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HERMENEUTICS

A practical guide to text analysis

(Suport de curs)

Chișinău, 2024

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1. FOREWORD

Hermeneutics is the theory and practice of interpreting texts. It involves a systematic approach to understanding the meaning of a text, taking into account its historical, cultural and linguistic context. Hermeneutics is concerned with the process of interpretation, rather than the interpretation itself and seeks to establish a framework for understanding how meaning is constructed.

The textbook was designed to meet the needs of students who are enrolled in License programmes and draws on a wide variety of literary and non-literary texts. The texts vary but they are all of an academic nature.

The purpose of the textbook is to develop students' awareness of their own reading, thinking and interpreting processes so that they can be successful in different communicative situations. It consists of 2 parts: the first part focuses on the literary approach to texts and the second part offers a discursive approach to literary texts. Students' awareness of reading and analyzing processes is further encouraged by activities, assignments that make them formulate and articulate ideas. Thus, the textbook is intended for learners at the upper B1 level on the Council of Europe scale.

They will be able to:

- understand the supporting details in a text and use their knowledge as needed;
- understand the structure and conventions of different text types;
- draw inferences in order to identify the points of view in a text distinguishing fact from opinion;
- extract relevant information for a specific purpose from different sources;
- discuss themes and conflicts in literary texts through discursive strategies;
- explore sociocultural contexts and express ideas and opinions;
- express personal wishes and opinions;
- engage in longer conversations;

The author hopes that the textbook will help users strengthen their existing knowledge as well as gain new information employable in their professional lives.

2. BASIC PART OF THE COURSE

Hermeneutics is a broad field that encompasses a range of approaches to interpretation. It is often used in the study of literature, where scholars seek to understand the meaning and significance of literary texts. In philosophy, hermeneutics is concerned with the interpretation of texts and the construction of meaning. In religion, hermeneutics is used to interpret religious texts and traditions, and to understand the role of religion in society.

What is hermeneutics?

The term comes from the Greek language: *herméneutikos*, from *herméneuein*, "to interpret" - and refers to the name of the god Hermes, messenger of the gods, and to the practices of discerning their will, expressed through encrypted, occult messages (predictions, oracles, etc.). It is found in the philosophical literature of antiquity. The Latin equivalent of the Greek term is *interpretatio* ("interpretation").

Currently, the term is used in most modern languages (Fr. *herméneutique*, Germ. *Hermeneutik*, Engl. *hermeneutics*, etc.) and is recorded with variable dictionary definitions, broader or more restrictive.

Hermeneutics - the science (theory/methods/art) of interpretation (of biblical texts/symbols, practices and cultural structures/realities of any kind - the world, existence, etc.).

Types of hermeneutics

Mainly, hermeneutics concerns the ways to interpret certain types of texts: religious writings in the field of sacred hermeneutics, and in the field of profane hermeneutics, literary and legal writings. Although they start from common general principles, the three major types of hermeneutics are adapted to the specifics of each category of texts.

"Hermeneutics" used to name those auxiliary disciplines *of theology, philology and jurisprudence* that sought to provide the rules for the interpretation of texts". Thus, we distinguish **biblical, literary and legal hermeneutics**.

Literary hermeneutics

The interpretation and analysis of a text as a structure involves, in fact, the identification of the meanings generated by the set of relationships established between its elements. The pinnacle of interpretation reveals the identification of the connotations of these meanings. In this order of ideas, the interpretation of the text represents the choice of a student's option or vision.

The researcher N. Balotă believes, in this sense, that **hermeneutics** also represents a technique of vivification, of completing the vital perception of the text, not just one of deciphering symbols, meanings, meanings and their interpretation. The vivification technique assumes the vitality of ideas, especially those related to the aspect rich in human meanings of the text.

Researcher F. Schleiermacher differentiates two types of interpretations: *technical* with a psychological aspect, based on the personality of the creator, and grammatical with a linguistic aspect, based on the textual language. He also begins the constitution of the principle of the relationship between the three stages within reception, the *part-whole* relationship within interpretation and the principle of the hermeneutic circle.

Understanding, interpretation and application—also referred to as the hermeneutical triad—can be used to better describe the hermeneutical circle. Even though these three components are distinct, they are yet connected.

This path of permanent relationship between the detail and the whole was called the *hermeneutic circle*. It has been analyzed since the first modern studies of hermeneutics. The relationship between the part and the whole acquires different aspects in the case of reading, as a process of going through and gradually understanding a text, and in that of reception, as the final result of this process. This difference can be more easily perceived by comparing the first reading of a text and its rereading.

"Schleiermacher [...] is the one who for the first time clearly described what has since been called the *"circle" of understanding*. "The detail can only be understood through the whole; so any detailed explanation requires understanding the whole."

In the case of the first reading, the hermeneutic circle operates on the basis of the reader's expectations, which allow him to launch interpretive hypotheses that he then confirms, readjusts or rejects as he progresses in reading the text.

Especially in the case of modern texts, in which methods of contradicting the reader are frequently used, the interpretive hypotheses take the form of questions kept in suspense by the reader while waiting for an answer that the following sequences of the text would give him.

Interpretation of texts and deconstructivism

With the works of J. Derrida, the idea appeared that *a text* is an assembly of symbols that does not have a meaning in itself, but acquires a different meaning every time it is interpreted by someone. The key to the meaning lies in the mind of the reader, the interpreter, not in recovering the intention of the author of the text. The attempt to recover the author's intention would thus seem to be destined for total failure, and the text would bear multiple meanings depending on the reader.

One of the reasons for such a multiple interpretation is the loss of the connection with the author, with the initial codification of the communication. However, there are arguments that can prove that the initial meanings have a certain cultural and psychological anchoring. Regarding texts written in languages close to European languages (Greek-Latin texts, for example), the continuous use of these languages in classical studies ensured a continuity of interpretation and understanding of the vocabulary. Likewise, there are other major anchoring points of meaning in a way that transcends culture: the stability of external human reality and the behavioral and psychological stability of the human individual.

CONTEXT AND CO-TEXT

The text usually functions in a larger, more comprehensive text: *the co-text* (the close text, proxim) and in a sum of realities existing at the time of communication, which define the context of communication and which ensure the associations of meanings and the functionality of the text (historical, cultural, church, literary context).

Context is extremely important in selecting the meaning of a text, because a particular message can be ambiguous and have different meanings, depending on its context. For example, the exclamation "this is merchandise!" it can mean a presentation of goods from a warehouse (quality goods) or an enthusiastic characterization of a situation or a person or an object that corresponds in terms of quality (it is "goods", i.e. very convenient), very pleasant, etc.). The key to interpreting this message is the situation or context in which these words were uttered. Many times, an integral

part of the key to understanding a text is the author himself, because he defines the associations between words, influences the content of ideas and decides the functionality of the text. "Since the text is an act of the author, the analysis of the act obliges us to consider the actor to the extent that he is expressed by his act."

In the light of those exposed above, the textbook intended describes the peculiarities of some hermeneutic approaches of the texts: *literary analysis (plot analysis, stylistic analysis of the text) and discursive analysis of the text.*

3. A PRACTICAL GUIDE TO TEXT ANALYSIS

➤ PLOT ANALYSIS

Plot analysis is something you may face in regular literature class while reading a novel or a story. Students get multiple reading assignments during their years spent in the university like reading novels, poems and plays. However, not only they are required to read but also to present their understanding of the text writing plot analysis. Plot analysis becomes a common thing in universities and professors tend to give students plot analysis assignments for them to read the text thoroughly. The main idea of writing plot analysis is to ensure a better understanding of the text and create a sufficient backup for possible discussions.

However, writing a good **plot analysis** does not only require a book or a chapter to be read, but it is a sophisticated writing process with lots of features that make it look credible and well-organized. Writing good **plot analysis** is a process that consists of certain steps. First of all, you have to discover the situation of a novel or play. You have to indicate what the characters are doing when the drama begins. Next step of writing plot analysis is to indicate the inciting incident. In other words, you have to find out what made the action of a play begin. As you have done all of that you have to figure out the main events to be presented in your plot analysis. Next, writing your **plot analysis**, you have to find out how certain even affects the character. After that, you have to define the pattern, which is usually cause and effect, and reveal it in your plot analysis. Next, you should reflect in your plot analysis what happens to the main characters at the end of a play. Usually, at this point the author reveals the main message hidden in the play or the main idea. At last, in your plot analysis, you have to reflect the changes that occurred to the characters as a result of all the events. You have to indicate any psychological changes in characters' behavior. However, those are only general points and steps of writing a plot analysis, but there are lots of other small features that are important and must be considered.

Text

A text is simply a piece of writing or a piece of speech. Michael Halliday famously outlined the possible range of texts as being '*prose or verse, dialogue or monologue, it may be anything from a single proverb to a whole play, from a momentary cry for help to an all-day discussion on a committee*'.

By examining a variety of texts in this way, you should be able to see whether a literary, linguistic or integrated analytical approach helps you to understand a text more fully. You will be encouraged to do this by applying differing analytical **frameworks**.

Framework

A framework is a critical skeleton around which you can build the body of your analysis. Different frameworks may be more suited to different texts and it will be up to you to learn which one best serves your analysis

Frameworks can be made up of a variety of critical ‘bones’, and this book will help you learn the most effective ways of constructing your own frameworks for analysis, when to apply them and how to review their effectiveness.

However, it is also necessary for you to be able to apply the detail of the frameworks to different texts; to do this, it is necessary for you to know about the different ‘bones’ that join together to make different frameworks.

The advantage of engaging in combined literary and linguistic study is that you will have the best of both worlds: you can seamlessly use terms from both disciplines to inform your analyses, and you will learn which terms and which frameworks help you deconstruct texts most effectively.

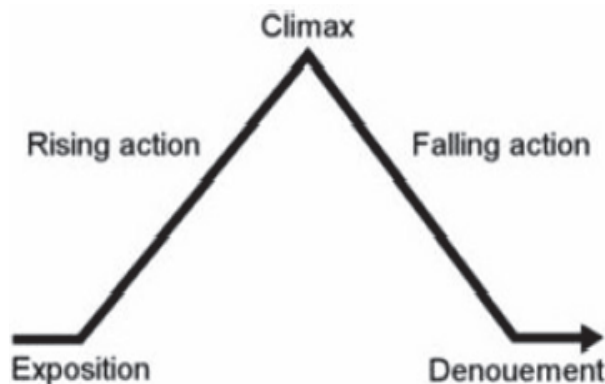
Textual analysis

All texts whether written or spoken have a **purpose**, **audience** and **context**; these terms are all dealt with in much greater detail in the rest of the book. Essentially, the terms refer to what a text does, who it is written for and where it appears. When you are engaging in textual analysis, it is always a good idea to start with these three areas as they help you to find a route into the text. When you have identified these, you can continue by examining the text at a variety of levels, moving from individual words through phrases, sentence structures and other grammatical and syntactical issues, to how the text is put together, and finally on to what it looks like as a whole.

➤ ELEMENTS OF PLOT STRUCTURE

Gustav Freytag (1816 – 1895) was a German dramatist and novelist. Why is he important? He came up with the structure for the way stories are told in ancient Greek and Shakespearean drama. This analysis is known as **Freytag’s analysis**. His analysis consisted of dividing a play into FIVE parts:

1. exposition
2. rising action
3. climax
4. falling action
5. resolution/denouement



These five elements of plot structure can differ slightly, but for the most part you will see the gradual build-up of events, the climax, followed by a resolution. Here's some background information on each element:

Exposition

This is the introduction of story – background information that is needed to properly understand it. This information can include the protagonist, antagonist, the setting and so forth. The **inciting incident** occurs here – the initial event which triggers the rest of the story. In other words, *what was it that put everything in motion?* Inciting incidents are not always obvious – you may not even catch them when reading the story.

Rising Action

Rising action is what occurs leading up to the climax. For example, in *Harry Potter and the Sorcerer's Stone*, Harry must go through a set of tasks to reach where the sorcerer's stone is hidden where he will have the final battle. These tasks are the “rising action”, and the final battle would be considered “the climax”.

Climax

The climax is considered the high point – the most exciting part – of the story. This is where all the rising action and conflict building up in the story finally reaches the peak. It is usually the moment of greatest danger or decision-making for the protagonist. The **turning point** can be considered the incident right before the climax, or can also be used as another name for climax. For example, in *Romeo and Juliet*, the climax occurs when Juliet stabs herself.

Falling Action

The falling action deals with events which occur right after the climax. These events are usually the after-effects of the climax.

Resolution/Denouement

Here is the end of the falling action and the conclusion to the story. There is usually a release of dramatic tension and anxiety (also known as **catharsis**). It can also be the that portion at the end of the plot that reveals the final outcome of its conflicts or the solution of its mysteries. Denouement originates from the old French word *denouer*, which meant “to untie”. So, you could say that denouement is the unraveling or untying of the complexities of a plot. Keep in mind, that sometimes stories have endings with a lot of unanswered questions. It is up to your discretion on whether you want to identify a resolution, or argue that a resolution in the story was never fully developed.

