen's meeting in an out-of-the-way bar.

V. Do expressive reading and literary translation of the passage: "Afterwards pointed this out to Olivia" (p. 128).

VI. Activize the following grammar patterns in examples of your own:

- a) "If it hadn't been for her saying <...> , he never would have started <...>"(p. 130).
- b) "Loren suggested <...> that she see a doctor" (p. 131).

VII. Compile the thematic fields referring to the household and household equipment:

The Household and Household Equipment	
p.	

VIII. Say by whom and under what circumstances the following statements were uttered:

- a) “ ‘Are you blaming me?’ ” (p. 126)
 b) “ ‘How can you be sure his love for you is going to last?’ ” (p. 128)
 c) “ ‘Dearest! You look so tired!’ ” (p. 132)

Assignment 12
Sauce for the Goose: Part II
 (pp. 133-141)

by Patricia Highsmith

I. Read the text using the dictionary.

II. Use the following vocabulary items in their natural context. Learn them by heart:

p. 133	to pick up (about things, a situation)	
	jinxed (about a person/thing)	
p. 134	to fight for one’s life	
	to set a trap	
	free of impediments	
	to profess love and faith in somebody	
p. 135	humiliation in	
	to do the best job of acting in one’s life	
	to toy with the idea of doing something	
p. 136	on the rebound	
p. 137	to grope for	
	glaze of frost	
p. 138	to give out distress signals	
	to work out	
	owing to	
p. 139	a roadside cafe	
	a strenuous day	
	to storm out of the room	

	a grief-stricken widow	
	to corroborate the story	
p. 140	flimsy	
	to grow hoarse	

III. Find the English equivalents of the following words, word-combinations and expressions in the text. Learn them by heart:

p. 134	напідпитку	
	сузір'я	
	крадькома	
	дублювання, повторення	
p. 135	переслідувати	
p. 136	розморозувати	
	курячий мозок	
p. 138	скоцюрбившись	
p. 139	снодійний засіб	

IV. Speak on the following points:

- 1) Why do you think the author chose the title “Sauce for the Goose” for the story? Think of some other titles for the plot.
- 2) Reproduce the conversation between Stephen and Olivia on the terrace.
- 3) Explain why Olivia arranged to kill Loren, why Stephen planned to kill Olivia, and why Olivia wanted to kill Stephen.
- 4) How and why did Stephen and Olivia die in the end? Did the ending surprise you? Did you find it shocking, or satisfying?
- 5) Do you feel sympathy for anyone in the story? Why, or why not?

V. Do expressive reading and literary translation of the passage: “In August darkness” (p. 133).

VI. Writing

- 1) The story is written in a matter-of-fact style. Rewrite the moments of crisis for Olivia and Stephen, using adjectives and imagery to describe their emotions.

	Matter-of-fact Style	Emotional Dramatic Style
p. 131	“<...> all this time she had been trying to kill <i>him</i> , Loren Amory –	In those few seconds the terrible truth burst upon his mind like a bomb exploding ...

	and all for Stephen Castle.”	
p. 137	“Stephen stared at the suet neutrally, blankly, for an instant, then faced the door again, pushed it, felt along its firm rubber-sealed crack. <...> she’d open the door, of course.”	
p. 140	“But she knew there was no one out there. It was just some damnable accident. Maybe an accident that Stephen had arranged.”	

2) What effect does the cited deliberate understatement have on the reader? Which version, the original or yours, make you feel more sympathetic towards the characters?

REVISION 2

Assignments 6-12

Dorothy L. Sayers’s “The Fountain Plays”,
Margery Allingham’s “Three is a Lucky Number”,
Arthur Conan Doyle’s “The Adventure of the Retired Colourman”,
Patricia Highsmith’s “Sauce for the Goose”

I. Look through the studied four short stories. Summarize the following points:

- 1) plots of the stories;
- 2) main characters (their names, distinctive features of character and colourful details of appearance, background);
- 3) important themes and main problems raised by the British authors in their creations;
- 4) do the stories reveal certain similarities in the plot, heroes and heroines, themes and problems, etc.?

