

ГБОУ ВПО  
САМАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

## **Esther Freud “The Sea House”**

**Учебное пособие**  
вопросы и задания к практическим занятиям  
и задания для самостоятельной работы  
для студентов старших курсов бакалавриата направления  
032700 «Филология» (профиля подготовки – «Зарубежная  
филология»)

Самара, 2014

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ

Федеральное государственное образовательное учреждение  
высшего профессионального образования

«САМАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ»

**Esther Freud “The Sea House”**

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работы

по углубленному курсу ОИЯ

для студентов старших курсов направления 032700 «Филология» (профиля  
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Вопросы и задания к практическим занятиям и задания для самостоятельной работы к книге известной современной британской писательницы Эстер Фрейд "The Sea House" (2003) включают перечень вопросов, рассматриваемых на практических занятиях, и комплекс упражнений для самостоятельной работы страноведческого, культурологического и аналитического характера, а также задания, предназначенные для самоконтроля студентов и активизации навыков перевода. Задания, представленные в разработке, поощряют работу студентов с информацией в глобальных компьютерных сетях, готовность понять и воспринять национальные традиции, этнокультуру, социальные структуры и антропосферу иностранного языка, а также владение навыками использования иностранного языка в устной и письменной форме.

Тренировочные упражнения, представленные в разработке, могут быть дополнены или видоизменены преподавателем в зависимости от того, насколько быстро и качественно группа справляется с предлагаемым материалом.

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## Содержание

<i>Методические рекомендации студенту при подготовке к практическому занятию и при самостоятельной работе</i> .....	5
Esther Freud.....	6
<u>Section 1</u> .....	11
<u>Section 2</u> .....	13
<u>Section 3</u> .....	15
<u>Section 4</u> .....	17
<u>Section 5</u> .....	19
<u>Section 6</u> .....	21
<u>Section 7</u> .....	23
Section 8.....	25
Section 9.....	27
Section 10.....	29
Section 11.....	31
Final Discussion.....	32
Pre-Writing Tasks.....	38
Writing Tasks.....	39
Creative Tasks.....	43
<i>Библиографический список</i> .....	50
<i>Рекомендуемые Интернет-ресурсы</i> .....	50
<i>Рекомендуемые словари</i> .....	50

## Методические рекомендации студенту при подготовке к практическому занятию и самостоятельной работе

Проработку каждой секции рекомендуется проводить дважды. Это позволит связать воедино содержание прочитанного материала и практические языковые и страноведческие упражнения, и составить цельную картину.

Сначала следует ознакомиться с текстом практических заданий секции, чтобы облегчить поисковое чтение и восприятие текстового материала. Затем следует внимательно прочитать текстовый материал, на котором основывается занятие. После этого приступайте к выполнению заданий. При необходимости вернитесь к тексту секции, содержащему данные языковые явления и примеры их речевого употребления.

При выполнении заданий на перевод отрывка художественного текста прочитайте каждый предлагаемый к переводу фрагмент. Прочитав, постарайтесь понять смысл этого отрезка текста. Уясните себе все грамматические связи в данном фрагменте текста. Определите, какие лексические единицы требуют обращения к словарю. Запишите первый вариант перевода. Внимательно перечитайте первый вариант перевода и отредактируйте его. В переводе должны сохраниться все смысловые фрагменты исходного текста и причинно-следственные связи между ними. Перевод также должен отвечать требованиям нормы ПЯ и соответствовать принятому в данном функциональном стиле ПЯ образу выражения.

Обязательно обращайтесь внимание на формулировку каждого задания. Не ленитесь подчеркивать явления, на отработку которых нацелено данное задание.

Обращайтесь к рекомендованным преподавателям переводческим Интернет-ресурсам. Не ленитесь также пользоваться бумажными словарями при необходимости.

Следует сообщать своему преподавателю обо всех затруднениях, возникающих у вас при самостоятельном изучении материала, не оставляйте ни один вопрос не понятым и не проработанным. Руководствуясь указаниями и объяснениями преподавателя, проработайте еще раз непонятый вами материал. Все предложения, в которых были обнаружены неточности перевода, перепишите начисто в исправленном виде. Проанализируйте свои ошибки и изучите тот оптимальный вариант, который был выработан совместными усилиями участников семинара.

Постепенно собирайте свои копилки понравившихся вам слов и речевых клише. Они могут помочь при подготовке к последующим занятиям и при работе на занятиях по практике устной и письменной речи основного иностранного языка.

## Esther Freud

### The Sea House

1. Read through the information on the author. What are the literary prizes mentioned, and what are they given for?



#### Esther Freud

Esther Freud (2 May 1963) is a British novelist. Born in London, she is the daughter of painter Lucian Freud ([http://en.wikipedia.org/wiki/Lucian\\_Freud](http://en.wikipedia.org/wiki/Lucian_Freud)) and Bernadine Coverley and is the great-granddaughter of Sigmund Freud ([http://en.wikipedia.org/wiki/Sigmund\\_Freud](http://en.wikipedia.org/wiki/Sigmund_Freud)).

#### Biography

Freud travelled extensively with her mother as a child. She lived in Morocco from age four to six, then moved to Sussex, where she spent 10 years, and returned to London at the age of sixteen to train as an actress at The Drama Centre. When she was 16 the family moved to London, where she studied drama. She has worked in television and theatre as both actress and writer, including an appearance as an alien in the 1985 *Doctor Who* serial *Attack of the Cybermen*. After various writing courses at the City Lit, she "did that thing of sitting down every day" and wrote the semi-autobiographical *Hideous Kinky* which was adapted into a film starring Kate Winslet. She is also the author of *The Wild*, *Gaglow*, *The Sea House*. She also wrote the foreword for *The Summer Book* by Tove Jansson.

Freud was named as one of the 20 'Best of Young British Novelists' by *Granta* magazine in 1993 for *Peerless Flats*. Her novels have been translated into thirteen languages. She is also the co-founder (with Kitty Aldridge) of the women's theatre company *Norfolk Broads*.

#### Family

Freud has a sister, fashion designer Bella Freud, and a half-brother, Noah Woodman. Her uncle was the late politician and comedian Sir Clement Freud, and two cousins in the media: Matthew

and broadcaster Emma. She is married to actor David Morrissey, with whom she has three children and maintains homes in London and Southwold.

#### *Works*

Her first novel, *Hideous Kinky* was shortlisted for the John Llewellyn Rhys Prize, in addition to *Peerless Flats*. *Gaglow* (also shortlisted for the Jewish Quarterly Prize), *The Wild* (which she is currently adapting for film) and her recent novel, *The Sea House*.

1. *Hideous Kinky* (1991) evokes the bohemian childhood of two young children accompanying their mother in her search for freedom and adventure in 1960s Morocco.
2. *Peerless Flats* (1993), set in London in the 1970s, is centred around Lisa, a teenage drama student who lives in a block of flats with her mother and five-year-old brother.
3. *Meeting Bilal* (1996)
4. *Gaglow* (1997) is told by an out-of-work actress as she is painted by her artist father, and interwoven with the story of her German ancestors and their estate at Gaglow.
5. *Summer at Gaglow* (1999)
6. *The Wild* (2000) Themes of family, step-family and childhood are again at the heart of *The Wild*
7. *The Sea House* (2003) is a love story set in a seaside village in Suffolk.
8. *Love Falls* (2007)
9. *Lucky Break* (2010)

#### *Author statement*

'Writing fiction, which is what I love to do, is like losing yourself in a secret world. I write every morning and if for some reason I am not able to get to my desk, I feel restless and uneasy. I used to be more impatient, always dreaming of the day when I'd finish a book, but as my life has become busier I value the slow unfolding of a novel that might take several years to write.'

([http://en.wikipedia.org/wiki/Esther\\_Freud](http://en.wikipedia.org/wiki/Esther_Freud) - Wikipedia,  
<http://www.contemporarywriters.com/authors/?p=auth38> - Contemporary writers)

1a) See Esther Freud's writing room and listen to her talk about her writing habits. What are your impressions?

<http://www.youtube.com/watch?v=Y8r2QLwKAB0> - video file Esther Freud.mpg

2a) Watch the interviews on her latest novels. What can you say about the predominant themes of her books?

<http://www.france24.com/en/20090429-esther-freuds-latest-novel-love-falls-culture> (from 3:04 and to the end) - on "Love Falls"

<http://www.uea.ac.uk/hum/litevents/literary-festival-spring-2010/esther-freud> - on "Lucky Break"

2. Read through the review. What themes are touched upon in *The Sea House*? Why is Esther Freud so much concerned with them? What are the merits of her writing style according to the review?

Esther Freud: 'I want to live in every house' (abridged)

Out of the shadow of a famous family, Esther Freud grew into a novelist of rare grace and insight. She tells Christina Patterson about the search for home

Esther Freud is obsessed by houses. As a child, she would gaze at the lit-up windows of other people's houses and peer in at the figures behind, wondering what it was like to have a home. Even today, she hasn't been able to stop herself from taking a quick look. "Just now I parked my car down there," she announces with an impish grin, "and thought, 'That would be a good place to live!' I just can't stop looking and thinking. 'I want to live in every house.'"

Her peripatetic past is no secret. She made no attempt to hide the fact that her first novel, *Hideous Kinky*, about two little girls travelling around Morocco with their beautiful, bohemian mother, was heavily autobiographical. Written from the point of view of the five-year-old younger sister, it is an enchanting portrayal of childhood, made into an equally enchanting film starring Kate Winslet. It is easy to see the gamine Esther - tiny, whippet-thin and with huge, rather mesmerising, green eyes - as a waif and stray. But nowadays she has all the accoutrements of the successful grown-up. She has published four acclaimed novels, lives in Hampstead with the actor David Morrissey, and has two children, an ambition she has held since the age of three.

Today we are sitting in a café in Belsize Park to talk about her new novel, *The Sea House* (Hamish Hamilton, £14.99). Yes, houses do feature prominently, but so do an awful lot of other things. Like her third novel, *Gaglaw*, it alternates between a contemporary present and a past which draws on her own family's European history.

With *The Sea House*, says Freud, she had "no conscious thoughts" about trying to do something different. "I had lots of good ideas," she declares, "and I couldn't wait to get them down. I think that's probably why it was so much more pleasurable to write."

*The Sea House* not only weaves a broad range of characters from different time-frames, but explores some very big themes. In addition to the safety of the house, its solidity as a bulwark against loss, there's art, architecture, psychoanalysis and the inadequacies of our communication with those we love. There is also, of course, the sea, that vast expanse that can be both soothing and destructive.