A GUIDE TO TEXT ANALYSIS (PLOT ANALYSIS)

How to analyze a text?

I. Author and Title

-tell everything you know about the author

II. Brief summary of the text with your interpretation

III. The text itself

What kind of a story is this?

- a problem story
- humorous story
(*humor of situation; humor of words*)
- a study of human character
- entertaining story
- narration (Types of narration)

IV. The main idea of the text

- Is there any social significance?
- What is your understanding of the text?
- Is the title appropriate for the text? Prove it.
- Does the title reflect the very point of the story
- or just it's a minor aspect?

V. Composition of the story

1. How does the text begin?

The story may begin with

- a) the description of the character
- b) the author's reason for writing the story
- c) the author's start point
- d) the description of the place or circumstance
- e) the action itself
- f) the facts that occurred long before the main action of the story and are presented in retrospective.

g) 2. What are the logical parts of the story?

- h) -the exposition
- i) -the conflict (internal, external)
- j) -the climax
- k) -the denouement
- l) -the resolution

3. How does the plot develop from the point of view of tempo?

a) dynamism of the text is achieved by:

- enumeration
- qualities of the nouns
- quickly change actions
- a lot of verbs

4. The ending of the story

- a) the ending can be expected or unexpected
- b) the ending may be clear-cut or conclusive
- c) the ending may leave a lot of room for suggest.
- d) the ending may be opened for the reader's mediations

VI. Characters of the story

1. Types of characters

- flat
- round

2. Method of their characterization

-direct method - indirect method

3. How is the character given in the story?

- static character
- dynamic character

4. What is the author's attitude to his main characters?

VII. Language of the story

Types of language are proved by:

- a) choice of words (colloquial, neutral, bookish)
- b) structure of sentences
- c) choice of speech
 - the author's speech
 - dialogical speech
- d) stylistic devices

4. TOOLS FOR EVALUATING A STORY

Any work of fiction consists of relatively independent elements — narration, description, dialogue, interior monologue, digressions, etc. **Narration** is dynamic, it gives a continuous account of events, while **description** is static, it is a verbal portraiture of an object, person or scene. It may be detailed and direct or impressionistic, giving few but striking details.

A story may have:

- A **straight line narrative**, when the events are arranged as they occur, in chronological order, e.g. "The Nightingale and the Rose» by O. Wilde;
- A **complex narrative**, when the events are not arranged in chronological order, e.g. "Genesis and Catastrophe" by R. Dahl;
- A **circular narrative**, when the closing event in the story returns the reader to the introductory part, e.g. "The Tell-Tale Heart" by E.A. Poe;
- A **matrix (or frame) narrative**, when there is a story or more stories within a story, e.g. "The Canterbury Tales" by J. Chaucer.

A narrative requires a **narrator** - someone, or more than one, who tells the story - that can be external or one of the characters. This person/s will see things from a certain perspective, or point of view. The point of view may be **first-person** (I) or **third person** (he, she, it, and they). If **third-person**, it may be:

Omniscient - knows everything both inside and outside the character;

Limited - knows only what main characters know; or

Objective - knows only what is external to the characters, what they do and what they say

Depending on how the presence of a narrator is signaled in the text, one distinguishes between '**overt**' and '**covert**' narrators:

An **overt narrator** is one who refers to him/herself in the first person ("I", "we" etc.), one who directly or indirectly addresses the narratee, one who offers reader-friendly exposition whenever it is needed.

A covert narrator, in contrast, is one who exhibits none of the features of overtness listed above: specifically, s/he is one who neither refers to him- or herself nor addresses any narratees. one who has a more or less neutral (nondistinctive) voice and style, one who is sexually indeterminate, one who does not provide exposition even when it is urgently needed, one who does not intrude or interfere, one who lets the story events unfold in their natural sequence and tempo ("lets the story tell itself).

Regarding a text's focalization, the relevant question is **Who sees?** who serves as the text's center of orientation. Although the first and natural candidate for a text's orientation is its narrator, focalization must be kept distinct from narration because, importantly, narrators can present events from somebody else's point of view.

Focalization is a means of selecting and restricting narrative information, of seeing events and states of affairs from somebody's point of view.

A focalizer is the agent whose point of view orients the narrative text. A text is anchored on a focalizer's point of view when it presents the focalizer's thoughts, reflections and knowledge, his/her actual and imaginary perceptions, as well as his/her cultural and ideological orientation.

The main textual patterns of focalization are the following:

1. fixed focalization. The presentation of narrative facts and events from the constant point of view of a single focalizer. The standard example is Joyce's *Portrait of the Artist as a Young Man*.

2. variable focalization. The presentation of different episodes of the story as seen through the eyes of several focalizers. For example, in Woolf's *Mrs. Dalloway*, the narrative's events are seen through the eyes of Clarissa Dalloway, Mr. Dalloway, Peter Walsh, Warren Septimus Smith, Rezia Smith, and many other internal focalizers.

3. multiple focalization. A technique of presenting an episode repeatedly, each time seen through the eyes of a different (internal) focalizer. Typically, what is demonstrated by this technique is that different people tend to perceive or interpret the same event in radically different fashion. Texts that are told by more than one narrator (such as epistolary novels) create multiple focalization based on external focalizers (example: Fowles, "The Collector").

4. collective focalization. Focalization through either plural narrators ('we narrative') or a group of characters ('collective reflectors').

Depending on the focalization and the point of view of the piece of fiction, the following basic types of narrative can be delineated:

homodiegetic narration which is told from the first-person point of view and normally has fixed focalization;

heterodiegetic narration which is told from the third person point of view and where the focalization is generally other than fixed;

autodiegetic narration is a special case of the homodiegetic narrative, where the narrator MUST be the protagonist.

Through **the dialogue** the characters are better portrayed, it also brings the action nearer to the reader, makes it seem more swift and more intense. **Interior monologue** renders the thoughts and feelings of a character. **Digression** consists of an insertion of material that has no immediate relation to the theme or action. It may be lyrical, philosophical or critical. The interrelation between different components of a literary text is called **composition**.

Most novels and stories have plots. Every **plot** is an arrangement of meaningful events. No matter how insignificant or deceptively casual, the events of the story are meant to suggest the character's morals and motives. Sometimes a plot follows the chronological order of events. At other times there are jumps back and forth in time (**flashbacks** and **foreshadowing**). The four structural components of the plot are exposition, complication, climax and denouement. **Exposition** contains a short presentation of time, place and characters of the story. It is usually to be found at the beginning of the story, but may also be interwoven in the narrative by means of flashbacks, so that the reader gradually comes to know the characters and events leading up to the present situation. **Complication** is a separate incident helping to unfold the action, and might involve thoughts and feelings as well. **Climax** is the decisive moment on which the fate of the characters and the final action depend. It is the point at which the forces in the conflict reach the highest intensity. **Denouement** means "the untying of a knot" which is precisely what happens in this phase. Not all stories have a denouement. Some stories end right after the climax, leaving it up to the reader to judge what will be the outcome of the conflict.

The way a story is presented is a key element in fictional structure. This involves both the angle of vision, the point from which the people, events, and other details are viewed, and also the words of the story. The view aspect is called the focus or **point of view**, and the verbal aspect **the voice**. It is important to distinguish between the author, the person who wrote the story, and the narrator, the person or voice telling the story.

Point of view is the perspective from which the reader will view the events in a story.

Each potential point of view has significant advantages and corresponding limitations. An outside point of view provides greater flexibility and suggests a greater sense of objectivity. An inside point of view provides more intimate, often more involving, narration. Following are the main points of view used by writers:

Third-person omniscient – lets the reader know all that is being said, done, thought, and felt by all characters. This gives a full over-view, yet prevents the reader from “identifying with” any particular character.

Third-person limited omniscient– lets the reader know all that is being said, done, thought, and felt by only one character. This encourages emotional involvement between the reader and character.

Objective – limits the reader exclusively to exterior reality (what can be seen or heard). The thoughts, fears, loves, feelings of no characters are available, and there is no interpretation or comment.

First-person – when a character within the plot is telling the story. This point of view can allow readers to see either a very clear picture of what is going on... or to see a misleading one. How reliable is the narrator? Does he/she mean to tell the truth?

Does he/she have emotional biases that make for unreliability? Does he/she have the maturity and experience to know what is truly going on?

Most writers of the short story attempt to create characters who strike us, not as stereotypes, but as unique individuals. There are some terms of characterization that are important to consider:

Protagonist – the lead character

Antagonist – the character who operates in opposition to the lead character (Either or both of these can be human, animal, or a force of nature)

Round/Complex character – interesting character, can't be “second guessed”

Flat/Simple character – not very interesting, often a stereotypical character

Dynamic character – evolves as the story progresses

Static character – stays the same throughout the story

The **conflict** may be **external**, i. e. between human beings or between man and the environment (individual against nature, individual against the established order/values in the society). The **internal conflict** takes place in the mind, here the character is torn between opposing features of his personality. The two parties in the conflict are called the protagonist and his or her **antagonist**. The description of the different aspects (physical, moral, social) of a character is known as characterization when the author describes the character himself, or makes another do it, it is **direct characterization**. When the author shows the character in action, and lets the reader judge for himself the author uses the **indirect method of characterization**.

The author's choice of characters, events, situations, details and his choice of words is by no means accidental. Whatever leads us to enter the author's attitude to his subject matter is called tone. Like the tone of voice, **the tone of a story** may communicate amusement, anger, affection, sorrow, contempt.

The theme of a story is like unifying general idea about life that the entire story reveals. The author rarely gives a direct statement of the theme in a story. It is up to the reader to collect and combine all his observations and finally to try to formulate the idea illustrated by the story.

Theme -Theme should be stated in one sentence.

- The theme should be stated as a generalization about life, not as reference to a specific character or action in a story (for example, if a story includes a major action of robbery and

the results of that action, the theme might be that negative behavior of that sort doesn't pay off in the long run).

- Theme(s) is/are the central and unifying concept(s) of the work.
- Statement of theme should not be cliché.

The most important generalization the author expresses is sometimes referred to as the message. The message depends on the writer's outlook, and the reader may either share it or not.

There are no hard and fast rules about text interpretation but one is usually expected to sum up the contents and express his overall view of the story. The following questions will be useful in the analysis if a story.

Some Questions to Use While Analyzing TEXTS

Questions relating to the analysis of PLOT

What are the bare facts of the story? What is the exposition, complication, climax and denouement? Are the elements of the plot ordered chronologically? How does the story begin? Is the action fast/slow moving? Which episodes have been given the greatest emphasis? Is the end clear-cut and conclusive or does it leave room for suggestion? On what note does the story end? Is the plot of major or minor importance? Does the author speak in his own voice or does he present the events from the point of view of one of the characters? Has the narrator access to the thoughts and feelings of all the characters? — Only a few? Just one? Is the narrator reliable? Can we trust his judgement? Is there any change in the point of view? What effect does this change have? Is the narrative factual/dry/emotional? Are the events credible or melodramatic?

1. Who is the protagonist of this text? Identify him/her quickly by name, age, era, locale, social class, family, and occupation.
2. Summarize as briefly as possible the single change which occurs to the protagonist during the course of this text, taking care to specify whether this change is mainly one of fortune, moral character, or knowledge.
3. What questions of probability arise in this text? (Suggestion: select the two or three events which would be most unlikely in ordinary life; show how the likelihood of these events is established in the text, or how their occurrence may be artistically justified.) In general, are the events of this text made sufficiently probable to support its total design?
4. To what extent may the plot of story be called tight or loose? Can its loose features (if any) be artistically justified?
5. At what one or two points in this story is tension highest? Lowest? How is that degree of tension produced, and how is it appropriate? Does this text as a whole seem to be high-tension or low-tension? How is the degree of tension appropriate to the design of the story as a whole?

Questions relating to the analysis of CHARACTERIZATION

What are the characters names and what do they look like? Does this have any significance? Are the characters round or flat? Does the narrator employ interior monologue to render the thoughts and feelings of the characters? Are the characters credible? Do they act consistently? If not, why not? With what main problem is the protagonist faced? Is it a conflict with another individual? With society? Within himself? In the course of the story do the characters change as a result of their experience? Does the narrator sympathise with the characters? Remains aloof and detached? Is the

particular setting essential or could the story have happened anywhere at any time? Has the narrator emphasized certain details? Which? Why? What functions does the setting have?