II. Match the following definitions to your active vocabulary:

	Definition	Active Vocabulary
1.	a view of a large area of beautiful scenery	a branch line
2.	in a peaceful and loving manner	every other
3.	to hit something with your foot by accident so that you fall or almost fall	bull('s)-eye
4.	a black or white jacket worn by men	pacifically

	on very formal occasions, usually with a bow tie	
5.	to be good at noticing a particular type of thing	a constellation
6.	the clothes, etc. that a woman brings with her when she marries	to grope for
7.	to make a lot of money	what's sauce for the goose is sauce for the gander
8.	a private place or room that only a few important people are allowed to enter	a dinner-jacket
9.	a smaller less important part of a river, road, or railway that leads away from the larger more important part of it	to trip over something
10.	the centre of a target that you try to hit when shooting or in games like darts	a vista
11.	used to say that if one person is treated in a particular way, other people should be treated in the same way	trousseau
12.	the first, third, fifth, etc. or the second, fourth, sixth, etc.	a sanctum
13.	to try to find something that you cannot see by feeling with your hands	to have an eye for something
14.	a group of stars that forms a particular pattern and has a name	to make one's pile

III. Brush up the acquired active vocabulary and translate the following sentences into English:

1.	Вона не могла відвести погляду від краєвиду, який відкривався на граючий фонтан, від свого старшого сина, котрий твердими кроками йшов по стежині, вимощеній із фрагментів різної форми, від гончака, який біг за ним. Плескіт води приглушував усі звуки.	
2.	Накачавши шини і поливаючи велосипед із шланга, Пол облив себе з ніг до голови.	

3.	З першого погляду помітно, що господар цього дому не вмів забити і цвяха. Тут легко спіткнутися об незакріплений лінолеум. Більшість із вимикачів, вилок, запобіжників й лампочок вийшли з ладу. А щоразу, коли вимикаєш обігрівач, відбувається тріскачий спалах.	
4.	Лист-запрошення на конференцію було відправлено п'ятнадцятого квітня. Отримавши його через три дні, Мирося, перш ніж купувати квиток, подивилася розклад поїздів.	
5.	Мати порадила доньці пригостити гостей ситним обідом.	
6.	Інтерв'ю заповзятливого репортера стало основою для написання редакторської статті із гучним заголовком.	
7.	Мій брат цікавиться сучасними культурними тенденціями України та зарубіжжя, а тому часто подорожує.	
8.	Будинок моєї матері наповнений усілякими можливими приладами, що полегшують хатню працю.	
9.	Вона уважно розглядала значок із зображенням білої смереки – символу провінції Манітоба, Канада.	
10.	Після важкого дня ми насолоджувалися кожним шматочком їжі у придорожному кафе.	

IV. Select one of the topics, suggested below, and create a three-page essay. Read out the most interesting and important fragments from your composition in class. Give it in for the teacher's evaluation:

Dorothy L. Sayers's "The Fountain Plays"

1. What do you think might happen after the end of the story? Will Mr Spiller be able to marry Mrs Digby? Or will Masters prevent him from doing so? Will Mr Spiller

find it necessary to kill Masters? Continue the story describing what happens to these three characters.

2. Imagine that Mr Spiller refuses to be blackmailed by Masters, who gives his information to the police. Mr Spiller is arrested for Gooch's murder. Write the speech for the defence at his trial.

Margery Allingham's "Three is a Lucky Number"

3. Write the newspaper report of the death of Ronald's first wife, Mary, including the flowery paragraph about "the nearness of tragedy in the midst of joy".

4. The story is told from Ronald's point of view. Look again at the last part of the story, from the moment when Edyth enters the bathroom, and rewrite the ending from her point of view, describing what she does and thinks. You might begin like this:

"Edyth could see that her worry about the foam making a mess was infuriating Ronald. Savagely, he ordered her to get into the bath. When he went out, she quickly locked the door, and listened to him walking away down the passage. She knew she must wait for a few minutes in case he called out to her, but very slowly and carefully, she began to open the window ..."