Lily arrives at the Suffolk village of Steerborough to do a research project on the architect Klaus Lehmann. Her architect boyfriend, Nick, has rescued her from life as a waitress and persuaded her to become an architect herself. Lily finds, however, that she is more caught up in the drama of Lehmann's relationship with his wife, revealed in letters, than details of his work.

Reading about their passionate, entangled lives, and Lehmann's fierce desire to know his wife's every fleeting thought, she is filled with yearning for something other than the cool, non-committal phone calls she has with Nick. Down the road, 50 years earlier, an amateur artist has arrived in the village to stay with his dead sister's best friend. Deaf, and painfully shy, he spends his time painting that scroll. He falls in love with Lehmann's wife, Elsa, and they spend three days in the Sea House. It turns out, literally, to be the calm before the storm.

It's hard to know how Freud packs so much into a narrative that never loses its taut precision, its subtlety or grace. The juxtaposition of the different threads creates echoes - of loss, exile and the desire for love - that resound throughout the stories. There's the pain of the past, but also the pain of a present where men and women are grappling with the fear of rejection.



Lily is biting back her disappointment at Nick's perceived coldness but, as Freud points out in his defence, it was she who "took herself away to the country, with no mobile phone or e-mail". I have been unable to resist observing that her male characters are cool, arrogant, demanding or simply absent. "I don't set out to write man-bad, woman-good," Freud sighs. "I suppose," she adds, frowning her brow in a way that's extremely endearing, "growing up with a single mother and seeing her adventures in that department there's no doubt that you start to weave stories and it becomes one of the things that interests you."

The book is dedicated to her father, a major source of inspiration who also, Freud says, "set the precedent" for using his life in art. "I always felt that was an extremely valid way to be creative," she explains. "Each book, I've really said to the people involved, 'I hope you don't mind, I'm really using you in this,' and he's always said, 'How could you think I could mind?' All he minds is that the book is good." Her mother is also supportive, but there have been some "rocky moments". She was "fine" about *Hideous Kinky*, but when the reviews started saying that "no one except a deranged hippie would have dragged her children through Africa", well, she was devastated".

If there was ever any mother-daughter acrimony, it is clearly in the past: "My mother always wanted me to do something creative. She wanted me to go out and join the circus and I disappointed her in that, but at least I'm out there on the literary circuit. But she's really proud and we have such a close relationship and it's made us closer... She really loves this one!" she announces with a flush of pleasure. "Also," Freud adds, not unaware of the causal link, "she's not in it. It is, obviously, a huge pleasure for her to read a book in which she doesn't appear."

<http://www.independent.co.uk/arts-entertainment/books/features/esther-freud-i-want-to-live-in-every-house-586501.html> - *The Independent*)

**3. Read through the review. What is the basic outline of the plot of *The Sea House*? What are the merits and drawbacks of the book according to the reviewer?**

#### **The Sea House by Esther Freud, reviewed by Lizzie Hammond**

The architect Klaus Lehmann loves his wife, Elsa, with a passion that continues throughout their married life, despite long periods of separation. Almost half a century after Lehmann's death, a young woman, Lily, arrives to research his life and work. Pouring over Klaus's letters to Elsa, Lily assembles the story of their lives together and apart. And alone in her rented cottage by the sea, she begins to sense an absence in her own life that may not be filled by simply going home.

Set in the fictional village of Steerborough - a gentle reference perhaps both to Philip Wilson Steer's wonderful painting 'Figures on the Beach', and George Crabbe's masterpiece 'The Borough' - *The Sea House* is a lightly disguised reflection of Walberswick and its people and the omnipresent influence of the marshes and the seascape of the Suffolk coast on their lives.

With so much to draw on in this fascinating coastal village, Esther Freud has skillfully interwoven fact and fiction to recreate the dreamlike atmosphere which is the hallmark of the Suffolk coast and the inspiration for so many throughout history.

Vivid characterization is not necessarily Freud's forte and in many ways nor is the story line; yet despite all this she has woven an intricate web of psychological states so utterly reflective of the village and its inhabitants. An excellent read.

<http://www.visit-suffolkcoast.co.uk/book-reviews/sea-house-esther-freud/>

**4. Read through the interview with Esther Freud. Why is *The Sea House* important for Esther Freud? Why doesn't she describe precisely the Suffolk village she lived in? What kind of a research did she do to write this book? Why?**

#### **The Penguin Readers' Book of the Month**

Penguin asked librarians nationwide to vote for the six contemporary novels they would like to recommend to be promoted month by month to library reading groups and general readers in libraries. *The Sea House* is the first book to feature in the new library promotion. Read our interview below with the author, Esther Freud.

#### **How did you come to start writing?**

I started writing at Drama school when we had to invent a detailed background for our characters. I should have guessed then I wasn't cut out for acting when I enjoyed that part more than going on stage. Then when I left and was living and working in London I went to the City Lit once a week and did a creative writing course. But it wasn't until I was 26 that I started writing in a disciplined way, every day for three hours. That's when I started writing *Hideous Kinky*. By the time I'd finished it I'd fallen in love with writing, and out of love with acting. I'm still so grateful for that.

#### ***Hideous Kinky* and some of your earlier work are very autobiographical. Can the same be said of *The Sea House*?**

All my work is autobiographical in some way. *The Sea House* is very much about the way I feel linked to Suffolk, the way I feel a place can have a profound effect on your life.

#### **The book has a wonderful sense of place. Is Steerborough a real place?**

Steerborough is based on a village that I've visited for over 20 years. I mixed it up a bit and changed some names and landmarks, really just to give myself the freedom to invent. As a writer you don't want to be pinned down by anything too architectural, and you don't want letters telling you the Chinese takeaway is by the bus stop not the chemist!

#### **You write beautifully and cannily accurately from the point of view of children. Where do you get your inspiration from?**

When I started writing *Hideous Kinky* I wrote it from the point of view of the child that I was when my adventure happened. I found it easier to remember it that way. The voice of the child came to me. I could hear it as I wrote. In fact it never occurred to me to write it any other way. I probably find it harder to write from the point of view of adults.

#### ***The Sea House* focuses on adults for the first time in your work. Does this mean you have grown up personally?**

Maybe. Often your books tell you about your own development. But I had to be quite strict with myself not to let the little girls in *The Sea House*, minor characters, have their own say in the story.

#### **Did you have to do much research to prepare for the two time frames in *The Sea House*? How did it compare researching for the past and the present? What are the benefits of a dual timeframe approach?**

I did quite a lot of research for the plot set in 1953. I read memoirs and personal accounts of the flood that hit that coast. I also used my grandparents' letters dating back to 1918, and had to bring them forward in time, without losing the essence of them. I loved doing the research because it was all about people who seemed real to me. For the modern section I had to do very

little research at all. I just put in all the thoughts and observations I'd been storing up about Suffolk for so many years.

**Which authors influence you?**

I was influenced by Jean Rhys when I first started writing, particularly a book called *A Voyage in the Dark*. She has a very spare, elegant and truthful style and uses the emotional lives of her characters to create the plot. But my favourite authors change all the time. I never feel able to answer that question.

**World book day's theme this year is 'Recommend a Book'. Could you recommend a paperback for readers' groups?**

*Old School* by Tobias Wolfe has just come out in paperback. It is written with such skill it took my breath away.

[http://www.puffin.co.uk/nf/shared/WebDisplay/0,,214275\\_1\\_10,00.html](http://www.puffin.co.uk/nf/shared/WebDisplay/0,,214275_1_10,00.html)

5. Now that you have read those reviews and interviews what are your expectations of the book? What can you say of the plot? What kind of style do you expect? (Write your ideas down. We'll compare what you write now with your impressions of the book after we have read it.)

## Section 1

pp. 1 – 24 (Ch. 1-5)

1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.

1. with a pang (1)
2. hideous (9)
3. lopsided (10)
4. to prise smth out of smth, to prise smth open (7, 14)
5. to scrutinize smth (15)
6. to fathom smth (15)
7. to be told off (15)
8. dilapidated (17)
9. to take a detour (17)
10. to diminish smb (18)
11. inscrutable (21)
12. to conjure (22)
13. to dismantle smth (22)

2. Make sure you know how to pronounce the following words:

Sin of covetousness (10), an amateur of promise (10), a diagnosis (11), polygamy (18), patriarch (18), surreptitiously (19), sauerkraut (21), savory (21), azure (21).

3. What are the following? Google pictures of these objects.

1. mottled glass (1)
2. a mercy invitation (1)
3. a connecting train (1)
4. the Green (4)
5. laminated cloth (5)

6. the village hall (10)
7. picket fence (11)
8. a common (12)
9. a music case (12)
10. a jetty (16)
11. a ferry (22)
12. a stack of linen (23)
13. plywood (24)

#### 4. Fill in the missing prepositions.

1. So each Saturday at half past two he went to Miss Cheese ... his music lesson. (2)
2. No, he wasn't making any progress, she explained to Max, but there was nothing else to do but carry ... (2)
3. It occurred to him he might even with his eyes closed, now in 1953, sit down and draw it ... memory. (3)
4. Now he dreamt of Gertrude's house, its rich, dense lawn, and the pine tree so straight and feathery, a lookout ... the sea. (3)
5. Someone was photographing Lily's cottage from the road. The man was squatting down in an attempt to fit it ... the frame. (4)
6. She raced and struggled up the last bank, her heart was knocking ... her chest. (6)
7. There had been one good picture of Kaethe, which hung in their London hallway for everyone to see, and ... surprise, he felt, visitors stood back to comment on it when they first came in. (10)
8. She was longing to analyze him, make a diagnosis ... why he was unable to begin. (11)
9. He leafed ... the remaining letters. (14)
10. All along there were signs to warn you to step on the jetty only ... your own risk. (16)
11. She stopped to listen, counting the seagulls sitting on a row of wooden posts, and ... the last chime, as if ... agreement, they all swooped up. (17)

#### 5. When can these expressions be used? What emotions are referred to? Consult the text.

1. Don't stand in the doorway, you're obscuring the view. (1)
2. I need to get my bearings. (6)
3. Lily sat up with a start. (9)
4. She was being childish. (16)
5. Max felt a coil of dread unfurling in his gut. (19)
6. The image was etched in her mind. (24)
7. Her eyes widened in alarm. (24)
8. She flushed with indignation. (24)

#### 6. Translate the following sentences into English. There are tips here on where in the text you can come across the English equivalents of these expressions.