Questions relating to the analysis of NARRATIVE MANNER

1. What is the predominant point of view in this story, and who seems to be the focal character? Illustrate by citing a very brief passage from the story and showing how it confirms your opinion.
2. Does this text/story have any significant shift in FOCUS? What principles of focus seem to govern the story?
3. What kind of breadth or narrowness of vision is generated for the reader by the point of view employed in the text/story? How do the qualities of the focal character influence the reader's reception? Altogether, what does the point of view contribute to this story?
4. What kind of ordering of time predominates in this text? Explain. (If there is a distinct time frame in the narrator's "present" that differs from the time frame of the story being told, describe it and explain why this difference has been created by the author.)
5. At what points does the narrative significantly slow down or speed up? At what points do conspicuous time jumps occur? Is there a noticeable tempo in the story?
6. What features of the treatment of time (questions 4 and 5) seem to bear most distinctly upon the story's total effect? How?

Questions relating to the analysis of IDEA

1. To what extent does this text/story stress idea through the use of generalizing devices. Illustrate the more obvious uses.
1. According to this text/story, what kind of behavior makes for lasting human worth or for human waste? If a heroic ideal is implied by this story, describe it.
2. What specific social problems does the author seem to regard as unsolved? What causes seem to be mainly responsible, and why? From where is one led to believe that a solution may come? Explain.
3. Evaluate the relative importance in influencing the outcome of the text/story of the following: physical nature, biological make-up, intimate personal relationships, society. Generalize, to show what the novelist seems to regard as the chief area in which human destiny is formed.

Questions relating to the analysis of THEME AND ARTISTIC EFFECT

What is the general effect achieved? Has the writer caused characters, and settings to come alive? What was the conflict and how was it solved, if at all? Were there any striking repetitions of actions, words, thoughts or symbols? Has the protagonist learned anything? Has he or she acquired a greater knowledge or insight or reached a new awareness? Does the title of the story indicate anything about the theme? Are the theme and story fused and inseparable? How does the word choice and syntax contribute to the atmosphere? Does the story abound in tropes or does the narrator use them sparingly? What images lend the story a lyrical, melancholy, humorous effect? Are they genuine, poetic, fresh, trite, hackneyed, stale? Is the general tone matter-of-fact, sentimental, moralizing, bitter, ironical, sarcastic? What attitude to life does the story express? What seems to be the relationship between the author, the narrator and the reader?

Questions relating to the analysis of the stylistic devices (see Glossary)

5. THANK YOU, MA'AM by L. Hughes

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long **strap**, and she carried it **slung** across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to **snatch** her purse. The strap broke with the single **tug** the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full **blast** as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him **right square** in his **blue-jeaned sitter**. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth **rattled**.

After that the woman said, "Pick up my **pocketbook**, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I **got a great mind** to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, **dragging** the frightened boy behind her.

He looked as if he were fourteen or fifteen, **frail** and **willow-wild**, in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being dragged boy. "I just want you to turn me loose."

"Was I bothering *you* when I turned that corner?" asked the woman.

"No'm."

"But you put yourself in contact with *me*," said the woman. "If you think that that contact is not going to last awhile, you got another thought coming. When I **get through** with you, sir, you are going to remember Mrs. Luella Bates Washington Jones." Sweat **popped** out on the boy's face and he began to **struggle**. Mrs. Jones stopped, **jerked** him around in front of her, put a **half-nelson** about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the **rear** of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

“Roger,” answered the boy.

“Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—*and went to the sink.*

Let the water run until it gets warm,” she said. “Here’s a clean towel.”

“You gonna take me to jail?” asked the boy, bending over the sink.

“Not with that face, I would not take you nowhere,” said the woman. “Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe, you ain’t been to your supper either, late as it be. Have you?”

“There’s nobody home at my house,” said the boy.

“Then we’ll eat,” said the woman, “I believe you’re hungry—or been hungry—to try to snatch my pocketbook.”

“I wanted a pair of blue **suede** shoes,” said the boy.

“Well, you didn’t have to snatch *my* pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could of asked me.

“M’am?”

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a **dash** for it down the hall. He could run, run, run, run, *run!*

The woman was sitting on the day-bed. After a while she said, “I were young once and I wanted things I could not get.”

There was another long pause. The boy’s mouth opened. Then he **frowned**, but not knowing he frowned.

The woman said, “Um-hum! You thought I was going to say *but*, didn’t you? You thought I was going to say, *but I didn’t snatch people’s pocketbooks.* Well, I wasn’t going to say that.” Pause. Silence. “I have done things, too, which I would not tell you, son—neither tell God, if he didn’t already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable.”

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman *not* to trust him. And he did not want to be mistrusted now.

THINKING ABOUT THE SELECTION

Recalling

1. Give the summary of the text
2. Identify examples of dialects in the text. Afterwards, discuss findings. What does the dialect tell us about the social and cultural framework of the story?
3. Highlight all the un-grammatical quotes. Rewrite them in proper form. What does this tell us about the speaker?

4. Review the dialogue between the boy and the woman. What do you think caused him to lie? What makes you think so? Make up three to five sentences each to explain your answer. “Turning someone loose” is an idiom that means to let someone go/free. Write two sentences using the idiom.
5. Look below to find two other idioms using the word *loose*. Write two sentences for one of the idioms.

Idiom	Meaning	Example
hang loose	be calm, relax, do not be uptight	In Hawaii, they tell the tourists to hang loose.
on the loose	free, running around, not in a pen or cage	The zoo notified the media that a giraffe was on the loose.

Interpreting

1. Mrs. Jones says: “I would teach you right from wrong.” In pairs discuss then make a chart/graph to explain your answer. Do you think Roger though what he was doing was right? Why? Connect these questions with our theme tough times/desperate measures.
2. Mrs. Jones says: “You could have asked me.” Do you think she meant this or was it said sarcastically, why? (of in this cause of dialect means “have”)
3. What main lesson do you think Roger learns from Mrs. Jones? What did you learn from Mrs. Jones? How does it connect to the theme? Write one to two paragraphs of at least four sentences each. Include at least one example and one quote. Choose one and write at most one page. In both add one lesson that was learned from this incident.
4. Make a mind map to answer the question. Who do you think the “other roomers” are? Write at least two options and explain why you think so.
5. What do you think is the significance of Mrs. Jones asking the boy’s name?
6. List four adjectives that you would use to describe how Mrs. Jones treats Roger. Find a quote from the story to match two out of the four adjectives.
7. **Class Discussion- Wants versus Needs:** What other reasons do you think Roger had for stealing? What else would you guess Roger wants?
8. Why do you think Roger responds with a very long pause? What was he doing? Explain your answer.
9. **Discuss the question:** Roger could run but he chooses not to, why, in your opinion, doesn’t he?
10. How does Mrs. Jones know what Roger is thinking? Do you think she is right? Have you ever been able to tell what other people are thinking, how can you tell? Please bring one example. Write a paragraph or two explaining your answer.
11. Point out the logical parts of the story?
 - Distinguish the type of story and the types of characters. Speak on the methods of characterization.
 - What is the author’s attitude to the main characters?

- Does the narrator employ interior monologue to render the thoughts and feelings of the characters? Are the characters credible? Do they act consistently?
- State the conflict of the story. What main problem is the protagonist faced with? Is it a conflict with another individual? With society? Within himself? In the course of the story do the characters change as a result of their experience? Does the narrator sympathize with the characters?
- What functions does the setting have?
- Speak on the main idea of the text.
 - Is the title appropriate for the text? Prove it.
 - Does the title reflect the very point of the story?
 - How does the plot develop from the point of view of tempo?
- Does the title of the story indicate anything about the theme? How does the word choice and syntax contribute to the atmosphere?
- Is the general tone matter-of-fact, sentimental, moralizing, bitter, ironical, sarcastic?
- What attitude to life does the story express? What seems to be the relationship between the author, the narrator and the reader?

CRITICAL THINKING AND WRITING

Integrating

1. List 5 reasons why you think the boy tried to steal the purse. What do you think will happen next in the story?
2. Act out the scene – then change parts and act it out again. Which character do you prefer being and why? Write down your answer so that you can share it with the class and hand it in to the teacher.
3. **Role-play.** If you were the lady what would you do? Do you think the lady has any children? Why or why not?
4. Quotation: “It is characteristic of wisdom not to do desperate things.” Henri David Thoreau. What connection do you see between the quote and the story up until this point?
5. Mrs. Jones uses the word ‘contact’. Why do you think she chooses to specifically use this word? What else could she have said? (give at least two other options). Each student hands in their own paper at the end.
6. Write a list of what you think is reflected by Mrs. Jones asking the boy if he is hungry? Use your list to write one paragraph describing your perception of Mrs. Jones’ personality.
7. **Verbal Picture:** How is the picture related to the theme? (chart)

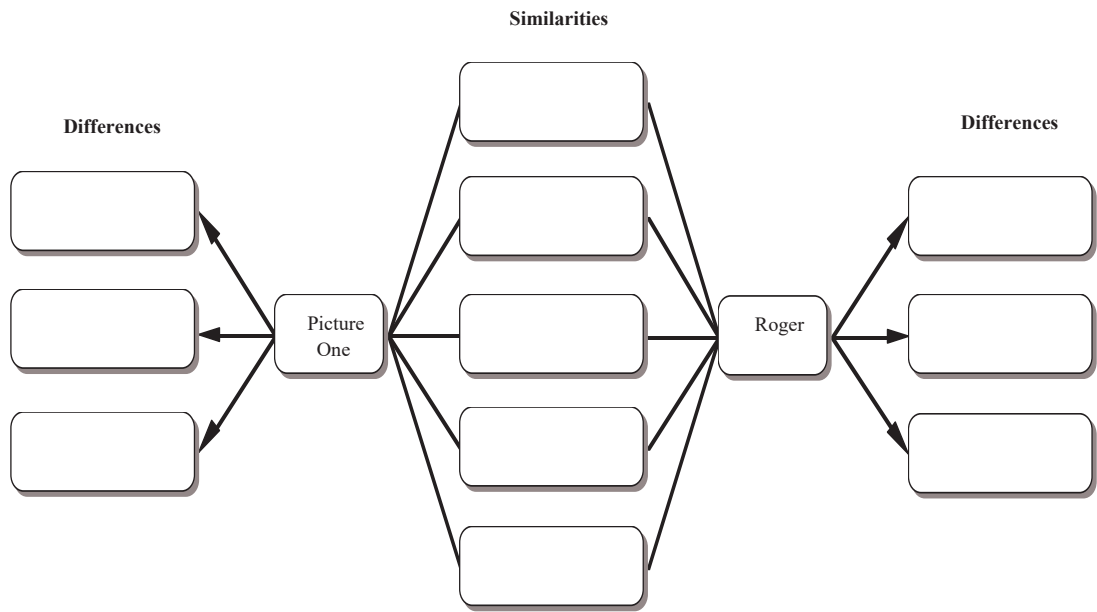


Task:

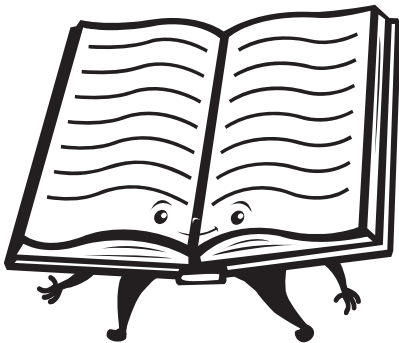
How does this picture relate to our theme of tough times/desperate measures?

You may use the chart to help you.

Your answer can be in any written form as long as your answer is clear. (poem, song, essay, chart).



8. If you were Roger would you run? Why? Write a diary entry from Roger’s point of view to explain/tell what you would do if you were Roger.
9. Quotation: “When times are tough, dare to be tougher.” - Steve Maraboli
Task: Discuss if Roger lives up to this quote. Then in pairs research people who were “tough” and write about them.
9. Brainstorm about tough people then choose one figure to research. Present the information by writing an interview you want to have with the person and fill in the answers as you feel they would answer them.
10. Act out the following scenes with a partner then switch roles:
 - a. Mrs. Jones: “I were young once and I wanted things I could not get *but I didn’t snatch people’s pocketbooks.*”
 - b. Mrs. Jones: “I were young once and I wanted things I could not get and I too have done things, too, which I would not tell you, son—neither tell God, if he didn’t already know.”



Which scene do you like better? What did you feel when you were Mrs. Jones in both a and b and what did you feel when you were Roger in both a and b?

11. What is your opinion about the kindness Mrs. Jones bestows upon Roger? Is it deserved or not? Why? In groups make up a slogan, saying, or motto, for your point of view.
12. Write about Roger and Mrs. Jones meeting in 5 years, accidentally on purpose.
13. Write a letter from either Roger or Mrs. Jones or vice versa after five years Students will have to peer edit it and fix before handing in.
14. Think in terms of our theme and give a specific

example to illustrate three out of each of the five ways. Explain what you learned about Roger in relation to our theme from this example.

15. Project

- a. Choose a scene from the story and depict it in any art form. (drawing, cartoon, clay, video, poster, pop up...) The project must be clearly labeled.
- b. Explain why you choose the scene and explain its significance to the story. The explanation must be in writing and handed in along with the project.