Arthur Conan Doyle's "The Adventure of the Retired Colourman"

5. Imagine you are Mr Barker, and are furious that the police should take the credit due to a private detective. Write another short article for the "North Surrey Observer", exposing the police claim to take the credit as fraudulent, and describing how your astute friend and colleague, Sherlock Holmes, was the man who unravelled the mystery of the horrible Amberley murders. Invent a suitably eye-catching headline for your article.

6. This story contains detailed descriptions of the outlook and nature of some of the characters, but none of the narrator himself. What do you think Dr Watson looks like, and what clues to his personality do you get from the story? Write a description of his appearance and character.

Patricia Highsmith's "Sauce for the Goose"

7. When the two frozen bodies are eventually discovered in the deep freeze, the police are completely mystified. Were they both accidental deaths? Was it one murder and one accident? A double murder? A suicide attempt? Was Loren Amory's death perhaps not just a simple accident? Write three short reports for different newspapers, each report giving a completely different theory as to the explanation of the tragedy.

8. Imagine that Olivia did not lock herself in the deep freeze, and write a new ending for the story. Do the police believe her account of Stephen's death? Do her friends get suspicious? How does her life continue? Does she marry again, and murder again? Does she ever feel remorse?

REVISION 3

Assignments 1-12

Agatha Christie's "The Companion",
Graham Greene's "The Case for the Defence",

Ruth Rendell's "A Glowing Future",
 Angela Noel's "Ricochet",
 Dorothy L. Sayers's "The Fountain Plays",
 Margery Allingham's "Three is a Lucky Number",
 Arthur Conan Doyle's "The Adventure of the Retired Colourman",
 Patricia Highsmith's "Sauce for the Goose"

I. Which of the eight stories did you like, or dislike, most? Why?

II. Choose one of the citations below. Make up dialogues on any topic starting from these quotes. Use the active vocabulary:

1.	" 'I hope, you're satisfied' ."	Angela Noel's "Ricochet"
2.	" 'We can't go on like this, love' ."	Angela Noel's "Ricochet"
3.	" 'I'll deny every word you say and it's me he'll believe' ."	Angela Noel's "Ricochet"
4.	" 'He's a different man' ."	Angela Noel's "Ricochet"
5.	" 'I defer to your taste entirely. You have spoken for the lilacs, and henceforward they are sacred' ."	Dorothy L. Sayers's "The Fountain Plays"
6.	" 'Never too late to begin' ."	Dorothy L. Sayers's "The Fountain Plays"
7.	" 'Where is everyone <...>?' "	Dorothy L. Sayers's "The Fountain Plays"
8.	" 'Did you see him?' "	Arthur Conan Doyle's "The Adventure of the Retired Colourman"
9.	" 'What did you think of him?' "	Arthur Conan Doyle's "The Adventure of the Retired Colourman"
10.	" 'Excellent <...>!' "	Arthur Conan Doyle's "The Adventure of the Retired Colourman"

III. If you were a defence lawyer, which of the murderers in these stories would you choose to defend at their trial? The actual murder is not disputed, but you want to get the minimum sentence for your client. Prepare a speech for your chosen murderer's defence.

Also think of one or two witnesses you might call to support you. Ask some of your groupmates to play the part of a witness and prepare a dialogue with them.

IV. Oscar Wilde wrote in “The Picture of Dorian Gray”: “There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.” Do you agree with this statement? Do you think that crime stories about murderers who escape punishment are immoral? Should criminals in fiction always be punished? Which of the murderers in these stories are not brought to justice? Are other kinds of punishment inflicted on them?

KEYS

Assignment 1.

IV. 5. Tango, ballroom dance, musical style, and song. The tango evolved about 1880 in dance halls and perhaps brothels in the lower-class districts of Buenos Aires, where the Spanish tango, a light-spirited variety of flamenco, merged with the milonga, a fast, sensual, and disreputable Argentine dance; it also shows possible influences from the Cuban habanera. In the early 1900s the tango became socially acceptable and by 1915 was a craze in fashionable European circles. The first tango music by known composers was published in 1910.