1. Я бы хотел, чтобы Вы нарисовали мой дом. (1)
2. Когда он вошел в дом с яркого солнца, ему показалось, что в доме очень темно. (2)
3. Пожалуй, мой дом можно было бы подкрасить. (4)
4. "Улыбочку," – попросил фотограф, и она послушно улыбнулась в камеру. (4)
5. Начинаясь дождь, а белье во дворе все еще не сняли. (7)
6. Она опустила оконную раму пониже и вдохнула свежего воздуха. (12)
7. Она потянула за ручку и открыла дверцу машины. (12)
8. Мистер Браун – строгий учитель. (13)
9. Дай, пожалуйста, газет на расстоянии. (7)
10. Подрумянь мясо (21), а я пока займусь шарлоткой. (22).

7. Google a recipe of An Apple Upside Down Cake. Watch Baking Course Seven: Apple Upside-down Cake <http://www.youtube.com/watch?v=g0U8TK3oUdk> . If the cake looks appealing to you, try cooking it at home.

8. Translate in writing the passage on page 11 from "The whole scene" to "sparking through."

#### Points for Discussion

1. Speak on Max's attitude to painting. What do you think are the reasons for Max's "writer's block"?
2. What is Max's relationship with the teacher of painting? Comment on the teacher's advice.
3. What can be inferred from the text about the attitude of the English to foreigners (Gertrude and Max)?
4. Speak on Lily exploring the village.
5. Speak on the landscape as described in the novel. What is the general impression it produces? Is it always the same?
6. Speak on Lily's phone call. Was Lily a lonely person? Why does she stand apart from the others?

## Section 2

pp. 25 - 53 (Ch. 6 - 10)

1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.

1. gaudy (25)
2. to galvanize smb. into doing smth. (25)
3. to be allergic to smth. (25)
4. to loom (27)
5. dainty (38)
6. to one's delight (41)
7. ludicrous (42)
8. to tip-toe (42)
9. stranded (44)
10. tentative (47)
11. deflated (48)
12. to catch one's eye (48)

2. Make sure you know how to pronounce the following words:

Beige (25), dreary (25), primordial (27), halyard (27), fuchsia (28), kiosk (28), stamina (43), gauge (46), rhubarb (48), acrid (48), lattice (49), chauffeur (49).

3. What are the following? Google pictures of these objects.

1. digestives (26)
2. Busy Lizzies (27) What is the other word for them? Find pictures of Busy Lizzies in the Web.
3. halyard (27)
4. wind chimes (27)
5. dwarf marigolds (28) Find pictures of dwarf marigolds in the Web.
6. cress (28)

7. washing-up liquid (28)
8. carded wool (38)
9. Wellingtons (39)
10. roll-top desk (42)
11. lining paper (42)
12. larder (42)
13. chutney (42)
14. galley (in this galley of the room) (44)
15. "Call 999." (47)
16. rhubarb (48)
17. beach ball (48)
18. till (49)
19. jelly babies (50)
20. sedge (50)
21. vole (50)
22. coypu (50)

**4. Fill in the missing prepositions.**

1. They filed ... .. the room. (26)
2. Lily shielded her eyes ... the sun. (27)
3. Gertrude served ... the goulash. (31)
4. He was good ... figures. (34)
5. The woman was hanging clothes ... .. the line (36)
6. Max wanted to explain his unease ... the human form. (41)
7. Max was able to breathe again now that she was ... .. his view. (41)
8. It was lining paper, its edges yellow ... disuse. (42)
9. Max was not looking at Gertrude, who was still intent ... her book. (42)
10. She was worrying that Elsa might have been caught ... .. the storm. (44)

**5. When can these expressions be used? What emotions are referred to? Consult the text.**

1. It made him feel his life was running out. (25)
2. The house was heady with the smell of food. (29)
3. She lay quite still, her eyes open, her blood pounding. (35)
4. Her heart leaping, she jumped up and ran. (37)
5. Lily scrambled up. (38)

**6. Translate the following sentences into English. There are tips here on where in the text you can come across the English equivalents of these expressions.**

1. Давай возьмем велосипед на прокат. (25)
2. Ей казалось, что жизнь утекает, как вода. (25)
3. Девушка стояла в дверях. У нее было красивое лицо сердечком. Она отбросила прядь волос назад и улыбнулась. (26)
4. Мальчишка оседлал велосипед и понесся по улице. (26)
5. Вдалеке показался мост. (27)
6. Она стояла бокком ко мне. (36)
7. Я счел это хорошим знаком. (37)
8. У меня нет купальника, да и вода такая холодная, что обжигает. (39)
9. Ноги от колен вниз огнем горели от холода. (40)
10. У него резко упало настроение. (45)
11. Это печенье имеет сильный фруктовый привкус. (48)
12. Если вы оставите вашу машину заведенной на час или больше, вы потратите больше бензина, чем вам кажется. (49)

13. Девочки быстро переплынулись. (50)

7. Google a recipe of a chutney and of goulash. Watch <http://www.youtube.com/watch?v=A8a6ajkFCj4> for making a tomato and onion chutney and <http://www.youtube.com/watch?v=7O2WcRciEik> for goulash. If the dishes look appealing to you, try cooking them at home.

8. Translate in writing the passage on page 51 from "They walked down" to "embedded in the bank."

#### Points for Discussion

1. Describe Lily's meeting with her little neighbours. What impression does this encounter produce on you? How can you comment on the behaviour of the girls?
2. Describe the countryside as seen by Lily (Chapter 6). What can you tell about Lily after reading this description? What impression does the landscape produce on you?
3. Why do you think Lily was labouring so hard over the letter to Nick? What was she trying to put there?
4. Why couldn't Max concentrate entirely on his painting of Gertrude's house? Speak on the Lehmanns. Speak on Max's dream. What does it tell us about? What emotions does Max go through?
5. Speak about Lily's neighbours. Speak about her meeting the man. Why was Lily embarrassed?
6. What was that that Lily found in the Lehmanns' letters?
7. Describe Ethel bathing in the sea and Lily's attempts to wade in.
8. Speak on the storm Max and Gertrude fought against. What kind of impression does this scene produce?
9. Comment on the letter to Max quoted on p. 45. Do you agree with the statement: "It's all nonsense to take tips from people as to how things should be done" in art? Why?
10. Speak on Lily's abortive call to Nick. Comment on Lily's emotions. Why does Lily feel uncomfortable?
11. Speak on Lily traipsing with the little girls and their talk. What else do you come to know about the girls and their family?

### Section 3

pp. 54 - 78 (Ch. 11 - 13)

1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.

1. oblivious to smth (55)
2. to traipse (55)
3. to entice smb (56)
4. galling (56)
5. to lumber (67)
6. to be on the road (69)
7. breezy (to sound breezy) (70)
8. to trade smth for smth (76)
9. to hoodwink smb (76)

2. Make sure you know how to pronounce the following words:

Crescendo (54), ricochet (54), palette (55), calligraphy (58), ermine (58), insignia (61), Boccia (61), idyll (61), infinitely (62), plaque (65), baize (65), delicatessen (66), pasta (66), chintz (66), puce (66), camouflage (67), heifer (67), bastard (70), magisterial (70), gherkins (73), fete (74), parquet floor (76).

**3. What are the following? Google pictures of these objects.**

1. lounge (54)
2. bogeyman (54)
3. pantile roofs (55)
4. a psychic (60)
5. hangman's arm (60)
6. Boccia (61)
7. May bank holiday (63)
8. crumpets (64)
9. shortcake (64)
10. treacle tart (64)
11. leek (64)
12. gorse (54)
13. a punt (65)
14. yawl (65)
15. ship's figurehead (65)
16. ship's wheel (66)
17. delicatessen (66)
18. black pasta (66)
19. lamb's lettuce (66)
20. pushchair (70)
21. windbreak (70)
22. half-term (70)
23. a bay (70)
24. fete (74)
25. jack (76)
26. raffle prizes (76)

**4. Fill in the missing prepositions.**

1. He'd taken ... wearing a hat. (55)
2. The invitation was looped ... .. violets. (58)
3. She said something ... her breath. (59)
4. Each summer they rented ... rooms. (61)
5. The man wore Wellingtons turned ... the knee. (66)
6. The children scouted ... the beach. (70)
7. The shop assistant said there was no wool ... the colour she desired. (74)
8. She started speaking, but the unfinished sentence trailed ... . (75)

**5. Translate the following sentences into English. There are tips here on where in the text you can come across the English equivalents of these expressions.**

1. Он держался отстраненно. (55)
2. Он прогостил дольше, чем хотелось бы хозяевам. (56)
3. Если не заниматься живописью постоянно, то глаз и рука "заржавеют". (57)
4. Он нервничал, его трясло от возбуждения. (57)
5. Я понимаю, что приглашаю вас буквально в последний момент, это неожиданно, но, пожалуйста, не отказывайтесь. (58)
6. Ее лицо вспыхнуло (залилось краской). (61)



7. Вы очень храбрый человек. Это у вас в крови. (64)
8. На табличках были указаны годы их жизни (даты жизни и смерти). (65)
9. Прежде чем открывать дверь, посмотри в глазок. (68)
10. У меня нога затекла. (69)
11. Она встала и, как во сне, пошла к двери. (69)
12. Стояла ужасная жара не по сезону. (70)
13. Его ухо пронзила острая боль. (74)
14. Ее голос привел его в себя. (75)
15. Альф широко улыбнулся ей. (77)
16. У нее светло плечо. (77)

6. Translate in writing the passage on pages 70-71 from "There followed three days" to "wheel-deep in sand."

#### Points for Discussion

1. Comment on the following utterance: "...the definition of Art is simply the way impressions are received and assimilated from the world outside." (57) Do you agree? Why?
2. Find the description of the scene at the Lehmanns' house in Chapter 11. Comment on the talk and Klaus Lehman's behaviour.
3. Speak on Lily's preparations for Nick's visit.
4. Speak on Lily's encounter with the stranger. Why was she so frightened?
5. Speak on Lily's evening when she was expecting Nick to come. Why was Lily so furious when she learnt Nick wasn't coming after all?
6. Speak on the days Lily spent on the beach. Why do you think this bit of text directly follows the description of the failure of an evening?

### Section 4

pp. 79 - 104 (Ch. 14 - 16)

1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.

1. to make do with smth (79)
2. to refurbish a house (80)
3. rueful (81)
4. fawn (84) (*colour*)
5. to give smb a ride (86)
6. to peter out (91)
7. to brave smth (93)
8. goose bumps (97)
9. decrepit (101)
10. transfixed (101)

2. Make sure you know how to pronounce the following words:

Vase (79), capsule (79), hierarchy (80), viaduct (82), flurry (82), springy (84), to manoeuvre (85), serum (95), orthopaedic (96), corset (101), plateau (102).