6. LOST IN THE POST

by A. Philips

1.

Arthur Ainslie worked in the Central Post-Office. Every night he stood in front of a long line of boxes and threw letters and postcards and small parcels into them. His work was not interesting, but he had to give his full attention to the address on each letter: if he put it into the wrong box, it would never reach the person whose name was on it. The work wasn't easy, but Arthur Ainslie didn't receive high pay or even good pay for it. Now, as his tired eyes fell on one letter after another, he stopped suddenly and carefully examined the letter he held in his hand. Yes, it was addressed to his wife; he was looking at his own name. For a whole minute he could not understand what he saw. Then his face became red and his eyes burned like fire; his mind and heart were full of angry thoughts and feelings.

The letter had come from Melbourne, in Australia, and Arthur Ainslie knew the man who had written the address. It was Dicky Soames; and Arthur hated him more than any man in the world. Six months ago, when he came home from work early in the morning, he had found the postman in front of his door; and the postman had given him a letter addressed to his wife that looked the same as this one. Arthur Ainslie had thrown the letter into the fire.

Adela, Arthur's wife, had never done anything to make him suspect either her or Dicky Soames. Arthur knew — Adela had told him honestly — that Dicky Soames had wanted to marry her. But though Adela had liked Dicky and enjoyed his conversation and even admired him as a person, she did not love him. And when at last she refused him, he had gone away to Australia to live with Adela's uncle. Dicky had gone there because Adela's uncle liked him and invited him to Australia whenever he came to visit Adela's parents in England.

Arthur Ainslie knew all this. And he knew that his wife kept their house beautifully clean, and made his food and washed his clothes and took good care of their child. But he could not believe, that there had never been anything stronger than friendship between Adela and Dicky. Yes, she had married him, Arthur. But what did she think of Dicky all these years, while he was thousands of miles away in that strange, wild continent? Dicky had never married, and Ainslie was afraid that some day he would come back to England and take Adela away from him.

These thoughts went through his mind night after night, as he, stood before his boxes in the Central Post-Office. They returned with greater strength now, as he looked at this second letter from Dicky Soames to his wife, Adela Ainslie. He decided that his wife must not see this letter, as she had not seen the first; he would take the letter and burn it.

Slowly, the hand that held the letter began to move to the right-hand pocket of his coat. Then it stopped. Something had frightened him, and he looked quickly round, and it was lucky that he did. The superintendent was standing behind him. Ainslie put the letter into its box and continued working.

From time to time as he worked, Ainslie looked behind him, to see if the superintendent was still watching him. He was. He moved here and there in the big room, but wherever he stood, he could see Ainslie clearly. Ainslie knew that the superintendent had seen what he was going to do with the letter.

Very soon, Ainslie lost any chance he had of putting the letter into his pocket. People came and took everything out of the boxes. They carried the parcels and letters to a long table at the end of the room, and arranged them for the postmen who would come for them in the morning. His chance was gone, but he *had* to get that letter, his wife must *not* see it. What could he do? Was it possible to come back into the office after everybody had left? The superintendent had the key: could he come in without a key? He continued throwing the letters into their boxes, but his mind was working faster than his hands. And suddenly he remembered — he remembered that one of his comrades had left something in his work jacket, that he had returned later and had climbed in through a window that didn't close well. It had been done once, and it could be done again. He knew that the window had not been fixed.

He did not worry about the superintendent now; he had something better to think of. He worked hard, to make the time pass more quickly.

At last, when the last letters and postcards were in their boxes, he wrote his name in the big book at the door, changed his coat and went out into the street. He went across the road and waited in the darkness until the last man had left. He watched as the superintendent closed the doors with his key. Then he left the place where he was hiding and ran quickly to the back of the building. It was easy to climb in through the window and he jumped down to the floor. He knew where the letter was: it took him only a minute or two to find it. He lit a match and was reading the address again, when suddenly it seemed to him that he heard a noise in the big room. He took a step back from the table.

"Who's there?" he asked quietly, but there was no answer. He waited in the darkness; he felt cold and his heart was beating stronger and faster. Quickly he lit another match and held the letter over it. When the paper began to burn, he threw it to the floor.

"Who's there?" he called more loudly, but again there was no answer. Ainslie ran to the window, climbed up and jumped down into the yard. But as soon as his feet touched the ground, he felt a strong hand on his arm. He tried to free himself, but the man said: "Stand still, Ainslie, it won't help you to fight with me. Stop that nonsense!" At the sound of his voice, the strength went out of Ainslie's arms. "Superintendent!" he said. "Yes," the superintendent said. "I knew about this window, and after I watched you this evening, I decided to come here to see if everything was all right. And I climbed up and saw you at the table. You were holding a letter in your hand. Now, if you can, you will explain what you are doing here."

Ainslie was ashamed to tell him the whole truth — that he suspected his wife and was afraid she did not love him enough.

"I went back to get a letter," he said at last.

"A letter? What letter?" the superintendent asked.

"I can't tell you, sir," Ainslie answered. "But the letter was very important to me. It ... it's a matter of honour, sir."

The older man shook his head. "Perhaps it's a matter of honour, as you say," he said. "But you had no right to take that letter, or even to be in this building after it was closed. It looks very bad, but I won't say anything to the police. But you can't work in the postal service after this. I'm sorry for your wife and child, but I must do my duty."

For a minute, Ainslie was speechless. Then he said: "Is there any, chance that I can come back to work — perhaps after a month or two? I've never done anything of this kind before, sir."

"I can give you no hope at all," the superintendent said coldly. He turned away, and Ainslie was left alone. He went home.

When he came into the room where his wife was waiting for him, she saw at once that something terrible had happened.

"What is it, dear?" she asked. "Tell me everything."

He told her what he had told the superintendent, and she heard him to the end.

"What was in the letter?" she asked.

2.

Ainslie had known she would ask that question, and all the way home he had thought of what he would answer.

"It was about those bookshelves that we wanted to sell," he said. "You remember Mr. Greaves, who came here to look at them last week. He said he wanted to think about it, and he would write to me. I saw the letter was from him, and I wanted to know his answer. You know, we need money..."

Adela looked at him with her serious grey eyes, and she saw that he wasn't telling the truth. But she said nothing. "And now there is, no hope that they will allow you to work in the Post-Office?" she asked.

"No hope at all," he answered. "The superintendent didn't believe me — it looks very bad. And now I don't know what we can do." I must think of you, and our child, our baby. Oh, Adela!"

Adela went to him and took his hand. "Don't worry," she said. "Perhaps it's not so bad as you think. Before you went to work in the Post-Office, you worked in that antique furniture shop. You know more about antique furniture than anybody in the whole city. We can buy and sell old furniture."

"But we can't open a shop without money," Arthur said. "Where will we get the furniture to sell?"

"My dear," Adela said. "We have some beautiful old furniture in this house. You were so clever — you bought it for almost nothing. We can sell it, and we'll have money to buy other antique furniture. We'll make this old house a shop, like the antique house in Manchester, and we'll live here with the things that we want to sell. I'll be in the shop, and you will travel and look for antiques in all the little towns. Oh, Arthur, we can do it, I'm sure we can! And you won't have to work at night. I'll be so happy!"

Now Arthur saw that she really loved him; he could not suspect her. "My dear!" he cried, really happy at last. "I'll show you what I can do. I'm glad I am out of the Post-Office; that is in the past. The future is ours!"

They began their new life full of hope, but it wasn't easy. Everything seemed to be against them at first. But at last things began to improve; more and more people came to their house to look at the antique furniture, and to buy.

One afternoon, when he came home, Ainslie found a round-faced man with bright blue eyes there. Adela and the man were having tea together. The man stood up and smiled. "Hello, Arthur," he said.

"It's Dicky Soames!" Ainslie cried. "When did you come to England? How long have you been here?"

"Two hours," the other said. "Your wife has told me how your life has changed."

"I hope the story was interesting," Arthur said.

Dicky Soames laughed. "I'm afraid I have talked much more than Adela," he said. "I had to speak to Adela about very serious things.

Adela looked at her husband. "Uncle Tom has died," she explained. "And he left his money to Dicky. How much money was there, Dicky?"

"Thirty thousand pounds," Dicky said.

"I'm sorry about Uncle Tom," Arthur said. "But I'm very glad for you. You're lucky, Dick. Isn't he lucky, Adela?"

His wife turned to Dicky: "Tell Arthur the rest of the story," she said.

But Dicky didn't begin his story at once. He looked down at the floor and then out of the window. He began to speak and stopped. Then he began again. "He left Adela five hundred," he said at last.

"Wonderful!" Ainslie cried. "You don't know what five hundred pounds means to us!"

But the visitor didn't smile and he didn't look at Ainslie. At last Ainslie noticed it.

"What's the matter, Dick?" he asked.

"You see," Dicky answered. "The old man had more than sixty thousand pounds, and he wanted Adela to have half the money. But in his last illness, he wasn't quite ... he changed very much. He was angry, because Adela didn't answer his two letters. I wrote the letters for him, because he couldn't hold a pen. And before he died, he decided to leave her money to a hospital. I tried to explain to him that perhaps she never received the letters, but he didn't want to listen. He was sure she had simply forgotten him."

He stopped talking and looked at Ainslie, but Ainslie was looking at his wife. His face was as white as paper, and Dicky Soames began to suspect that there was something wrong. "It's strange about those two letters," he said slowly. "I have thought about them on the trip all the way here from Australia. Adela, what do you think happened to them?"

Adela Ainslie stood up and went to her husband. Then she looked at Dicky Soames and her eyes showed that she was ready for battle. "There is nothing to think about," she said. "It is quite clear what happened to the letters. They were lost. They were lost in the post!"

THINKING ABOUT THE SELECTION

Recalling

1. Give the summary of the story.
2. Why was Arthur afraid of Dicky's letters?
3. What made Arthur think that Dicky loved Adela?
4. Why did Dicky come to England?
5. Find some proofs that Adela loved her husband.
6. How did Arthur lose his job?
7. What did Arthur tell his wife about the letter?
8. Speak about Arthur's punishment and the contents of the letter.

Interpreting

1. Point out the logical parts of the story?
2. Distinguish the type of story and the types of characters. Speak on the methods of characterization.
3. What is the author's attitude to the main characters?
4. Does the narrator employ interior monologue to render the thoughts and feelings of the characters? Are the characters credible? Do they act consistently?
5. State the conflict of the story. What main problem is the protagonist faced with? Is it a conflict with another individual? With society? Within himself? In the course of the story do the characters change as a result of their experience? Does the narrator sympathize with the characters?
6. What functions does the setting have?
7. Speak on the main idea of the text.
 - Is the title appropriate for the text? Prove it.
 - Does the title reflect the very point of the story?
 - How does the plot develop from the point of view of tempo?
8. Does the title of the story indicate anything about the theme? How does the word choice and syntax contribute to the atmosphere?
9. Is the general tone matter-of-fact, sentimental, moralizing, bitter, ironical, sarcastic?
10. What attitude to life does the story express? What seems to be the relationship between the author, the narrator and the reader?

CRITICAL THINKING AND WRITING

Integrating

1. If you were in Arthur's place would you destroy the letter?
2. How would you react if you were Adela?
3. Choose a proverb which illustrates the story and comment on it.
4. Write another end of the story.

7. The ESCAPE by W. S. Maugham

I have always been convinced that if a woman once made up her mind to marry a man nothing but instant flight could save him. Not always that; for once a friend of mine., seeing the inevitable loom menacingly before him, took ship from a certain port (with a toothbrush for all his luggage, so conscious was he of his danger and the necessity for immediate action) and spent a year travelling round the world; but when, thinking himself safe (women are fickle, he said, and in twelve months she will have forgotten all about



me), he landed at the selfsame port the first person he saw gaily waving to him from the quay was the little lady from whom he had fled. I have only once known a man who in such circumstances managed to extricate himself. His name was Roger Charing. He was no longer young when he fell in love with Ruth Barlow and he had had sufficient experience to make him careful; but Ruth Barlow had a gift (or should I call it a, quality?) that renders most men defenseless, and it was this that dispossessed Roger of his common sense, his prudence and his worldly wisdom. He went down like a row of ninepins. This was the gift of pathos. Mrs. Barlow, for she was twice a widow, had splendid dark eyes and they were the most moving I ever saw; they seemed to be ever on the point of filling with tears; they suggested that the world was too much for her, and you felt that, poor dear, her sufferings had been more than anyone should be asked to bear. If, like Roger Charing, you were a strong, hefty fellow with plenty of money, it was almost inevitable that you should say to yourself: I must stand between the hazards of life and this helpless little thing, or, how wonderful it would be to take the sadness out of those big and lovely eyes! I gathered from Roger that everyone had treated Mrs. Barlow very badly. She was apparently one of those unfortunate persons with whom nothing by any chance goes right. If she married a husband, he beat her; if she employed a broker, he cheated her; if she engaged a cook she drank. She never had a little lamb but it was sure to die.