The early tangos were spirited and lively, but by 1920 the music and lyrics had become intensely melancholy. The tango step likewise evolved from early exuberance to a smoother ballroom step, and the prevailing duple ($\frac{2}{4}$) into $\frac{4}{4}$, $\frac{4}{8}$, or other tempo.

The list of names of those most strongly associated with tango is long, but among the best-known are Juan d'Arienzo, Anibal Troilo, Osvaldo Pugliese, Carlos Di Sarli, Francisco Canaro, Astor Piazzolla, and Carlos Gardel.

[<http://www.britannica.com/art/tango-dance#ref37516>]

VI.

p. 9	She has a very sharp eye for detail
p.11	Those eyes were at this minute fixed appealingly on the grizzled elderly bachelor doctor
p.11	Her eyes twinkled a little
p.14	Half-closed smouldering eyes

VII.

Place Names	The Definite Article	The Zero Article
continents		South Africa
countries		England
cities and towns		Las Palmas
groups of islands	the Canary Islands	
single islands		Grand Canary, Tenerife
seas	the South Seas the Mediterranean	
mountain peaks		the Peak of Tenerife
hotels		the Metropole Hotel

Assignment 3.

VII.

Lawcourts and Justice	
p. 33	Trial, murderer, to bring sb to justice, the case, evidence, witness, law, innocent, to be proved guilty, the defence lawyer, the jury, the accused, to be sentenced to death by hanging, find sb guilty
p. 35	A murder trial, circumstantial evidence, the jurymen, the court, the Crown

	counsel, in the dock, the astonishing verdict
p. 36	The defence, plead mistaken identity, witnesses for the Crown, the ideal witness, the formal evidence, the policeman, the Central Criminal Court, a judge in scarlet, to ring up the police station, in court
p. 37	Counsel for the defence, cross-examine, prisoner, swear
p. 38	Alibi, acquit for lack of evidence, do the murder, the police, to punish, divine vengeance

Parts of the Human Body	
p. 35	Body; bulging bloodshot eyes; muscles, thighs, hand
p. 36	features
p. 37	remarkable eyes; face; thick stout body; muscular legs; a pair of bulging eyes
p. 38	Legs crossed; head; skull; get on one's feet.

Assignment 4

VII.

	"Drift"	Synonyms
p. 51		a heap
p. 51		a pile

Assignment 5

VII.

Page	Verb	Character/Object	Context
57	grunt	Huw	'Huh, re-stocking, is it?' Huw had grunted.
57	sigh	Owen	Owen sighed at the thought of Beth
58	sing, bleat	The hills	The hills would sing with the bleat of a healthy flock
58	bark	Beth, the sheepdog	Owen imagined he still heard her barking, barking up at the deserted sheepfold
58	snigger	the village	He imagined the village sniggered behind its net curtains.
60	roar	Owen	He wanted to roar at her
61	sing, laugh	Margo	No choir ever sang like that child laughing
61	thunder	Owen's heart	Now Owen's heart thundered in his breast
62	chatter	Mrs Price	When at last Mrs Price ran out of chatter
62	hush	place (the chapel)	He entered that hushed place
62	cough	Owen	<...> broke into a fit of coughing
62	murmur	Owen	<...> murmured about depression
62	crunch	Owen's feet	<...> slowly crunched back over the crystal grass to the cottage
62	bark	Beth, the sheepdog	Suddenly Owen recalled that ghostly barking from the sheepfold.
63	cry	Margo	Margo started up, crying, as the noise renewed her terror.

63	whimper	Beth, the sheepdog	<...> the bitch fell whimpering
63	cry	Margo	She must have cried herself to sleep.
63	scream	Margo	<...> fled screaming from the cottage.

X.

Weapons		Sheep farming	
p. 57	the shot gun	The farm; to restock the farm; a flock; sheepfold; the slaughter of the flock; a ewe; sheep; dogs;	
	the cocked gun, the trigger		
p. 59	to shoot		
p. 61	to pull the trigger		
p. 63	to reload the gun; explosion		

Assignment 6

VI.

p. 69	“The Versailles touch,” agreed Ronald Proudfoot.
p. 71	“The fountains in the Trafalgar Square work on the same principle, I believe.”