### 3. What are the following? Google pictures of these objects.

1. carnation (79)
2. carrier bag (79)
3. larch (80)
4. Hoover (80)
5. local footpath maps (82)
6. French windows (84)
7. hawthorn (84)
8. WI (86)
9. Bob the Bog (86)
10. Accident and Emergency (86)
11. double-flaked 99s (87)
12. jade (87)
13. a hag stone (87)
14. clotted cream (99)
15. party wall (99)
16. publican (101)
17. surgical support (101)
18. They'll be ringing out last orders. (101) Watch  
<http://www.youtube.com/watch?v=Pb0Im8BoFoU&feature=related>
19. the draught (102)
20. retirement village (102)
21. graph paper (103)

### 4. Fill in the missing prepositions.

1. I doubt I was cut ... to be an architect. (80)
2. The car pulled ... in front of the surgery. (86)
3. There were pebbles embossed ... the walls of the houses. (88)
4. They were sitting and basking ... the rays of the sun. (88)
5. I must go and pump ... the tires of my bike (91)
6. Helga skidded ... to help him. (92)
7. Nick raised his eyebrows ... her. (102)
8. Why, you will fail ... your thesis if you keep up like this. (104)

### 5. Translate the following sentences into English. There are tips here on where in the text you can come across the English equivalents of these expressions.

1. Пожалуй, придется научиться обходиться тем, что есть под рукой. (79)
2. Следует иметь в виду возможность переезда. (79)
3. Он хотел жить в гармонии со своим окружением. (80)
4. Ей приходилось работать на неполную ставку, чтобы подзаработать немного денег сверх стипендии. (80)
5. Она достойна большего. (80)
6. Она сильно порезалась, ей надо наложить швы и сделать профилактический укол от столбняка. (85)
7. Макс упал с велосипеда и ободрал руку. (92)
8. Соленая вода щипала царинину. (92)
9. Как бы тебе не подхватить грипп. (95)
10. Она не могла быть уверена в том, что Ник не будет глазеть на нее. (101)

11. Пабы в Лондоне закрываются в 11 вечера, бармен бьет в специальный колокол и кричит: "Последний заказ!" (102)

6. Translate in writing the passage on pages 81-82 from "It was late" to "who's to know?"

**Points for Discussion**

1. Speak about Lily making Nick's acquaintance. How did they meet? How did they explore London together? How can you comment on this time in her life? Why do you think the author gives this flashback?
2. What house was Lily looking for in Steerborough? Why? Speak on her expedition.
3. Speak on the accident with Em. Relate it in detail. Comment on the end of this day.
4. Why did Lily feel ill at ease when on coming home with the Graes she saw Nick waiting for her?
5. Comment on the ideas on the quotation from Max's teacher on p.90. Do you agree that the artist shouldn't be the judge of beauty?
6. What purpose does the flashback into Max's teens serve?
7. Speak on the long-awaited visit of Nick to Steerborough.
8. Why did Lily try to read out to Nick Lehmann's letters to Elsa?

**Section 5**

pp.105 - 129 (Ch. 17 - 20)

1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.

1. to do smth by the book (106)
2. fretted (107)
3. to rev the engine (*of a car*) (108)
4. to accelerate (108) (*about a driver*)
5. bonnet (*of a car*) (109)
6. a dignitary (108)
7. a turret (109)
8. to catch one's breath (112)
9. to make amends (112)
10. grandeur (125)
11. delirious (128)

2. Make sure you know how to pronounce the following words:

Bungalow (105), horde (105), au pair (106), tandem (108), grotesque (115), estuary (118), annexe (122), migraine (122), mirage (123), sherbet (124), liquorice (124), nasturtiums (124).

3. What are the following? Google pictures of these objects.

1. stippled glass (105)
2. doily (105)
3. fish and chips (110)
4. cod (111)
5. haddock (111)
6. poulterer's grapple (115)
7. braiding needle (116)
8. kiddle (116)

9. lintel (117)
10. pleated skirt (117)
11. fennel (118)
12. cow parsley (118)
13. rungs of the ladder (119)
14. lead (120)
15. liquorice dipper (124)
16. a bolster (128)

What do the words "They walked towards home, their eyes fixed on the rainbow, drawing them towards it for their pot of gold" (129) mean? What is the belief referred to?

#### 4. Fill in the missing prepositions.

1. They looked seedy but retained some vestige of dignity, like people fallen ... hard times. (108)
2. The girls called out to Lily and started winding ... windows of their car. (109)
3. They were eager to see new places and they craned ... in their impatience. (110)
4. Lily felt ill at ease and wanted to press money ... Grace to buy her lunch. (111)
5. The church bells were tolling ... the hour. (112)
6. Lily felt a shiver run ... her. (112)
7. The wind blew hard, the tide pulled .... There were shells and seaweed everywhere on the shore. (113)
8. The ferryman handed her ... of the boat. (117)
9. It was so unexpected that he almost choke ... his food. (122)
10. The girls were trying to coax ... the grey cat with scraps. (127)

#### 5. Translate the following sentences into English. There are tips here on where in the text you can come across the English equivalents of these expressions.

1. Полил проливной дождь. (105)
2. В нашей фирме все делается по правилам. (106)
3. Наша страна сейчас переживает не лучшие времена. (108)
4. Машина наконец завелась. (109)
5. Вы не похожи на любителя-краеведа. (112)
6. Ее замечание прозвучало совершенно неуместно. (112)
7. Она попыталась исправить произведенное впечатление. (112)
8. Грэй лежал, раскинув руки и ноги, совершенно свободно, как человек на необитаемом острове. (113)
9. Моросил мелкий теплый дождичек. (127)
10. Так же внезапно как начался, дождь прекратился. (128-129)

#### 6. Translate in writing the passage on page 119 from "Quickly Max came out on the balcony" to "he turned to her".

#### Points for Discussion

1. Relate Max's reminiscences of his childhood as given in Ch.17. Why did Max's father convert to Christianity?
2. Speak on the drive the Graes and Lily had.

3. Now it's Grae who is embarrassed by his wife's coming when he sees her car by the cottage. Why? In what way does this unexpected arrival of his wife resemble the unexpected arrival of Nick?
4. Comment on the girls' behaviour during their mother's brief stay. Why did they go to Lily? Why did they take her for a walk? What for is their shrine that Lily saw?
5. Comment on Max's and Elsa's meeting.
6. What can be presumed about Klaus Lehmann's attitude to Elsa after in his letter we read a lot of tender words and then: "Please could you bring me a bottle of fixative and a blowpipe, and also Einstein's book on the Theory of Relativity? Be well for me, your L."
7. In what way does the relationship of Klaus Lehmann and Elsa resemble the relationship of Lily and Nick?
8. "The men she (Lily) knew didn't seem to feel the need to so utterly possess their women. They didn't want to marry them, or even necessarily to have children, so it was left to the women to want everything, to keep yearning and longing and pushing forward from the past." (123) Comment on this quotation. How do you understand these words? What, in your opinion, is better: "possessing" somebody or being unattached? Can you agree with the idea that it's women who "keep yearning and longing and pushing forward from the past" in a relationship? Why?

## Section 6

pp.130 - 159 (Ch. 21 - 24)

**1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.**

1. mother of pearl (130)
1. a toddler (131)
2. silt (131)
3. to be decorated for smth (133)
4. to loot smth (133)
5. wire mesh (135)
6. to dismantle smth (138)
7. to take courage (140)
8. immaculate (141)
9. to gauge smth (141)
10. a ladder (*in a stocking*) (142)
11. flimsy (143)
12. a refugee (149)
13. to twist an ankle (150)
14. windscreen (*of a car*) (154)
15. inordinately (154)

**2. Make sure you know how to pronounce the following words:**

Turcen (130), liqueur (130), geraniums (131), synagogue (133), oleander (137), questionnaire (139), ceramics (139), cellophane (143), whorl (145), kaleidoscope (145), spiral (145), pistachio nuts (146), courier (148), arid (153)

**3. What are the following? Google pictures of these objects if possible.**

1. wicker beach chairs (131)
2. box hedge (137)

3. commuters' car park (137)
4. level crossing (137)
5. Pin Up (138)
6. inter-city train (138)
7. washbag (140)
8. bagel (144)
9. breadbin (146)
10. gangplank (149)
11. print(ed) dress (149)
12. scones (150)
13. tea urn (150)
14. tea cakes (150)
15. sponge cakes (152)
16. cream tea (154)
17. oatmeal colour (151)
18. harebells (151)
19. wild rose (151)
20. Dutch clogs (151)
21. bib (152)
22. rounders (*a game*) (153)
23. bed and breakfast (157)
24. shingle (159)
25. bittern (159)

4. Google a recipe of scones. Watch **HOMEMADE SCONES – RECIPE** [http://www.youtube.com/watch?v=8a4k0V\\_ViUI](http://www.youtube.com/watch?v=8a4k0V_ViUI) or **How to Make Tasty Irish Scones in a Flash** <http://www.youtube.com/watch?v=77gvAn-fBlk> or **Learn How To Make English Scones** <http://www.youtube.com/watch?v=u3in42fI18U&feature=related>. If the scones look appealing to you, try cooking them at home.

5. Fill in the missing prepositions.

1. She started her car and backed ... of the lane. (137)
1. She was nervous and flicked ... her notes to brush it up. (138)
2. When I get back I'll start ... the tea urn. (150)
3. I'd like to keep the cottage ... I think I'm not moving out of it for a while. (153)
4. She wrote a letter to her bank and took ... a loan. (153)
5. The book was marked ... two-and-six. (155)
6. She wanted to inquire about the house, but there was no one except a frail old lady who might ... all she knew be Mrs. Townsend herself. (155)
7. She suddenly realized that before going out she had to brace herself ... an attack. (158)
8. She wrote that she would stay there another ten days ... most. (158)

6. Translate the following sentences into English. There are tips here on where in the text you can come across the English equivalents of these expressions.

1. Она была просто очарована им (157), и потом ей потребовался целый год, чтобы наконец расстаться с этим человеком. (139)
2. Ваш заказ придет самое раннее 5 мая. (140)
3. Она рылась в сумочке в поисках ключей. (141)
4. Эта машина имеет обтекаемую форму и очень изящна. (141)

5. Мне не нравится это платье – слишком глубокий вырез (143)
6. Он расплылся в улыбке. (144)
7. Он говорил запыхавшись. (145)
8. Нисколько не смутившись, он представил Лили своей спутнице. (146)
9. Ты просто золото. (147)
10. Она лежала так долго, что у нее начала затекать рука. (147)
11. День был пасмурным. (150)
12. Она хотела заразить его своей веселостью, но ничего не вышло. (150)
13. Пошел дождь, и они укрылись под деревом. (150)
14. Дети в парке крошили хлеб для уток на пруду. (153)
15. Лили взбила подушки. (156)
16. Не буду утомлять тебя подробностями. (157)
17. На затылке (157) у годовалого мальшиа, начавшего ходить (131), вислись золотистые кудряшки.