When Roger told me that he had at last persuaded her to marry him, I wished him joy.

"I hope you'll be good friends," he said. "She's a little afraid of you, you know; she thinks you're callous.

"Upon my word I don't know why she should think that."

"You do like her, don't you?"

"Very much."

"She's had a rotten time, poor dear. I feel so dreadfully sorry for her."

"Yes," I said.

I couldn't say less. I knew she was stupid and I thought she was scheming. My own belief was that she was as hard as nails.

The first time I met her we had played bridge together and when she was my partner, she twice trumped my best card. I behaved like an angel, but I confess that I thought if the tears were going to well up into anybody's eyes they should have been mine rather than hers. And when, having by the end of the evening lost a good deal of money to me, she said she would send me a cheque and never did, I could not but think that I and not she should have worn a pathetic expression when next we met.

Roger introduced her to his friends. He gave her lovely jewels. He took her here, there, and everywhere. Their marriage was announced for the immediate future. Roger was very happy. He was committing a good action and at the same time doing something he had very much a mind to. It is an uncommon situation and it is not surprising if he was a trifle more pleased with himself than was altogether becoming.

Then, on a sudden, he fell out of love. I do not know why. It could hardly have been that he grew tired of her conversation, for she had never had any conversation. Perhaps it was merely that this pathetic look of hers ceased to wring his heart-strings. His eyes were opened and he was once more the shrewd man of the world he had been. He became acutely conscious that Ruth Barlow had made up her mind to marry him and he swore a solemn oath that nothing would induce him to marry Ruth Barlow. But he was in a quandary. Now that he was in possession of his senses, he saw with clearness the sort of woman he had to deal with and he was aware that, if he asked her to release him, she would (in her appealing way) assess her wounded feelings at an immoderately high figure.³ Besides, it is always awkward for a man to jilt a woman. People are apt to think he has behaved badly.

Roger kept his own counsel. He gave neither byword nor gesture an indication that his feelings towards Ruth Barlow had changed. He remained attentive to all her wishes; he took her to dine at restaurants, they went to the play together, he sent her flowers; he was sympathetic and charming. They had made up their minds that they would be married as soon as they found a house that suited them, for he lived in chambers and she in furnished rooms; and they set about looking at desirable residences. The agents sent Roger orders to view and he took Ruth to see a number of houses. It was very hard to find anything that was quite satisfactory. Roger applied to more agents. They visited house after house. They went over them thoroughly, examining them from the cellars in the basement to the attics under the roof. Sometimes they were too large and sometimes they were too small, sometimes they were too far from the center of things and sometimes they were too close; sometimes they were too expensive and sometimes they wanted too many repairs; sometimes they were too stuffy and sometimes they were too airy; sometimes they were too dark and sometimes they were too bleak. Roger always found a fault that made the house unsuitable. Of course, he was hard to please; he could not bear to ask his dear Ruth to live in any but the perfect house, and the perfect house wanted finding. House-hunting is a tiring and a tiresome business and presently Ruth began to grow peevish. Roger begged her to have patience; somewhere, surely, existed the very house they were looking for, and it only needed a little perseverance and they would find it. They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens. Ruth was exhausted and more than once lost her temper.

"If you don't find a house soon," she said, "I shall have to reconsider my position. Why, if you go on like this we shan't be married for years."

"Don't say that," he answered. "I beseech you to have patience. I've just received some entirely new lists from agents I've only just heard of. There must be at least sixty houses on them."

They set out on the chase again. They looked at more houses and more houses. For two years they looked at houses. Ruth grew silent and scornful: her pathetic, beautiful eyes acquired an expression that was almost sullen. There are limits to human endurance. Mrs. Barlow had the patience of an angel, but at last she revolted.

"Do you want to marry me or do you not?" she asked him.

There was an unaccustomed hardness in her voice, but it did not affect the gentleness of his reply.

"Of course, I do. We'll be married the very moment we find a house. By the way I've just heard of something that might suit us."

"I don't feel well enough to look at any more houses just yet."

"Poor dear, I was afraid you were looking rather tired."

Ruth Barlow took to her bed. She would not see Roger and he had to content himself with calling at her lodgings to enquire and sending her flowers. He was as ever assiduous and gallant. Every day he wrote and told her that he had heard of another house for them to look at. A week passed and then he received the following letter:

Roger,

I do not think you really love me. I have found someone who is anxious to take care of me and I am going to be married to him today.

Ruth.

He sent back his reply by special messenger:

Ruth,

Your news shatters me. I shall never get over the blow, but of course your happiness must be my first consideration. I send you herewith seven orders to view; they arrived by this morning's post and I am quite sure you will find among them a house that will exactly suit you.

Roger.

THINKING ABOUT THE SELECTION

Recalling

1. What kind of woman was Ruth Barlow? Was she really in love with Roger?
2. Why did she make up her mind to marry him?
3. Was Roger in love with Ruth? Was it a serious and a profound feeling?
4. What kind of man was Roger? How do his flat-chase tactics characterize him?
5. How should he have behaved?

Word Combinations and Phrases

To be as hard as nails
To have (very much) a mind to do smth.
To fall out of love
To keep one's own counsel
To be apt to do smth.
To want finding (washing, a good beating, etc.)
To take to one's bed to be one's first consideration

1. a) What is the relation of the opening passage of the story (ending "... from whom he had fled") to the main plot? Comment on the syntax of the second sentence ("Not always that;"); justify its length.
- b) What would be lost if the sentence "but Ruth Barlow had a 'gift' (or should I call it a 'quality'? That renders most men defenseless" were written "but Ruth Barlow had a 'quality' that renders most men defenseless..."? What does the device of contrasting 'quality' to 'gift' aim at?
- c) Select from the first paragraph words and phrases characterizing Ruth Barlow. What is the attitude implied? What method of characterization is used here? Point out clichés. Why does the author use them? How do they color Roger's attachment to Ruth?
- d) Establish the conflict. Distinguish its type.
- e) Analyze the rhythm in the sentence beginning "If she married a husband..." and the effect achieved. Indicate the stylistic devices in "She never had a little lamb but it was sure to die".

- f) What method (or methods) of characterization is used in the fragment beginning "I couldn't say less...", ending "...when next we met"? Is this description of Ruth in full accord with the one given in the first paragraph? If not, what is the reason? Explain "as hard as nails".
- g) Exemplify the author's use of vivid epithets in the character of Ruth Barlow. Which features of hers do they accentuate?
- h) Point out instances of irony. (Is it irony or humor? Prove your point.)
- i) What is the purpose of the parenthesis in "...she would (in her appealing way) assess her wounded feelings..."?
- j) Comment on the sentence structure in "Sometimes they were too large...". What is the effect achieved?
- k) Exemplify the use of metaphors, similes and repetition. Comment on their effect.
- l) Indicate the variety of the sentences and the rhythmic effects achieved.
- m) Point out the climax of the story. Comment on the methods used for heightening the tension in the passages leading to the climax.
- n) Whose side do you take in the conflict: Ruth's or Roger's? Isn't there anything to be said in Ruth's defence?

2. *Paraphrase the following sentences using the word combinations and phrases:*

1. Conflict almost tore her apart. She was not sure whether she should have the heart to talk with them or keep her plans secret. 2. Before she has a special check on her heart and general condition, we must take care of her. We should think about her health in the first place. 3. He had drive and energy... Besides, he could be pitiless, so Johnson thought he was the right man to run his business. 4. I doubt if my opinion will have enough weight. As a rule, youngsters disregard the advice of adults. 5. She could hardly hold her temper in check. She wished to say very unladylike things to him. 6. For some reasons of his own he held back some information and kept his plans secret. 7. Your dress is stained. It needs to be cleaned.

3. *Write sentences of your own using the given list of word combinations and phrases*

CRITICAL THINKING AND WRITING

Integrating

1. *Discuss the following with your partner:*

- Was Roger really in love with Ruth Barlow or was he only committing a good action?
- Comment on Roger Charing's plan. Do you find it interesting?
- Was Roger a good psychologist? Prove it by the facts from the story.
- Follow through the text how the author shows his attitude to the main characters.

2. *Retell the story of Roger's "narrow escape" using your active vocabulary, word combinations, phrases and patterns:*

- a) as Ruth Barlow sees it: she is, certainly, bewildered and even indignant; use proper intonation means to convey her attitude to Roger and his conduct;
- b) as Roger tells it to a friend of his in a confidential way; he is greatly relieved; express his attitude by using proper intonation means;

- c) from the point of view of the lady next door to Ruth Barlow's who pretends to sympathize with Ruth and disapprove of Roger's behaviour, but, in fact, hugely enjoys the situation; use adequate intonation patterns to convey her attitudes.

3. *Reread the text to comment on the language style:*

- a) In what way does the story begin? Is the reader's interest awakened at once? If so, how does the author achieve it?
- b) What is gained by telling the story in the first person? From whose point of view is it told? Point out the passages reflecting the narrator's attitude, Roger's and the author's. Is the author detached in his attitude to Ruth? Prove your point.
- c) Is the plot an important feature of the story? Indicate briefly the stages by which the narrative is unfolded.
- d) Does the story end as the reader expects? Point out passages aiming at suspense.
- e) Is the title appropriate? Does it reflect the point of the story?
- f) What is the social significance of the story?

1. *What words and phrases give atmosphere to the story in descriptions of human appearance, characters, human relations? (Make up lists).*

Human appearance	Characters	Human relations

5. **Do you regard "The Escape" as a typical specimen of Somerset Maugham's prose?**

6. **Communicative situation:** Write about the events of the story in dialogues as they would be treated by:

- Ruth Barlow and a lady friend of hers:
- Roger and the narrator of the story. Use proper intonation means in the stimuli and responses to convey proper attitudes.

8. ELIAS
(fairy-tale)

There once lived, in the Government of Ufa, a Bashkir named Elias. His father, who died a year after he had found his son a wife, did not leave him much property. Elias then had only seven mares, two cows, and about a score of sheep. He was a good manager however, and soon began to acquire more. He and his wife worked from morn till night; rising earlier than others and going later to bed; and his possessions increased year by year. Living in this way, Elias little by little acquired great wealth. At the end of thirty-five years he had 200 horses, 150 heads of cattle, and 1,200 sheep. Hired laborers tended his flocks and herds, and hired women milked his mares and cows, and made kumiss, butter, and cheese. Elias had abundance of everything, and everyone in the district envied him. They said of him:

"Elias is a fortunate man: he has plenty of everything. This world must be a pleasant place for him. "

People of position heard of Elias and sought his acquaintance. Visitors came to him from afar; and he welcomed every one, and gave them food and drink. Whoever might come, there was always kumiss, tea, sherbet, and mutton to set before them. Whenever visitors arrived a sheep would be killed, or sometimes two; and if many guests came, he would even slaughter a mare for them.

Elias had three children: two sons and a daughter; and he married them all off. While he was poor, his sons worked with him and looked after the flocks and herds themselves; but when he grew rich, they got spoiled, and one of them took to drink. The elder was killed in a brawl; and the younger, who had married a self-willed woman, ceased to obey his father, and they could not live together anymore.

So, they parted, and Elias gave his son a house and some of the cattle, and this diminished his wealth. Soon after that, a disease broke out among Elias's sheep, and many died. Then followed a bad harvest, and the hay crop failed, and many cattle died that winter. Then to Kirghiz captured his best herd of horses; and Elias's property dwindled away. It became smaller and smaller, while at the same time his strength grew less; till, by the time he was seventy years old, he had begun to sell his furs, carpets, saddles, and tents. At last he had to part with his remaining cattle, and found himself face-to-face with want. Before he knew how it had happened, he had lost everything, and in their old age he and his wife had to go into service. Elias had nothing left, except the clothes on his back, a fur cloak, a cup, his indoor shoes and overshoes, and his wife, Sham- Shemagi, who also by this time was old. The son who had parted from him had gone into a far country, and his daughter was dead, so that there was no one to help the old couple.

Their neighbor, Muhammad-Shah, took pity on them. Muhammad-Shah was neither rich nor poor, but lived comfortably, and was a good man. He remembered Elias's hospitality, and, pitying him, said:

"Come and live with me, Elias, you and your old woman. In summer you can work in my melon garden as much as your strength allows, and in winter feed my cattle; and Sham-Shemagi shall milk my mares and make kumiss. I will feed and clothe you both. When you need anything, tell me, and you shall have it."

Elias thanked his neighbor, and he and his wife took service with Muhammad-Shah as laborers. At first the position seemed hard to them, but they got used to it, and lived on, working as much as their strength allowed.