VII.

p. 75	Lucky old hound
	Number Bleeding 4132
	4132
p. 76	My dear friend 4132
	Mr Respectable 4132

IX.

Gardening	
p.69	Bushes, lilacs, half an acre of garden, glorious rhododendrons
p. 70	Cypresses, yews, cotoneasters, flower-trusses, hedge of lilac
p. 71	Crazy pavement, herbaceous borders, beds of raw ticketed roses
p. 73	Yew-hedge, a crazy-path, rose-beds
p. 74	Red and white hawthorns, trim garden

Assignment 7

VII.

Instances from the text	
p. 77	“He must have caught the brass curb of the fender as he fell.”
p. 82	“<...> Gooch must have lain there for an appreciable period before that.”

VIII.

The Fountain		The Clock	
p. 79	its comforting splash and ripple	p. 77	a slow, grinding, grating noise
	the spray of the fountain		The old-fashioned grandfather clock
	The splash of the fountain,		To wheeze, to strike, the hammer rose

	sounding to his anxious ear abnormally loud		into action
p. 81	the water of the fountain sprayed, swaying and bending in the night wind	p. 79	The watch, the hands stood at twenty minutes past eleven; the ticking of the clock
	He left the fountain play for an hour or so		
	Turned off the fountain		
p. 82	wet with the spray of the fountain		
p. 84	with its tall water wavering and bending in the wind		

Assignment 8

IX.

The Bathroom		Electricity	
p. 89	The rim of the wash-basin	p. 93	An electric hear of the two-element type
	The shaving glass		Two bars of glowing warmth
	Bubble-bath		Leave it alight
p. 92	To run the bath		The fuse box which controlled all the electricity in the house
	The little shelf over the bath		To pull up the main switch
	A jar of bathsalts		The heater's glow died away
p. 93	The waste plug		The flex wall socket
	The skirting board		Install the heater
	The porcelain side of the bath		Slipshod arrangement
	To run the flex under the lino		To fit wall sockets
p. 94	Turn off the bath		Water was said to be a conductor
	Beauty bath	p. 96	Pull down the main switch
	foam		From the wall socket there was a single spluttering flare as the fuse went on
p. 95	Very high-class beauty treatments		
	To float on the tide		
	To turn the pressure of water full on		
	To dissolve into iridescent bubbles		
	A fragrant feathery mass		
	To obscure the bottom of the bath		
	The wall panels, the bath-mat		

	The virtue of the foam		
p. 98	The subject of baths		
	To fuss about the bathroom		
	Meet fatal accidents in bubble-baths		

Assignment 10

VI.

p. 115	He clawed into the air with his bony hands. His mouth was open and for the instant he looked like some horrible bird of prey.
	Holmes sprang at his throat like a tiger, and twisted his face towards the ground.
p. 116	The old colourman had the strength of a lion in that great trunk of his, but he was helpless in the hands of the two experienced man-handlers.

VIII.

p. 118	There being no fear of interruption I proceeded to burgle the house.
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IX.

Travelling	
p. 113	Not an easy place to reach, on a branch line, the journey, slow train, reach the station
p. 114	Find oneself on the road-side, the most primitive village, make for the telegraph office, get in touch with, the result of a journey, return train, a country inn, the expense of the journey, travel third-class, the hotel bill, arrive in London

Assignment 11

VII.

The Household and Household Equipment	
p. 126	Garage, clothesline, an avalanche of suitcases, lawnmower, sewing machine, kitchen, stairs
p. 127	Carpet-sweeper, cellar stairs, ladder
p. 128	Shopping expeditions
p. 129	Gardening, servant, every conceivable labour-saving device, a walk-in freeze, closet, basement, marketing, maid
p. 130	The rung of the ladder, the crack in the side of the ladder, do the chore
p. 131	The banister, a study, cement floor
p. 132	On stairways

Навчальне видання

THE GUIDE TO THE COLLECTION OF
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Практикум із аналітичного читання за
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