7. Translate in writing the passage on page 158 from “Later Lily walked” to “as they rolled in”.

#### Points for Discussion

1. Relate what happened to Max's father under the Nazis.
2. Speak about Lily going to London for her Pin Up. Was her Pin Up a success?
3. Concentrate on her meeting Holly and on the party that Nick threw. What can you guess about Nick's relationship with Holly? What does Lily mean repeating after Nick: “You did need someone”? How does Lily feel? Why was it very inconsiderate of Nick to throw a party that evening?
4. Speak on how Max left Germany.
5. Speak on the party at the Gannon Room.
6. Speak on how Lily and Nick went to Hyde Park. Why is Hyde Park called “arid” by the author? What do they discuss there?
7. Speak on Lily's return to Fern Cottage.
8. Speak on Lily's walking out to the mill. What feelings does this extract arouse? Why?
9. Why is the light in her window compared with a beacon in the dark?

### Section 7

pp.160 - 184 (Ch. 25 - 27)

1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.

1. to campaign for smth (161)
2. a weekender (161)
3. a tally (162)
4. a sabbatical (162)
5. bereft (163)
6. to scour (163)
7. to wilt (164)
8. to trespass (169)
9. languid (173)
10. stage fright (176)
11. adamant (178)

12. coarse (180)
13. surreptitiously (181)

**2. Make sure you know how to pronounce the following words:**

Vicar (160), thwack (163), dandclion (163), spinach (163), spatula (164), swathe (171), granite (179), lilac (180), ennui (182), riched (183).

**3. What are the following? Google pictures of these objects if possible.**

1. skirting (162)
2. blackberries (163)
3. cordials (163)
4. parsnip (163)
5. nettle (163)
6. bruised ginger (165)
7. dresser (168)
8. unpicking (171)
9. marshmallow (173) see <http://en.wikipedia.org/wiki/Marshmallow>
10. chimney stack (177)
11. teal (177)
12. sun dial (177)
13. gully (179)
14. crab apple tree (180)
15. midges (182)

**4. Fill in the missing prepositions.**

1. Taken ... her guard, she couldn't collect her wits. (162)
2. They worked to pare ... the stalks. (164)
3. The baby's first teeth were cutting ... (165)
4. To make ... her loss, she was intent on her garden. (171)
5. To save some money she decided to move ... three friends. (171)
6. She never expected that she would end ... at art school. (171)
7. Lily ducked ... sight. She was afraid that the children would see her. (172)
8. The house looked ... a field. (177)
9. Come, rest ... a cushion, make yourself comfortable. (181)

**5. Translate the following sentences into English. There are tips here on where in the text you can come across the English equivalents of these expressions.**

1. Можно мне взять эту книгу, если Вы позволите? (*просьба*) (160)
2. Дети на лугу играли в футбол босиком. (160)
3. Из ее аккуратной прически начали выбиваться пряди. (161)
4. Я подумал, что здесь я только всем мешаю (*путаюсь под ногами*). (161)
5. "На ваше усмотрение," – сухо сказала она. (163)
6. Процедите отвар одуванчиков и остудите. (165)
7. Сюда часто приезжают отдыхающие, да и акварелисты приезжают рисовать этот пейзаж каждое лето. (165)
8. Макс очень хотелось дать зрительно намек на то, что тайлось в глубине сада. (166)
9. Ник писал: "На этой неделе я приехать не смогу." (167)
10. Кошка выгнула спинку и негодующе зашипела. (175)
11. Она энергично взяла его под руку. (180)
12. Макс поскользнулся на склоне холма. (180)



13. Дети шли по тропинке гуськом. (182)

6. Translate in writing passages on pages 170-171: 1) from “she pushed her way out of the phone box” to “her whole world”; 2) from “In the long summer holidays” to “move in with three friends”.

#### Points for Discussion

1. Why did Max want to rent a house for himself? Why was Gertrude so unsettled on hearing this news?
2. Speak on Gertrude and Alf brewing dandelion wine. Why was Alf's gift important for Gertrude? What can you say of the feeling of communion they felt while working?
3. How did Lily find the Sea House she had been looking for so long?
4. Relate yet another talk of Lily and Nick. Please comment on the meaning of “Call 999” Lily pays attention to when calling from the public phone booth. What was so uncanny about the similarity of a note in the telephone booth and the Lehmann letters she got?
5. Speak on Lily's mother promise “to love, support and cherish her”. How was it kept by her? What can we infer about daughter-mother relationship?
6. Speak on how Lily stumbled upon the Graes. Why were they living in that hut?
7. Compare what happened between Lily and Grae in Ch. 26 and what happened between Elsa and Max in Ch. 27. Why are these events juxtaposed?

### Section 8

pp.185 - 214 (Ch. 28 - 30)

1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.

1. genuine (185)
2. to reprimand smb (186)
3. to lose balance (186)
4. swimming costume (186)
5. deceitful (196)
6. to give oneself a goal (200)
7. genius (201)
8. delusional (201)
9. impeccably (203)
10. carnage (206)
11. to exact revenge (206)

2. Make sure you know how to pronounce the following words:

To parachute (185), aerodrome (189), koala (190), omelette (190), idyllic (192), precipice (192), a duvet (196), turquoise (199), psychoanalyst (199), poetess (202), fragile (203), drought (207), triangular (207), syrup (209), sepia (213), archive (213).

3. What are the following? Google pictures of these objects if possible.

1. flounder (186)
2. braids (189) (*military dress*)
3. to poach smth (186) (*cooking*) and poaching pan (198)

4. tawny (191)
5. craft shop (192)
6. Lily rustled her thumb against her fingers, calling for the cat. (192)  
<http://www.youtube.com/watch?v=7uGfHIR2VmE&feature=related>
7. counterpane (199) (*bedding*)
8. skein of wool (199)
9. ribbing of a sleeve (200)
10. door jamb (200)
11. Crittal windows (201)
12. thatch (201)
13. linen cupboard (203)
14. a flashing row of OOOs (206) (*telephoning*)
15. speed camera (206)
16. That's another six points on my licence (206)
17. bracken (208), a frond of bracken (209)
18. bridle path (210)
19. hard hat (211)
20. sideboard (212)
21. cocktail sticks (212)
22. RIBA (213)
23. loft conversion (213)

#### 4. Fill in the missing prepositions.

1. I often think ... before when I thought it was all hopeless. (185)
2. Lily was knocked ... by a wave. (187)
3. She was living ... a loan. (192)
4. Many students go ... an exchange. (194)
5. She sifted ... her pockets for change. (197)
6. She rose ... the dawn. (198)
7. The boy on a bicycle sped ... (200)
8. It took Lily several minutes, but finally she got ... (205) Nick answered the phone.
9. First he knocked the nails ... (208), sanded the legs ... (207), finishing the stool, and then dusted himself ... (209).
10. The woman in the photo was leaning ... the wind, her hair blowing behind her. (212)

#### 5. Translate the following sentences into English. There are tips here on where in the text you can come across the English equivalents of these expressions.

1. Кто-то сзади постучал мне по плечу. (189)
2. Она пошла на кухню и поставила чайник. (190)
3. У нас от страха сдавило горло. (190)
4. Я чужой в этой деревне. (192)
5. Об этом не могло быть и речи. (193)
6. Как это у тебя нет мелочи? (193)
7. Толпа постепенно редела. (194)
8. Потянуло холодом. (201)
9. Когда ты был счастливее всего? (202)
10. Она почувствовала, как по рукам побежали мурашки. (205)
11. Цена входного билета (191) – 2 фунта, если тебя это не останавливает, давай сходим. (205)

12. Так как у них не было (193) денег, они решили просто покрасить (208) старый велосипед.
13. "Я обещала молчать," (208) – сказала Лили, как раз вовремя спохватившись. (208)
14. Когда Лили разговаривала по телефону, внезапно разъединили (206) .
15. Дети переминались с ноги на ногу. (211)
16. На дороге была колея (211), и водитель затормозил . (211)
17. Мать поцеловала ребенка в щечку. (203)
18. Ты относишься к порученному делу со всем тщанием. (210)

6. Translate in writing passages on page 187 from "The water was freezing" to "eyes squinted into the sun".

#### Points for Discussion

1. Speak on Lily and Ethel going to the beach to take a swim. What does Lily feel while swimming? In the first part of the book Lily never dared wade in. Why does she do it now?
2. Why doesn't Lily open the door and answer the man who called on her? Why does she go out afterward?
3. What does she learn about Grae, and what does she tell him about herself? Why are her memories of being abandoned at the station so important?
4. Comment on Nick's note she found pinned to the door. Is there anything unexpected, untypical of Nick?
5. Why does Gertrude want to take watercolour lessons?
6. What kind of a goal did Max give himself? Why is his work progressing smoothly now?
7. Speak on the talk Lily and Nick had. Why does Lily lie to Nick? How does the conversation stop?
8. What is the arrangement for Em and Arie? Where are they staying?
9. What impression does the scene of Lily and Grae's lovemaking in the forest produce? In what way is it different from their previous lovemaking episodes?
10. What does Lily learn about the Hidden House?

### Section 9

pp. 215 - 236 (Ch. 31, 32)

1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.

1. to be undeterred (215)
2. defiance (215)
3. desolate (221)
4. to hit a tune (221)
5. utensils (223)
6. studiously (225)
7. to scrutinize smth (227)
8. inscrutable (234)

2. Make sure you know how to pronounce the following words:

Émigré (218), lurid (219), syringe (220), grisly (223), typhoon (224), dinosaur (224), contractual (228), martyr (229), to shove (229), centimeter (231), paracetamol (235), predator (235), mall (236), paranoid (236), to gesticulate (236).