Muhammad-Shah found it was to his advantage to keep such people, because, having been masters themselves, they knew how to manage and were not lazy, but did all the work they could. Yet it grieved Muhammad-Shah to see people brought so low who had been of such high standing.

It happened once that some of Muhammad-Shah's relatives came from a great distance to visit him, and a Mullah came too. Muhammad-Shah told Elias to catch a sheep and kill it. Elias skinned the sheep and boiled it, and sent it in to the guests. The guests ate the mutton, had some tea, and then began drinking kumiss. As they were sitting with their host on down cushions on a carpet, conversing and sipping kumiss from their cups, Elias, having finished his work, passed by the open door. Muhammad-Shah, seeing him pass, said to one of the guests:

"Did you notice that old man who passed just now?"

„Yes", said the visitor, "what is there remarkable about him?" "Only this—that he was once the richest man among us, replied the host. "His name is Elias. You may have heard of him." "Of course, I have heard of him," the guest answered. "I never saw him before, but his fame has spread far and wide."

"Yes, and now he has nothing left," said Muhammad-Shah, "and he lives with me as my laborer, and his old woman is here too —she milks the mares."

The guest was astonished: he clicked with his tongue, shook his head, and said:

"Fortune turns like a wheel. One man it lifts, another it sets down! Does not the old man grieve over all he has lost?"

"Who can tell? He lives quietly and peacefully, and works well."

"May I speak to him?" asked the guest. "I should like to ask him about his life."

"Why not?" replied the master, and he called from the kubitka in which they were sitting:

"Babay" (which in the Bashkir tongue means "Grandfather"), "come in and have a cup of kumiss with us, and call your wife here also."

Elias entered with his wife; and after exchanging greetings with his master and the guests, he repeated a prayer and seated himself near the door. His wife passed in behind the curtain and sat down with her mistress.

A cup of kumiss was handed to Elias; he wished the guests and his master good health, bowed, drank a little, and put down the cup.

"Well, Daddy," said the guest who had wished to speak to him, "I suppose you feel rather sad at the sight of us. It must remind you of your former prosperity and of your present sorrows."

Elias smiled, and said:

"If I were to tell you what is happiness and what is misfortune, you would not believe me. You had better ask my wife. She is a woman, and what is in her heart is on her tongue. She will tell you the whole truth."

The guest turned toward the curtain.

"Well, Granny," he cried, "tell me how your former happiness compares with your present misfortune."

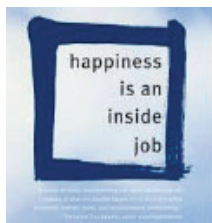
And Sham-Shemagi answered from behind the curtain:

"This is what I think about it: My old man and I lived for fifty years seeking happiness and not finding it; and it is only now, these last two years, since we had nothing left and have lived as laborers, that we have found real happiness, and we wish for nothing better than our present lot.

The guests were astonished, and so was the master, he even rose and drew the curtain back, so as to see the old woman's face. There she stood with her arms folded, looking at her old husband, and smiling; and he smiled back at her. The old woman went on:

"I speak the truth and do not just. For half a century we sought for happiness, and as long as we were rich we never found it. Now that we have nothing left and have taken service as laborers, we have found such happiness that we want nothing better.

"But in what does your happiness consist?" asked the guest. "Why, in this," she replied "when we were rich, my husband and I had so many cares that we had no time to talk to one another, or to think of our souls, or to pray to God. Now we had visitors, and had to



consider what food to set before them, and what presents to give them, lest they should speak ill of us. When they left, we had to look after our laborers, who were always trying to shirk work and get the best food, while we wanted to get all we could out of them. So, we sinned. Then we were in fear lest a wolf should kill a foal or a calf, or thieves steal our horses. We lay awake at night worrying lest ewes should overlie their lambs, and we got up again and again to see that all was well. One thing attended to, another care would spring up: how, for instance, to get enough fodder for the winter. And besides that, my old man and I used to disagree. He would say we must do so and so, and I would differ from him; and then we disputed—sinning again. So, we passed from one trouble to another, from one sin to another, and found no happiness."

"Well, and now?"

"Now, when my husband and I wake the morning we always have a loving word for one another, and we live peacefully having nothing to quarrel about. We have no care but how best to serve our master. We work as much as our strength allows, and do it with a will, that our master may not lose, but profit by us. When we come in, dinner or supper is ready and there is kumiss to drink. We have fuel to burn when it is cold, and we have our fur cloak. And we have time to talk, time to think of our souls, and time to pray. For fifty years we sought happiness, but only now at last have we found it."

The guests laughed.

But Elias said:

"Do not laugh, friends. It is not a matter for jesting—it is the truth of life. We also were foolish at first and wept at the loss of our wealth; but now God has shown us the truth, and we tell it, not for our own consolation, but for your good."

And the Mullah said:

"That is a wise speech. Elias has spoken the exact truth. The same is said in Holy Writ."

And the guests ceased laughing and became thoughtful.

THINKING ABOUT THE SELECTION

Recalling

1. Explain the meaning of the following words.

Kumiss	mistress	to dwindle away
Sherbet	to sin	abundance
Brawl	fur cloak	flock
Slaughter	happiness	herd

2. Match the parts of sentences on the left with their complementations on the right.

- | | |
|--|--------------------------------------|
| a. She is a woman and what is in heart | 1. we have found such happiness. |
| b. Now that we have nothing left | 2. when it is cold. |
| c. We have no care | 3. is on her tongue |
| d. We have fuel to burn | 4. but how best to serve our master. |

3. Use the dictionary to find a word that could replace the italicized word or phrase. Then find a word that is opposite in meaning.

1. Their neighbour *took pity* on them.

Synonym;-----

Antonym: - - - -

2. He was *a good* manager however, and soon began to acquire more.

Synonym: - - - -

Antonym: - - - -

3. The son who had *parted* from him had gone into a far country.

Synonym - - - - -

Antonym; - - - - -

4. A disease *broke out* among Elias's sheep, and many died.

Synonym; - - - - -

Antonym; - - - - -

4. Act as an interpreter using the new words.

1. Noi ne temeam ca hoții să nu ne fure caii noștri.

2. Ei lucrează cât le permit puterile.

3. Oaspeții au încetat să mănânce.

4. Adevărul e scris in cartea sfintă.

5. Acum noi avem oaspeți și trebuie să ne gândim ce mîncare să le oferim ca să nu ne vorbească de rău.

6. El obișnuia să spună ce trebuia să facem si eu nu eram de acord, apoi ne certam păcătuind din nou.

7. Probabil ai auzit vorbind de el.

8. Băiatul a fost ucis in timpul unei certe.

9. Nu pot găsi turma de oi, nici cireada de vaci.

10. De fiecare dată cînd avea oaspeți Elias obișnuia să taie o iapă.

5. Give the summary of the short story.

Interpreting

1. How did Elias become rich?

2. Describe the way he got poor.

3. Who helped Elias when he got ruined?

4. Was Elias' wife pleased with her way of living?

5. What truth did Elias tell the guests?

6. Why were the guests thoughtful when they learnt the truth?

7. Why were the guests so interested in Elias' life?

10. Point out the logical parts of the story?

- Distinguish the type of story and the types of characters. Speak on the methods of characterization.
- What is the author's attitude to the main characters?
- Does the narrator employ interior monologue to render the thoughts and feelings of the characters? Are the characters credible? Do they act consistently?
- State the conflict of the story. What main problem is the protagonist faced with? Is it a conflict with another individual? With society? Within himself? In the course of the story do the characters change as a result of their experience? Does the narrator sympathize with the characters?

- What functions does the setting have?
- Speak on the main idea of the text.
- Is the title appropriate for the text? Prove it.
- Does the title reflect the very point of the story
- How does the plot develop from the point of view of tempo?
- Does the title of the story indicate anything about the theme? How does the word choice and syntax contribute to the atmosphere?
- Is the general tone matter-of-fact, sentimental, moralizing, bitter, ironical, sarcastic?
- What attitude to life does the story express? What seems to be the relationship between the author, the narrator and the reader?

CRITICAL THINKING AND WRITING

Integrating

- Do you agree with Elias' happiness?
- Why do riches make people famous?
- Do youngsters think at their soul? What does a soul need?
- Write down your ideas on the proverb which suits the story:
 - Fortune turns like a wheel. One man it lifts, another it sets down.
 - Money doesn't bring happiness.
 - Other times, other manners.

9. THE ANT AND THE GRASSHOPPER

by W. S. Maugham

When I was a very small boy, I was made to learn by heart certain of the fables of La Fontaine, and the moral of each was carefully explained to me. Among those I learnt was *The Ant and The Grasshopper*, which is devised to bring home to the young the useful lesson that in an imperfect world industry is rewarded and giddiness punished. In this admirable fable (I apologize for telling something which everyone is politely, but inexactly, supposed to know) the ant spends a laborious summer gathering its winter store, while the grasshopper sits on a blade of grass singing to the sun. Winter comes and the ant is comfortably provided for, but the grasshopper has an empty larder: he goes to the ant and begs for a little food. Then the ant gives him her classic answer:

'What were you doing in the summer time?'

'Saving your presence, I sang, I sang all day, all night.'

'You sang. Why, then go and dance.'

I do not ascribe it to perversity on my part, but rather to the inconsequence of childhood, which is deficient in moral sense, that I could never quite reconcile myself to the lesson. My sympathies were with the grasshopper and for some time I never saw an ant without putting my foot on it. In this summary (and as I have discovered since, entirely human) fashion I sought to express my disapproval of prudence and common sense.



I could not help thinking of this fable when the other day I saw George Ramsay lurching by himself in a restaurant. I never saw anyone wear an expression of such deep gloom. He was staring into space. He looked as though the burden of the whole world sat on his shoulders. I was sorry for him: I suspected at once that his unfortunate brother had been causing trouble again. I went up to him and held out my hand.

I suppose every family has a black sheep. Tom had been a sore trial to his for twenty years. He had begun life decently enough: he went into business, married, and had two children. The Ramsays were perfectly respectable people and there was every reason to suppose that Tom Ramsay would have a useful and honourable career. But one day, without warning, he announced that he didn't like work and that he wasn't suited for marriage. He wanted to enjoy himself. He would listen to no expostulations. He left his wife and his office. He had a little money and he spent two happy years in the various capitals of Europe. Rumours of his doings reached his relations from time to time and they were profoundly shocked. He certainly had a very good time. They shook their heads and asked what would happen when his money was spent. They soon found out: he borrowed. He was charming and unscrupulous. I have never met anyone to whom it was more difficult to refuse a loan. He made a steady income from his friends and he made friends easily. But he always said that the money you spent on necessities was boring; the money that was amusing to spend was the money you spent on luxuries. For this he depended on his brother George. He did not waste his charm on him. George was a serious man and insensible to such enticements. George was respectable. Once or twice he fell to Tom's promises of amendment and gave him considerable sums in order that he might make a fresh start. On these Tom bought a motor-car and some very nice jewellery. But when circumstances forced George to realize that his brother would never settle down and he washed his hands of him, Tom, without a qualm, began to blackmail him. It was not very nice for a respectable lawyer to find his brother shaking cocktails behind the bar of his favourite restaurant or to see him waiting on the box-seat of a taxi outside his club. Tom said that to serve in a bar or to drive a taxi was a perfectly decent occupation, but if George could oblige him with a couple of hundred pounds, he didn't mind for the honour of the family giving it up. George paid.

Once Tom nearly went to prison. George was terribly upset. He went into the whole discreditable affair. Really Tom had gone too far. He had been wild, thoughtless, and selfish, but he had never before done anything dishonest, by which George meant illegal; and if he were prosecuted, he would assuredly be convicted. But you cannot allow your only brother to go to gaol. The man Tom had cheated, a man called Cronshaw, was vindictive. He was determined to take the matter into court; he said Tom was a scoundrel and should be punished. It cost George an infinite deal of trouble and five hundred pounds to settle the affair. I have never seen him in such a rage as when he heard that Tom and Cronshaw had gone off together to Monte Carlo the moment they cashed the cheque. They spent a happy month there.

For twenty years Tom raced and gambled, philandered with the prettiest girls, danced, ate in the most expensive restaurants, and dressed beautifully. He always looked as if he had just stepped out of a bandbox. Though he was forty-six you would never have taken him for more than thirty-five. He was a most amusing companion and though you knew he was perfectly worthless you could not but enjoy his society. He had high spirits, an unfailing gaiety, and incredible charm. I never grudged the contributions he regularly levied on me for the necessities of his existence. I

never lent him fifty pounds without feeling that I was in his debt. Tom Ramsay knew everyone and everyone knew Tom Ramsay. You could not approve of him, but you could not help liking him.