### 3. What are the following? Google pictures of these objects if possible.

1. Stanley knife (216)
2. daisy (217)
3. pansy (217)
4. pillowcase (221)
5. a bread and butter Renoir (221)
6. tiddlers (224)
7. convolvulus (224)
8. bath hat (225)
9. the S.O.E. (225)
10. lollies (226)
11. cornets (226)
12. 99s (226)
13. Mr. Whippy Van (226) <http://www.whippykiosk.com.au/> Watch  
<http://www.youtube.com/watch?v=FRk6m6i9-CQ> and  
<http://www.youtube.com/watch?v=NRChGdJC'VJY&feature=related>
14. a pint (228) What is it equal to in Great Britain? In the USA?
15. Boules (228) See <http://en.wikipedia.org/wiki/Boules>, and  
<http://www.youtube.com/watch?v=5s9BdxOsOY4>
16. the pitch (232)
17. Hello! (231) See <http://www.hellomagazine.com/> What kind of materials do they publish?
18. a mac (234) <http://en.wikipedia.org/wiki/Mackintosh>
19. the AA (234)
20. an act of God (234)
21. recovery van (235)
22. mall (236)

### 4. Fill in the missing prepositions.

1. The teacher fell ill, and the lesson was called ... (215)
2. Nick decided to park ... by the ship. (224)
3. The widow of a hero accepted a medal ... his behalf. (225)
4. Tipping ... her purse (227), Lily looked for small change.
5. She has been a martyr ... her hobby. (229)
6. They carried ... their game. (229)
7. The men doubled ... with laughter. (231)
8. I printed the message ... for you. (236)

### 5. Translate the following sentences into English. There are tips here on where in the text you can come across the English equivalents of these expressions.

1. Лили так устала, что быстро заснула. (215)
2. Лили укрепилась в своем решении остаться в Стирборо. (215)
3. В шкафу обнаружился побитый молью шарф. (216)
4. Ты насквозь промок. (216)
5. У тебя есть шлепанцы? (216)
6. Матросы сошли на берег. (220)
7. Энн оставили следить за хозяйством (223), и она провела весь вечер, пытаясь справиться с оружим младенцем. (223)
8. Лили высыпала крошки из хлебницы (224) и убрала со стола (232).
9. Офицера проинструктировали о неразглашении секретной информации. (225)
10. Девушка решила покончить жизнь самоубийством. (225)

11. Езжайте прямо (226), а перед закрытыми воротами в конце проезда посигнальте. (225)
12. Велосипедисты неслись под горку без тормозов. (226)
13. Увидев горю бумаг на столе (227), она прикусила губу (227), чувствуя как на глаза наворачиваются слезы. (229)
14. Как назло (229), он посмотрел на нес уничтожающим взглядом. (235)
15. Ее голос снизился до шепота (230). Она все отрицала (228).
16. Твоя жизнь проходит мимо (230), действуй же.
17. Спустилась ночь. (231)
18. Глухой ночью она проснулась и не смогла больше заснуть. (232)
19. Не волнуйся, даже если река вылетит из берегов (234), тебе выплатят страховку (234).

6. Translate in writing the passages on pages 231-232 from "They drank in silence" to "and lay back down".

#### Points for Discussion

1. Speak about Gertrude's drawing lesson. The whole episode is seen through her eyes. What impression of the house and its owner does she get? How can you comment on the Gertrude's words "and I'll bring milk?" What do they suggest?
2. Speak about Max's trying experience during the war. Where was he taken? Who helped him to return to England? Why did the British treat the émigrés and refugees from Germany that way? Did Max bear them a grudge? How did Max and Kaethe manage to buy a house in England?
3. Comment on the Lehmann's letters quoted in Ch.32. What period do they refer to? How can you comment on their tone?
4. Speak on Nick's visit to Steerborough. Comment on the desires Lily voiced to Nick. What are they? What is Nick's reaction?
5. How did Nick's car come to be spoiled? Why didn't the locals move it? Why does Nick give Lily the email "Tips on Staying Safe for Women"? What is Lily's reaction to the email? Why?

### Section 10

pp. 237 - 261 (Ch. 33 - 36)

1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.

1. to take a shortcut (237)
2. waterlogged (237)
3. irrepressible (238)
4. fringe (241)
5. to hustle smb (245)
6. to hang on to smth (249)
7. tussle (250)
8. mortified (251)
9. to bring one's fever down (257)
10. to retch (257)
11. polka-dot (260)

12. stall-holder (260)

**2. Make sure you know how to pronounce the following words:**

Minestrone (237), mania (238), crevice (239), crescent (239), malacca handle (242), foliage (242), veranda (245), echo (248), pompoms (249), vicarage (255), ciderdown (255), prow (256), eczema (257), swaddle (257).

**3. What are the following? Google pictures of these objects if possible.**

1. crumble (237) See <http://en.wikipedia.org/wiki/Crumble>
2. quilt (241)
3. pastry (241)
4. weathervane (243)
5. custard (244)
6. life jacket (247)
7. sea defences (251)
8. plaid shirt (251)
9. padlock (253)
10. stilt house (255)
11. bumblebee (259)
12. coconut shy (259) See <http://www.youtube.com/watch?v=L6XsdiWMpag>
13. quoits (259) See <http://en.wikipedia.org/wiki/Quoits> and <http://www.youtube.com/watch?v=sdvojNs6mlU&feature=related>
14. lucky dip (259)
15. tombola (259)
16. consolation prize (259)
17. candy-striped shirt (260)
18. Punch and Judy show (261) See <http://www.youtube.com/watch?v=K6LmZ0A1s9U>

**4. Fill in the missing prepositions.**

1. Max smoothed ... the scroll. (238)
2. She liked to string ... bead necklaces. (249)
3. She hung ... to her most cherished possessions. (249)
4. People washed ... their homes needed help. (255)
5. The boy was running a high fever, and his mother was trying to bring it ... (257)
6. I wear dress ... size 14. (260)

**5. Translate the following sentences into English. There are tips here on where in the text you can come across equivalents for these expressions.**

1. Дождь ослабел. (239)
2. Старушка раскладывала пасьянс на столе. (240)
3. Сегодня он был глух к их словам. (244)
4. Я провожаю Вас домой. (245)
5. Внезапно она осознала (248), что ее срок аренды заканчивается. (248)
6. Ее волосы наэлектризовались. (250)
7. Женщина судорожно вздохнула, пытаясь не загибать. (255)
8. Лодка шла, зарываясь носом в волны. (256)
9. Начался отлив. (258)

**6. Translate in writing the passages on pages 260-261 from "The window of Fern Cottage" to "straggled ends of hair".**

### Points for Discussion

1. Speak about Gertrude's plans to invite Thomas Everson for dinner and the visit itself.
2. Speak about the time Max and Elsa had after they had received a letter from Klaus Lehmann notifying Elsa of his coming.
3. Speak about the beginning of the flood. Where were Max and Elsa at that time?
4. Speak on Nick's leaving with the rescue van, and Lily offending Grae.
5. Speak about the letter of Klaus Lehmann (p. 250). Why is it important?
6. Speak about Lily trying to find Grae and meeting Albert Lehmann and Bob the Bog. What do we learn about their kinship and their family?
7. Speak about Gertrude and the villagers trying to save their neighbours in the flood. What did Klaus Lehmann try to do? How did this rescue attempt end?
8. Speak about Lily going to the fair. What impression does this episode produce?

## Section 11

pp. 262 - 277 (Ch. 37 - 42)

**1. Find the following words in the text, make sure you know what they mean and how to pronounce them, reproduce the situation where these words are used, and make sentences of your own with these words.**

1. caption (263)
2. doused with water (263)
3. to hover over smth. (264)
4. resurgence of interest in an artist (264)
5. to be released from the hospital (267)
6. to be bound to do smth (267)
7. beseechingly (270)
8. jittery (272)
9. with one thing and another (275)

**2. Make sure you know how to pronounce the following words:**

Muslin (265), gingham (265), sherbet (265), to deteriorate (267), polystyrene (268), extraordinarily (269), smear (270), chintz (271), pulpit (271).

**3. What are the following? Google pictures of these objects if possible.**

1. wrought-iron railings (263)
2. hollyhocks (263)
3. Iceland poppy (263)
4. tug of war (265) <http://www.youtube.com/watch?v=vUTykkSZhdA>
5. sherbet lemon (265)
6. coastal patrol (268)
7. to be on litter-picking duty (268)
8. a tea cosy (269)
9. a paper boy (271), age 13 to 73
10. Silver Service (272)

4. Translate the following sentences into English. There are tips here on where in the text you can come across equivalents for these expressions.

1. Наводнение закончилось, вода сошла. (262)
2. Надпись под фотографией гласила: "Летопись Стирборо в фотографиях".
3. Поле для игры было огорожено канатом. (265)
4. Он умер неделю назад (267), у него не выдержало сердце. (267)
5. Безутешная вдова слегла от горя. (267)
6. Пожалуй, ей было лучше жить самостоятельно. (271)
7. Я хотела написать тебе письмо, но замогалась и не написала. (275)

5. Translate in writing the passages on page 262 from "The wind had calmed" to "the village behind".

#### Points for Discussion

1. Why did Max leave Elsa and go to Australia?
2. Speak about the exhibition Lily visited. What work of art did she see there? Who is the owner of the Sea House at the moment?
3. Speak about Gertrude's letter to Max. What new information do we get to know?
4. Speak about Lily renting the Sea House. Why does she want to stay in Steerborough? What conditions did Thomas Everson put forward?
5. Speak on Lily treating Guinness and going to the hut where the Graes had dwelled.
6. Speak on Lily's letter to Nick. What does she write?
7. Why are the Graes going away?
8. Speak about the letter Lily receives from Nick. What does he manage to say in this letter that he didn't say to Lily before?

### Final Discussion

1. Read through the reviews. What review do you side with and why?

#### Mysteries under an open Suffolk sky - once you've got your bearings

Esther Freud prefers to leave secrets undisturbed in her peaceful story of East Anglian life, The Sea House

By Kate Kellaway  
The Observer, Sunday 6 July 2003

'Very flat, Norfolk,' wrote Noël Coward. How would he describe Suffolk? Very fashionable, Suffolk? This summer, it is the county of choice, celebrated in particular by two women of about the same age who are also - to add an incidental flourish - friends. Esther Freud's new novel, The Sea House, is set in Walberswick, a village on the Suffolk coast, and may be read as a peaceful companion piece - or even an antidote to those of a fearful disposition - to Julie Myerson's Something Might Happen, a stunning frightener of a novel, set only a short ferry ride away, in Southwold.

Freud has renamed Walberswick Steerborough in deference, perhaps, to Wilson Steer, who painted its beach on an ethereal summer's day. Max Meyer, an amateur artist, is painting every



house in the village onto a scroll, a labour of love. Freud's novel is its written equivalent, a devotional book, the record of a village and the marshes and sea beyond. I cannot see why, given that no major liberties have been taken with place, there is a need for the pseudonym. It seems a pity not to have feted Walberswick more openly.

A pity, but not a surprise. For this is a book about secrecy. The Sea House itself is not easy to find - there is a hidden house and even a hidden hut in Steerborough. And there is much buried history. Freud makes serious attempts to scratch beneath the surface but there is a sense that she prefers to leave mysteries undisturbed. Her book is, in part, a tribute to Virginia Woolf's *To the Lighthouse* (the main character, a reluctant architect, is even called Lily) and Southwold supplies the necessary view. Freud writes with fluency but without Woolf's lyricism. This is East Anglian prose: flat but reflective and open as Suffolk's horizons.

Lily has rented a cottage and is working on a project about an architect, Klaus Lehmann. Lehmann is based on Ernst Freud, Esther's grandfather. Lily is researching the period after the war during which Max Meyer meets Klaus and his beautiful wife Elsa, and we learn in a separate narrative about a covert romance between Elsa and Max.

At its best, the novel is studious; at its least convincing, studied. There is a contrivance to the plotted narratives, although I enjoyed their gradual satisfactions - the slow waltz across generations. I liked the serendipity of Lily's reading: she lives out many parallels and learns, through reading Lehmann's letters, much about her own life. Lily and Elsa are both involved with architects consumed by their work.

But it is hard to see why Lily puts up with Nick, her London-based, work-obsessed boyfriend. He is a selfish urbanite, a slave to his mobile phone, a foolish wearer of white 'clotted cream' trousers. He can't even write a good letter. There seems to be no mitigating charm to him and one becomes ever more keen to see Lily dispatch him.

Fortunately, there is another man on the horizon - Grae lives next door with his two small daughters. It is a little too clear from the start that Lily and Grae will become involved, but what happens is not predictable. Freud has a morally braced attitude towards relationships, and writes best about what it is to be solitary, exploring what it means to write - its pleasures and deprivations.

<http://www.guardian.co.uk/books/2003/jul/06/fiction.features2>

- THE SEA HOUSE

by Esther Freud

#### KIRKUS REVIEW

British novelist Freud (*Summer at Gaglow*, 1998, etc.) traces two adulterous love affairs, separated by half a century, in the seaside village of Steerborough.

German refugee Max Meyer arrives there in 1953, struggling to regain a sense of purpose after the death of his sister. Fifty years later, Lily Brannan rents a cottage in Steerborough so she can research her architecture school project about the work of Klaus Lehmann, who like Max fled Germany for England to escape Nazi persecution of Jews. In fact, we learn as the two stories unfold in parallels that are almost too neat. Max met Klaus and fell in love with his wife Elsa during the summer of '53. As Lily reads Klaus's letters to Elsa from the 1930s, when he traveled frequently to foster his career but sent hectoring missives home, similarities also become apparent between Klaus's attempts to direct his beloved's life from afar and Lily's fraught

relationship with her ambitious, controlling boyfriend Nick, a rising young London architect. Freud vividly sketches the quiet charms of village life as Max becomes immersed in his effort to paint every house in Steerborough on a single paper scroll, and as Lily considers moving there permanently as her frustration with Nick rises and her attraction to a young father with a troubled wife grows. Though the Holocaust is never mentioned directly, the German characters' memories impart a sense of menace, heightened by references to Steerborough's susceptibility to flooding. Rising waters provoke the climax of both stories, and Max's and Lily's affairs both end sadly, although the author gives one of her protagonists a tentative second chance at love. Freud writes with elegance, intertwines many complex narrative threads with impressive skill, and limns her characters' psychological states with acuity; she also provides astute insights into the creative process in a series of letters from Max's fictional mentor. Indeed, *The Sea House* is perhaps a little too accomplished for its own good, somewhat scanting the messy ambiguities of real life for the admittedly considerable satisfactions of highly polished art.

Intelligent and reflective, but curiously unmoving.

<https://www.kirkusreviews.com/book-reviews/esther-freud/the-sea-house/>

- I really had no idea what to expect when I picked up this book. The inside front cover revealed that Esther Freud also wrote *Hideous Kinky* - a book I've heard about but haven't read.

In the first chapter we are introduced to Max Meyer as he arrives in Steerborough; almost immediately we learn that Max is deaf and has just lost his sister.

In the second chapter Lily also arrives in Steerborough, renting Fern Cottage where she will spend her time reading letters written by Klaus Lehmann, an architect, as part of her thesis research.

The book revolves around these two characters, their stories being told in alternating chapters. Interestingly they are not in Steerborough at the same time, but you have to progress quite far through the book before you find out which years their visits took place in.

It's hard to say too much about this book without giving the story away - there are many twists and turns and Freud keeps you guessing until the end. There was one awkward moment where I thought it would turn into a happily ever after chick lit... but luckily that wasn't the case.

This is a book about love, relationships, secrets and choices. I read most of it in one sitting; I kept saying to myself "I'll stop at the end of the next chapter" but then was intrigued as to how the tale would unfold for each character... before I knew it I'd reached the end!

I've found myself thinking about this book since I finished yesterday afternoon. I felt I got to know Max and Lily quite well and didn't want to move onto another book too soon.

I've given this book 4 stars as I doubt I'll ever read it again, but as a one-off read I highly recommend it. (Mrs\_S | May 11, 2008)

- I'm not sure why I was disappointed by this novel somehow. It seemed quite muddled at the front bouncing from one set of characters/time to another, it's not something I often have a problem with, but because the characters were in the same location mostly, perhaps that did it, but the characters themselves seemed to blur together somewhat. I did better at keeping them sorted by reading the second half in one day, but that's not always

doable (how ever much we wish it were). But ultimately I found something hollow left inside me in the end. (Caroline\_McElwee | Jul 23, 2007)

- The One Monday a Month Book Club

The One Monday a Month Book Club was formed in September 1995. Its members are all professional women (some of whom are retired) and membership has been restricted to 12 members at any one time. All but one of the members live in North Cheshire.

Since September 1995 we have read 110 books which have been a mixture of novels, travel writing and biography. Meetings are held once a month at the homes of members and the hostess of the evening puts forward books for consideration from which the choice for the next month is made.

Soon after our formation we were invited to meet Dava Sobell on Radio 4's Book Club which we greatly enjoyed. Since then we have attended a number of talks given by authors - the most notable being an evening with the late Carol Shields in Manchester. Once a year we go out to dinner to celebrate the fact that we're still together and still so fond of each other. Two of our members have moved out of the area for family reasons but we keep in touch.

This month we have enjoyed reading *The Sea House* by Esther Freud

This was a book we looked forward to reading. We had earlier read *Gaglow* by the same author which all of us liked (and one or two of us loved!) Like *Gaglow* Esther Freud plaits together two stories within two time scales. Whilst the narratives in no way are parallels, it is Freud's particular, and beguiling, skill to point out similarities in the two. Lily, the main character, buries herself in a Suffolk coastal village and also in the correspondence between Klaus Lehmann, a German architect and his wife, Elsa. Like Elsa, Lily has an absent lover and, again like Elsa, finds an erotic relationship in the seaside village. Indeed, much of the strength of this novel lies in descriptions of the East Anglian landscape. There is a lovely, affectionate but not sentimental, sense of place in this novel. There are also subtle characterizations to enjoy. In Lily, Freud has created a very sympathetic character and it is in the interplay between the two parallel narratives that her strengths are emphasized to the detriment of the vapid Elsa. The interweaving of the two narratives makes the early chapters of the novel rather difficult reading, but once overcome, this is a very rewarding read.

(<http://readers.penguin.co.uk/nf/Document/DocumentDisplay/0,,P000100000050,00.html>)

- *Dawn* rated it 5 of 5 stars

I found this book slow to get into but once I did, I was spell-bound. Set in the remote coast of Suffolk/Norfolk where the sky is big and the sea battles to reclaim stolen land, I was drawn in to this lonely isolated world and I found that the story stuck with me for days after I had finished the book as I savored various elements of the story. Set in the past and the present, the characters are eventually woven together so that time is spanned and knitted together. I think that was the sense I got - a sense of timelessness as the story unfolded it was if the sense of two passages of time merged and blended together through Lily, the main spokesperson. I am reading another book by the same author; it is an earlier book and so is interesting to compare styles as *The Sea House* shows sophistication and the author raising the bar on her story telling ability.

[http://www.goodreads.com/book/show/294057.The\\_Sea\\_House](http://www.goodreads.com/book/show/294057.The_Sea_House)

- *GoldGato* rated it 3 of 5 stars

Some books just immediately envelop the reader in the story, and it's a full race to finish the story. Other books stop you at the gate. This book...well, my gate was locked and when it finally opened, BAM, the story took off so quickly I was practically inhaling the pages.

Whether this is what Esther Freud intended, I'm not sure, but I was not looking forward to the first half of the book. I dragged myself through it, noting the various characters and their surroundings and the world of art and architecture. Then the second half of the book was completely different, I couldn't wait to get through the pages.

Freud is the great-granddaughter of Sigmund and the daughter of Lucian, so that explains the psychology and the art. The story takes place in "Steerborough", which is really an invented name for the real village of Walberswick in Suffolk, England. Anyone who's been to that part of the isle knows how the sea is always battling the shore, and by the time I realized that raging water was the real star of the book, I was finished.

Although I really became involved in the book at the midpoint, I still only give it three stars as I just couldn't accept the sudden resolution to everyone's lives. That, perhaps, is more a defect of me as a reader than of the author, so I suggest my review not put off those willing to make it down the stretch.

- *Judy Porter* rated it 1 of 5 stars

One of the worst books I have ever read....so subtle that you can't get alloo the plot. I started it once and had to restart as I thought I had skipped something. Don't waste your time.....

- Read some more reviews on page [http://www.goodreads.com/book/show/294057.The\\_Sea\\_House](http://www.goodreads.com/book/show/294057.The_Sea_House) What would you like to say about the book that hasn't been said by others? Write your own review of the novel.

## 2. Answer the following questions:

1. What is the main theme of the book? What idea in the book seemed most important to you?
2. What did you like / dislike best about the book? Why?
3. Relate your favourite episode. Why have you chosen this particular bit as your favourite?
4. Are you satisfied with the end? Did you expect that things would turn out just the way they did?
5. Who is your favourite character in the novel? Why?
6. Why is Alf (as a boy) dumb, Max deaf, Lily finds it difficult to communicate? What else is there in common between them? What gifts of nature do they possess? Why do you think the author introduced these handicaps and impairments in her novel? What is the symbolism behind it?
7. There are several houses that keep cropping up in the story: Fern Cottage, the Sea House, the Hidden House, Nick's place in London, the hut on the beach where the Graes went. What ideas and feelings are connected with these houses? What house did you like best? Why?