Poor George, only a year older than his scapegrace brother, looked sixty. He had never taken more than a fortnight's holiday in the year for a quarter of a century. He was in his office every morning at nine-thirty and never left it till six. He was honest, industrious, and worthy. He had a good wife, to whom he had never been unfaithful even in thought, and four daughters to whom he was the best of fathers. He made a point of saving a third of his income and his plan was to retire at fifty-five to a little house in the country where he proposed to cultivate his garden and play golf. His life was blameless. He was glad that he was growing old because Tom was growing old too. He rubbed his hands and said:

'It was all very well when Tom was young and good-looking, but he's only a year younger than I am. In four years, he'll be fifty. He won't find life so easy then. I shall have thirty thousand pounds by the time I'm fifty. For twenty-five years I've said that Tom would end in the gutter. And we shall see how he likes that. We shall see if it really pays best to work or be idle.'

Poor George! I sympathized with him. I wondered now as I sat down beside him what infamous thing Tom had done. George was evidently very much upset.

'Do you know what's happened now?' he asked me.

I was prepared for the worst. I wondered if Tom had got into the hands of the police at last. George could hardly bring himself to speak.

'You're not going to deny that all my life I've been hardworking, decent, respectable, and straightforward. After a life of industry and thrift I can look forward to retiring on a small income in gilt-edged securities. I've always done my duty in that state of life in which it has pleased Providence to place me.'

'True.'

'And you can't deny that Tom has been an idle, worthless, dissolute, and dishonourable rogue. If there were any justice he'd be in the workhouse.'

'True.'

George grew red in the face.

'A few weeks ago, he became engaged to a woman old enough to be his mother. And now she's died and left him everything she had. Half a million pounds, a yacht, a house in London, and a house in the country.'

George Ramsay beat his clenched fist on the table.

'It's not fair, I tell you, it's not fair. Damn it, it's not fair.'

I could not help it. I burst into a shout of laughter as I looked at George's wrathful face, I rolled in my chair, I very nearly fell on the floor. George never forgave me. But Tom often asks me to excellent dinners in his charming house in Mayfair, and if he occasionally borrows a trifle from me, that is merely from force of habit. It is never more than a sovereign.

THINKING ABOUT THE SELECTION

Recalling

1. Give the definitions to the following words:

To devise, giddiness, laborious, larder, ascribe, perversity, inconsequence, deficient, reconcile, sought, prudence, burden, hilarious, chuck, trial, expostulations, rumour, unscrupulous, steady, enticements, amendment, qualm, discreditable, affair, prosecute.

2. How do you understand the expression "a black sheep"? Why is it applied to Tom?

3. What was the “decent” beginning of Tom’s life?
4. Give a short sketch of the Ramsay family.
5. What did Tom announce one day?
6. What was the point of his life according to his words?
7. How did he spend his time?
8. Why did George give Tom considerable sums of money not once?
9. What did Tom do with the money?
10. In what way and why did Tom blackmail his brother?

Interpreting

- a) Describe Tom at the age of forty-six.
- b) Was his brother much older than Tom? Describe his way of life.
- c) Why was George glad that he was growing older? What were his plans?
- d) What news did George break to the author?
- e) What was the author’s reaction?

2. Agree or disagree with the following statements. Say what is not right in the false sentences.

1. George Ramsay was a decent lawyer respected by his colleagues and acquaintances.
2. Tom Ramsay was a black sheep in his family.
3. George Ramsay made a steady income from his friends and he made friends easily.
4. Once or twice George fell to Tom's promises of amendment and gave him considerable sums in order that he might make a fresh start. On these Tom bought two motorcars and some very nice jewellery.
5. Tom said that to serve in a bar or to drive a taxi was a perfectly decent occupation.
6. For ten years Tom raced and gambled, danced, ate in the most expensive restaurants, and dressed beautifully.
7. The author sympathized with George Ramsay.
8. The author burst into a shout of laughter as he looked at George's wrathful face, he rolled in his chair; he very nearly fell on the floor.
9. A few weeks ago Tom became engaged to a woman young enough to be his daughter.
10. Tom often asked the author to excellent dinners in his charming house in Mayfair, and if Tom occasionally borrows a trifle from him, that is merely from force of habit. It is never more than a sovereign.

3. Complete the following sentences.

- When I was a very small boy, I was made to learn by heart certain of the fables of La Fontaine...
- My sympathies were with the grasshopper and for some time I never saw an ant without...
- The Ramsays were perfectly respectable people and there was every reason to suppose that Tom Ramsay...
- He left his wife and his office. He had a little money and...

- They shook their heads and asked what would happen when his money was spent. They soon found out...
- Tom always looked as if he had just stepped out of a bandbox. Though he was forty-six you would never have taken him for....
- The man Tom had cheated, a man called Crenshaw, was vindictive. He was determined to....
- Poor George, only a year older than his scapegrace brother, looked sixty. He had never taken more than...
- “A few weeks ago, he became engaged to a woman old enough to be his mother. And now she's died and left him everything she had.....
- George Ramsay beat his....

4. Prove that:

1. The author could not help thinking of the fable when the other day he saw George Ramsay lunching by himself in a restaurant.
2. George Ramsay wore an expression of deep gloom.
3. Tom had been a sore trial for twenty years.
4. He had begun life decently enough.
5. Tom blackmailed his decent brother.
6. Poor George, only a year older than his scapegrace brother, looked sixty.
7. George made a point of saving a third of his income and his plan was to retire at fifty-five to a little house in the country where he proposed to cultivate his garden and play golf.
8. George was always responsible for his brother.
9. Tom was much luckier and his charm was irresistible.
10. This story cannot be called a reminder of unconditional love.

CRITICAL THINKING

Integrating

1. Why does the author make such an introduction to the story? Who is the “ant” and who is the “grasshopper” in the story? Give your grounds.
2. When the author was a small boy and heard the fable for the first time his sympathies were with the grasshopper. Did he remain stick to his sympathies throughout his life? Prove it by the text.
3. What did “causing trouble” mean to the Ramsays? Why?
4. Why couldn't people help liking Tom in spite of everything? He was an idler, wasn't he? How would you explain such a contradiction?
5. Compare the two brothers. Tom's life was pleasure and entertainment. George's life was honesty and labour. Is the end of the story fair? Whom are your sympathies with? Why?
6. All his life George had to help his brother. What did he get in exchange? Could you suggest any other way of behaviour on the part of George?

10. A SECRET FOR TWO

by Q. Reynolds



Montreal is a very large city, but, like all large cities, it has some very small streets. Streets, for instance, like Prince Edward Street, which is only four blocks long, ending in a cul-de-sac. No one knew Prince Edward Street as well as did Pierre Dupin, for Pierre had delivered milk to the families on the street for thirty years now.

During the past fifteen years the horse which drew the milk wagon used by Pierre was a large white horse named Joseph. In Montreal, especially in that part of Montreal which is very French, the animals, like children, are often given the names of saints. When the big white horse first came to the Provinciale Milk Company, he didn't have a name. They told Pierre that he could use the white horse henceforth. Pierre stroked the softness of the horse's neck; he stroked the sheen of its splendid belly, and he looked into the eyes of the horse.

"This is a kind horse, a gentle and a faithful horse," Pierre said, "and I can see a beautiful spirit shining out of the eyes of the horse. I will name him after good St. Joseph, who was also kind and gentle and faithful and a beautiful spirit."

Within a year Joseph knew the milk route as well as Pierre. Pierre used to boast that he didn't need reins—he never touched them. Each morning Pierre arrived at the stables of the Provinciale Milk Company at five o'clock. The wagon would be loaded and Joseph hitched to it. Pierre would call "*Bon jour, vieille amie*", as he climbed into his seat and Joseph would turn his head and the other drivers would smile and say that the horse would smile at Pierre. Then Jacques, the foreman, would say. "All right, Pierre, go on," and Pierre would call softly to Joseph, "*Avance, mon ami.*" and this splendid combination would stalk proudly down the street.

The wagon without any direction from Pierre, would roll three blocks down St. Catherine Street, then turn right two blocks along Roslyn Avenue: then left, for that was Prince Edward Street. The horse would stop at the first house, allow Pierre perhaps thirty seconds to get down from his seat and put a bottle of milk at the front door and would then go on, skipping two houses and stopping at the third. So down the length of the street. Then Joseph, still without any direction from Pierre, would turn around and come back along the other side. Yes, Joseph was a smart horse.

Pierre would boast at the stable of Joseph's skill. "I never touch the reins. He knows just where to stop. Why, a blind man could handle my route with Joseph pulling the wagon."

So, it went on for years—always the same. Pierre and Joseph both grew old together, but gradually, not suddenly. Pierre's huge walrus mustache was pure white now and Joseph didn't lift his knees so high or raise his head quite as much. Jacques, the foreman of the stables, never noticed that they were both getting old until Pierre appeared one day carrying a heavy walking stick.

"Hey, Pierre." Jacques laughed. 'maybe you got the gout, hey'"

"*Mais oui*, Jacques." Pierre said uncertainly. "One grows old. One's legs get tired."

"You should teach the horse to carry the milk to the front door for you." Jacques told him. "He does everything else."

He knew every one of the forty families he served on Prince Edward Street. The cooks knew that Pierre could neither read nor write, so instead of following the usual custom of leaving a note in an empty bottle if an additional quart of milk was needed, they would sing out when they heard the rumble of his wagon wheels over the cobbled street. "Bring an extra quart this morning, Pierre."

"So, you have company for dinner tonight." he would call back gaily.

Pierre had a remarkable memory. When he arrived at the stable, he'd always remember to tell Jacques, "The Paquins took an extra quart this morning: the Lemoines bought a pint of cream."

Jacques would note these things in a little book he always carried. Most of the drivers had to make out the weekly bills and collect the money, but Jacques, liking Pierre, had always excused him from this task. All Pierre had to do was to arrive at five in the morning, walk to his wagon, which was always in the same spot at the curb, and deliver his milk. He returned some two hours later, got stiffly front his seat, called a cheery "Au 'voir'" to Jacques and then limped slowly down the street

One morning the president of the Provincale Milk Company came to inspect the early morning deliveries. Jacques pointed Pierre out to him and said. "Watch how he talks to that horse. See how the horse listens and how he turns his head toward Pierre? See the look in that horse's eyes? You know. I think those two share a secret. I have often noticed it. It is as though they both sometimes chuckle at us as they go off on their route. Pierre is a good man, Monsieur President, but he gets old. Would it be too bold for me to suggest that he be retired and be given perhaps a small pension?" he added anxiously. "But of course," the president laughed. "I know his record. He has been on this route now for or thirty years and never once has there been a complaint. Tell him it is time he rested. His salary will go on just the same."

But Pierre refused to retire. He was panic-stricken at the thought of not driving Joseph every day. "We are two old men" he said to Jacques. "Let us wear out together. When Joseph is ready to retire-then I, too, will quit."

Jacques, who was a kind man, understood. There was something about Pierre and Joseph which made a man smile tenderly. It was as though each drew some hidden strength from the other. When Pierre was sitting in his seat, and when Joseph was hitched to the wagon, neither seemed old. But when they finished their work, then Pierre would limp down the street slowly, seeming very old indeed, and the horse's head would drop and he would walk very wearily to his stall.

Then one morning Jacques had dreadful news for Pierre when he arrived. It was a cold morning and still pitch-dark. The air was like iced wine that morning and the snow which had fallen during the night glistened like a million diamonds piled together.

Jacques said. "Pierre, your horse, Joseph, did not wake this morning. He was very old, Pierre, he was twenty-five, and that is like seventy-five for a man."

"Yes." Pierre said, slowly, "Yes. I am seventy-five. And I cannot see Joseph again."

"Of course, you can," Jacques soothed. "He is over in his stall, looking very peaceful. Go over and see him."

Pierre took one step forward then turned. "No ... no ... you don't understand, Jacques."

Jacques clapped him on the shoulder. "We'll find another horse just as good as Joseph. Why, in a month you'll teach him to know your route as well as Joseph did. We'll . . ."

The look in Pierre's eyes stopped him. For years Pierre had worn a heavy cap, the peak of which came low over his eyes, keeping the bitter morning wind out of them. Now Jacques looked into Pierre's eyes and he saw something which startled him. He saw a dead, lifeless look in them. The eyes were mirroring the grief that was in Pierre's heart and his soul. It was as though his heart and soul had died.

"Take today off, Pierre." Jacques said, but already Pierre was hobbling off down the street, and had one been near one would have seen tears streaming down his cheeks and have heard half-smothered sobs. Pierre walked to the corner and stepped into the street.

There was a warning yell from the driver of a huge truck that was coming fast and there was a scream of brakes, but Pierre apparently heard neither.

Five minutes later an ambulance driver said, "He's dead, was killed instantly."

Jacques and several of the milk-wagon drivers had arrived and they looked down at the still figure.

"I couldn't help it." the driver of the truck protested, "he walked right into my truck. He never saw it, I guess. Why, he walked into it as though he was blind."