8. Comment on the role of the sea in the novel. Go back to Lily and Ethel bathing, Lily walking the beach on different days and her emotional state and revelations during these walks, the river overflowing and the tide coming in.
9. There are several love stories given in the book: Lily and Nick, Lily and Grac, Max and Elsa, Klaus Lehmann and Elsa, Gertrude and Thomas Everson. Are any of the stories parallel, mirroring each other, complementing each other?
10. Comment on the theme of guilt as manifested in the novel (Lily and Nick, Lily and Grac, Grac and his wife, Gertrude and Max, Elsa and Klaus Lehmann, Albert and Robert Lehmann). How are the pangs of conscience calmed?
11. Comment on the juxtaposition of London and Steerborough. How are both places seen by Lily and the author?
12. Comment on the theme of art as shown in the novel. What is the most valuable thing about one's art according to the author?
13. Comment on the language of the novel and on the realities of everyday life in Great Britain as shown in the novel? What will be your most treasured linguistic finds that you find particularly useful, attractive or amusing?

## Pre-Writing Tasks

**1. List of Characters:** Make notes on the characters in the book. Support your observations by quoting from the text, or noting down actions that reveal aspects of that character's personality.

Character	Details (age, appearance, nature, manner of speech, quotations etc)

**2. List of Places:**

Place	Details (general impression the place produces, key words, colours, expressive means used in the descripton, etc)


3. Use three words to describe the book.


**Writing Tasks**

1. Describe two characters from the book. Show how their personalities are reflected in the clothes they wear, houses they live in, and in their activities in the book. (About 350 words)

2. Describe the place you like best in the novel and give your impressions of the atmosphere. (About 350 words)

3. Imagine you are one of the characters of the novel. Describe an event you like best in the novel (an outing, a village fete, playing boccia, etc.) and outline your reactions to it. (About 350 words)

4. Give a review of the book to convince other students to read or not to read it. Always use present tenses to review books. This includes outlining scenes, or the whole plot, as well as writing about character.



**5. Write about the most interesting/important/ exciting part of the book.**









**7. Explain what Lily's relationship with Nick tells us about the author's attitude to success as a social value in Britain in the early 21<sup>st</sup> century. (About 350 words)**

### **Creative Tasks**

**1. Choose ONE of the following tasks and fulfill it:**

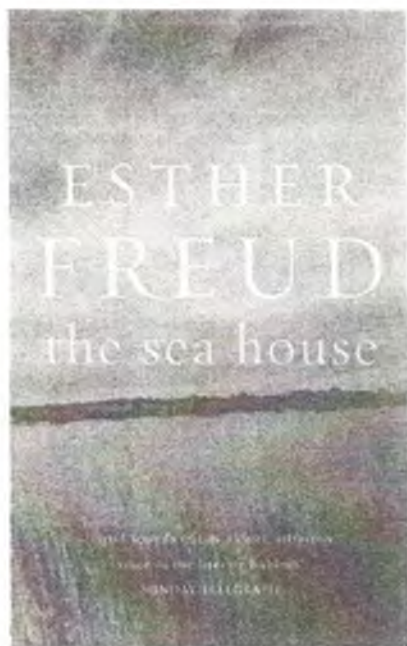
1. Design front and back covers for the book, with a drawing on the front and a summary on the back. An alternative to drawing would be to make a collage.
2. Compare the book with another you have read of the same genre, by the same author, on the same topic, or with the same theme.
3. Design a poster to advertise the book. Explain your design.
4. Draw/use a map to show important places/routes in the book. Explain why they are important.
5. Write a poem inspired by the book.
6. Write letters to one of the characters or from one character to another.
7. Imagine you are a character in the story. What will you do and how will you do it?
8. Write an outline of a sequel to the story.
9. Write an outline of a prequel to the story.
10. Write a short note to the next reader of the book, e.g., you might want to explain something that will help the next reader better appreciate the book.
11. Create a timeline of events in the book, perhaps with some text to help people understand the events in the timeline.
12. Write a letter to the author of the book.
13. Look at the book covers of different editions of the novel. Which one in your opinion reflects the main idea of the novel better? Why?
14. Look at the front covers of different editions of the novel. Which one in your opinion reflects the main idea of the novel better? Why?

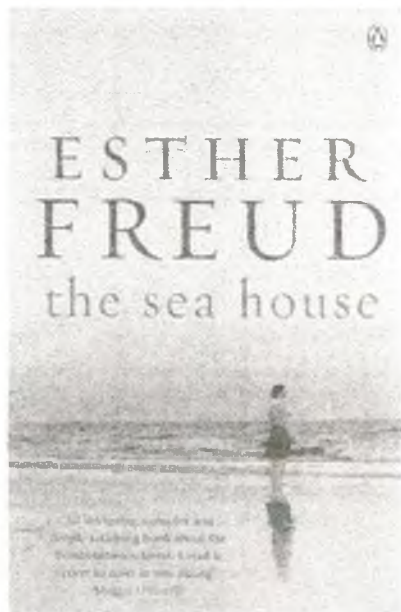
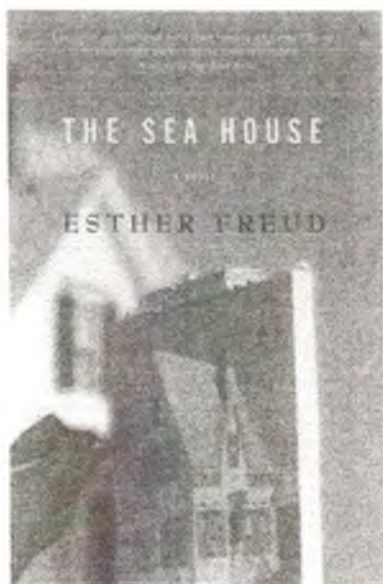


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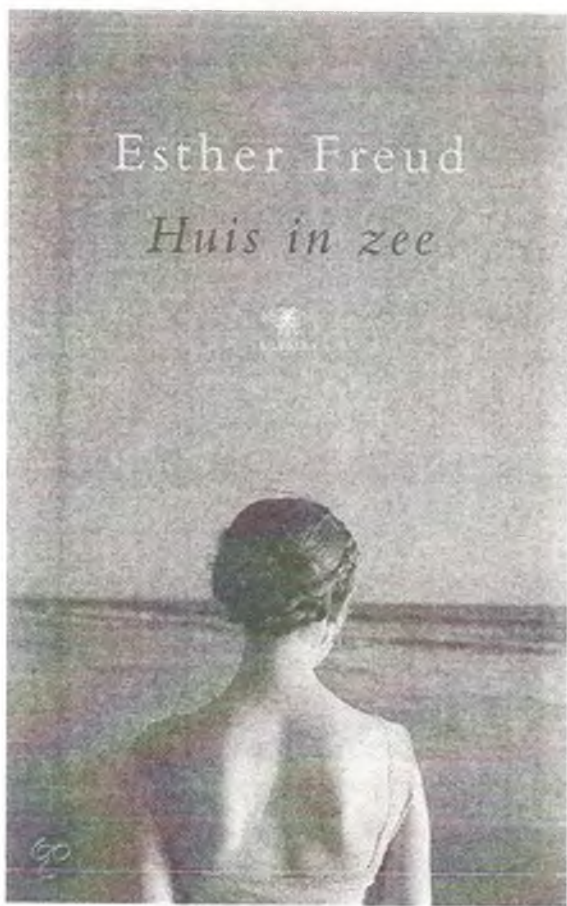
ESTHER FREUD

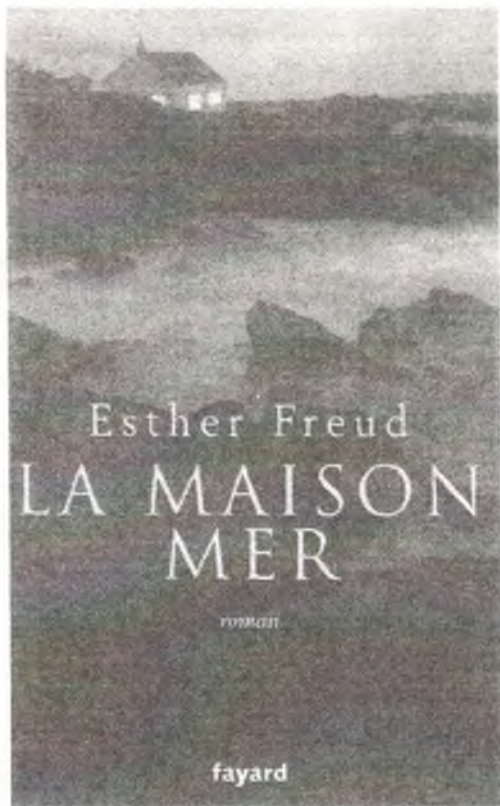
*"This is Esther Freud's best book yet."*  
—James H. Thompson, author of *Carroll's Handicraft*





Esther Freud  
*Huis in zee*





Esther Freud  
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### **Библиографический список**

1. Freud, Esther. 2003. The Sea House. London: Penguin Books. 279 p.
2. Роман Эстер Фрейд "Дом у моря": комментарии / науч. Ред. К. Хьюитт при участии Л.Рожковой, С.Богдановой, Ю.Котовой, Н. Юзефович, Г.Григорьевой, М. Вдовиной, Л. Павловой, К. Трошевой и др.; Перм. ун-т. – Пермь, 2007.- 72 с.
3. Скворцова Е.В. Individual Reading Diary: рабочая тетрадь / Е.В.Скворцова. - Самара: Самарский университет, 2009. - 5,15 п.л.

### **Рекомендуемые Интернет-ресурсы**

1. [http://www.goodreads.com/book/show/294057.The\\_Sea\\_House](http://www.goodreads.com/book/show/294057.The_Sea_House) - the Goodreads page of the novel
2. <http://literature.britishcouncil.org/writers> - contemporary British writers directory
3. <http://www.macmillandictionary.com/> - Macmillan Dictionary online
4. <http://eng-rus.slovaronline.com/> - ИБАРС онлайн
5. [http://en.wikipedia.org/wiki/Main\\_Page](http://en.wikipedia.org/wiki/Main_Page) - Wikipedia

### **Рекомендуемые словари**

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2. Новый большой англо-русский словарь в трех томах / под ред. Ю.Д. Апресяна и Э.М. Медниковой. М: Русский язык, 1993 – 1994 гг.

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