The ambulance doctor bent down. "Blind? Of course, the man was blind. See those cataracts?' This man has been blind for five years.'" He turned to Jacques. "You say he worked for you? Didn't you know he was blind?"

"No . . . no . . ." Jacques said softly. "None of us knew. Only one knew-a friend of his named Joseph.... It was a secret, I think, just between those two."



THINKING ABOUT THE SELECTION

Recalling

1) Find some adjectives appropriate for the following nouns.

- | | | |
|----------|---------|----------|
| - spirit | - news | - wine |
| - route | - truck | - dinner |
| - seat | - soul | - heart |
| - street | - look | - horse |

2) Fill in with the correct prepositions.

- He rolled ... faint James street.
- The drivers have to make ... the weekly bills and collect the money.
- They boasted ... their working skills.
- A voice suddenly sang ... above the rest.
- He put a bottle of milk ... the front door and went ..., then stopped ... the third.

3) Explain the meanings of the italicized phrasal verbs in the sentences below.

- a. She loves singing along to the radio.
- b. She stepped up to receive the prize.
- c. She worked off her anger by going for a walk.
- d. He is always getting at me.
- e. We are hoping to get away for a few days at Easter.
- f. We need to look to ways of improving our marketing.

4) Choose the word which best completes each sentence.

- - - *to clap, bitter, to share, to glisten, brake, stable, to deliver.*

- a. Letters have been . . . to every household.
- b. Everyone . . . when we went up to get the prize.
- c. The horse was led back to its
- d. He is very . . . wet after the rain.
- e. The road wet after the rain.
- j. High interest rates are a . . . on the economy.
- g. The conference is a good place information and exchange ideas.

5) Give the summary of the story.

Interpreting

I. Discuss the questions

- What does Pierre do on his job?
- What is the "dreadful news" Jacques has for Pierre one morning?
- How does Pierre die?
- How do we learn Pierre's secret?

CRITICAL THINKING AND WRITING

Integrating

1. Why do Pierre and Joseph not seem old when they are together?
2. What makes Pierre keep his blindness a secret?
3. Is the friendship between Pierre and Joseph like a friendship between two people?
4. What is the hidden problem in "A Secret for Two"?
6. How might the story be different if the writer revealed the hidden problem sooner?
7. How does Pierre's boast about Joseph's skill give you a clue to the secret?
8. How does Jacques's unusual remark that Pierre and Joseph seem to "share a secret" hint at the hidden problem?
11. Point out the logical parts of the story?
 - Distinguish the type of story and the types of characters. Speak on the methods of characterization.
 - What is the author's attitude to the main characters?
 - Does the narrator employ interior monologue to render the thoughts and feelings of the characters? Are the characters credible? Do they act consistently?

- State the conflict of the story. What main problem is the protagonist faced with? Is it a conflict with another individual? With society? Within himself? In the course of the story do the characters change as a result of their experience? Does the narrator sympathize with the characters?
- What functions does the setting have?
- Speak on the main idea of the text.
 - Is the title appropriate for the text? Prove it.
 - Does the title reflect the very point of the story?
 - How does the plot develop from the point of view of tempo?
- Does the title of the story indicate anything about the theme? How does the word choice and syntax contribute to the atmosphere?
- What attitude to life does the story express? What seems to be the relationship between the author, the narrator and the reader?

Writing. a. The "secret" of this story is shared by a man and a horse who feel affection for each other. Write a description of a "friendship" you have had with a pet or one you have seen between another person and his or her pet.

b. Write a short story of your own in which a character has a secret difficulty.

11. UTZEL AND HIS DAUGHTER, POVERTY

by I. B. Singer

Once there was a man named Utzel. He was very poor and even more lazy. Whenever anyone wanted to give him a job to do, his answer was always the same: "Not today."

"Why not today?" he was asked. And he always replied, "Why not tomorrow?"

Utzel lived in a cottage that had been built by his great-grandfather. The thatched roof needed mending, and although the holes let the rain in, they did not let the smoke from the stove out. Toadstools grew on the crooked walls and the floor had rotted away. There had been a time when mice lived there, but now there weren't any because there was nothing for them to eat. Utzel's wife had starved to death, but before she died, she had given birth to a baby girl. The name Utzel gave his daughter was very fitting. He called her Poverty.

Utzel loved to sleep and each night he went to bed with the chickens. In the morning he would complain that he was tired from so much sleeping and so he went to sleep again. When he was not sleeping, he lay on his broken-down cot, yawning and complaining. He would say to his daughter. "Other people are lucky. They have money without working. I am cursed."

Utzel was a small man, but as his daughter, Poverty, grew, she spread out in all directions. She was tall, broad, and heavy. At fifteen she had to lower her head to get through the doorway. Her feet were the size of a man's and puffy with fat. The villagers maintained that the lazier Utzel got, the more Poverty grew.

Utzel loved nobody, was jealous of everybody. He even spoke with envy of cats, dogs, rabbits, and all creatures who didn't have to work for a living. Yes, Utzel hated everybody and everything but he adored his daughter. He daydreamed that a rich young man would fall in love with her, marry her, and provide for his wife and his father-in-law. But not a young man

in the village showed the slightest interest in Poverty. When her father reproached the girl for not making friends and not going out with young men Poverty would say, "How can I go out in rags and bare feet?"

One day Utzel learned that a certain charitable society in the village loaned poor people money, which they could pay back in small sums over a long period. Lazy as he was, he made a great effort-got up, dressed, and went to the office of the society." I would like to borrow five gulden", he said to the official in charge.

"What do you intend to do with money?" he was asked. "We lend money only for useful purposes."

"I want to have a pair of shoes made for my daughter," Utzel explained. "If Poverty has shoes, she will go out with the young people of the village and some wealthy young man will surely fall in love with her. When they get married, I will be able to pay back the five gulden."

The official thought it over. The chances of anyone falling in love with Poverty were very small. Utzel, however, looked so miserable that the official decided to give him the loan. He asked Utzel to sign a promissory note and gave him five gulden.

Utzel had tried to order a pair of shoes for his daughter a few months before. Sandler the shoemaker had gone so far as to take Poverty's measurements, but the shoemaker had wanted his money in advance. From the charitable society Utzel went directly to the shoemaker and asked whether he still had Poverty's measurements.

"And supposing I do?" Sandler replied. "My price is five gulden and I still want my money in advance."

Utzel took out the five gulden and handed them to Sandler. The shoemaker opened a drawer and after some searching brought out the order for Poverty's shoes. He promised to deliver the new shoes in a week, on Friday.

Utzel who wanted to surprise his daughter, did not tell her about the shoes. The following Friday, as he lay on his cot yawning and complaining there was a knock on the door and Sandler came in carrying the new shoes. When Poverty saw the shoemaker with a pair of shiny new shoes in his hand she cried out in joy. The shoemaker handed her the shoes and told her to try them on. But, alas, she could not get them on her puffy feet. In the months since the measurements had been taken, Poverty's feet had become even larger than they were before. Now the girl cried out in grief.

Utzel looked on in consternation. "How is it possible?" he asked. "I thought her feet stopped growing long ago."

For a while Sandler, too, stood there puzzled. Then he inquired. "Tell me, Utzel, where did you get the five gulden?" Utzel explained that he had borrowed the money from the charitable loan society and had given them a promissory note in return.

"So now you have a debt." exclaimed Sandler. "That makes you even poorer than you were a few months ago. Then you had nothing, but today you have five gulden less than nothing. And since you have grown poorer. Poverty has grown bigger, and naturally her feet have grown with her. That is why the shoes don't fit. It is all clear to me now."

"What are we going to do?" Utzel asked in despair.

"There is only one way out for you." Sandler said. "Go to work. From borrowing one gets poorer and from work one gets richer. When you and your daughter work, she will have shoes that fit."

The idea of working did not appeal to either of them but it was even worse to have new shoes and go around barefoot. Utzel and Poverty both decided that immediately after the Sabbath they would look for work.

Utzel got a job as a water carrier. Poverty became a maid. For the first time in their lives, they worked diligently. They were kept so busy that they did not even think of the new shoes, until one Sabbath morning Poverty decided she'd try them on again. Lo and behold, her feet slipped easily into them. The new shoes fit.

At last Utzel and Poverty understood that all a man possesses he gains through work and not by lying in bed and being idle. Even animals were industrious. Bees make honey, spiders spin webs, birds build nests, moles dig holes in the earth, squirrels store food for the winter. Before long Utzel got a better job. He rebuilt his house and bought some furniture. Poverty lost more weight. She had new clothes made and dressed prettily like the other girls of the village. Her looks improved too, and a young man began to court her. His name was Mahir and he was the son of a wealthy merchant. Utzel's dream of a rich son-in-law came true but by then he no longer needed to be taken care of. Love for his daughter had saved Utzel. In his later years he became so respected he was elected a warden of that same charitable loan society from which he had borrowed five gulden. On the wall of his office there hung the string with which Sandler had once measured Poverty's feet and above it the framed motto: *Whatever you can do today don't put off till tomorrow.*

THINKING ABOUT THE SELECTION

Recalling

1. Explain the following phrases and use them in sentences of your own.

To starve	spider	cot
puffy	honey	rags
loan	to curse	to complain

2. Look for synonyms to the following words.

Idle	diligently
To mend	to elect
Industrious	idle
To search	grief
Miserable	to hand

3. Find in the story the English for;

A deveni din ce in ce mai bogat; bătaie in uşă; a cîrpi un ciorap; a se plînge de sărăcie; a apleca capul; a vorbi cu invidie; a nutri cel mai mic interes faţă de; a lucra pentru existenţă; a sta la pat; a curta pe cineva; a lua cu împrumut; a merge desculţ.

4. Fill in the missing words. Use the new words from the story.

- Her eyes were from crying .
- Many elderly people can't work and they live in
- He stood up, stretched and.....
- His later years were devoted largely towork.
- He looked so I repeated the question.

5. Give the summary of the story.

Interpreting

a. Discuss the questions

1. Why does he want to buy shoes for Poverty?
2. Why are the shoes too small, even though Sandler the shoemaker took Poverty's measurements before making them?
3. What advice does Sandler give Utzel?
4. What does Utzel realize after he starts to work?
5. Find the place in the story where the character Sandler states the theme.
6. Why is it 'fitting' that Utzel called his daughter Poverty?
7. The writer says that "the lazier Utzel got, the more Poverty grew." What could this statement indicate besides the fact that the girl grew physically larger?
8. Point out the logical parts of the story?
 - Distinguish the type of story and the types of characters. Speak on the methods of characterization.
 - What is the author's attitude to the main characters?
 - Does the narrator employ interior monologue to render the thoughts and feelings of the characters? Are the characters credible? Do they act consistently?
 - State the conflict of the story. What main problem is the protagonist faced with? Is it a conflict with another individual? With society? Within himself? In the course of the story do the characters change as a result of their experience? Does the narrator sympathize with the characters?
 - What functions does the setting have?
 - Speak on the main idea of the text.
 - Is the title appropriate for the text? Prove it.
 - Does the title reflect the very point of the story?
 - How does the plot develop from the point of view of tempo?
 - Does the title of the story indicate anything about the theme? How does the word choice and syntax contribute to the atmosphere?
 - Is the general tone matter-of-fact, sentimental, moralizing, bitter, ironical, sarcastic?
 - What attitude to life does the story express? What seems to be the relationship between the author, the narrator and the reader?

CRITICAL THINKING

Integrating

1. What does the writer mean by saying 'Love for his daughter had saved Utzel'?
2. Why does a person become stronger by loving someone else?
3. How does the framed motto Utzel hangs on the wall also indicate the theme?

12. THE HUSBAND WHO WAS TO MIND THE HOUSE

(Old Scandinavian tale)

Once upon a time there was a man so surly and cross, he never thought his wife did anything right around the house. One evening, during hay-making time, he came home complaining that dinner wasn't on the table, the baby was crying, and the cow had not been put in the barn.



"I work and I work all day," he growled, "and you get to stay home and mind the house. I wish I had it so easy. I could get dinner ready on time, I'll tell you that."

"Dear love, don't be so angry," said his wife. "Tomorrow let's change our work. I'll go out with the mowers and cut the hay, and you stay home and mind the house."

The husband thought that would do very well.

"I could use a day off," he said. "I'll do all your chores in an hour or two, and sleep the afternoon away."

So early the next morning the wife put a scythe over her shoulder and trudged out to the hayfield with the mowers. The husband stayed behind to do all the work at home.

First of all, he washed some clothes, and then he began to churn the butter. But after he had churned a while, he remembered he needed to hang the clothes up to dry. He went out to the yard, and had just finished hanging his shirts on the line when he saw the pig run into the kitchen.

So off he dashed to the kitchen to look after the pig, lest it should upset the churn. But as soon as he got through the door, he saw the pig had already knocked the churn over. There it was, grunting and rooting in the cream, which was running all over the floor. The man became so wild with rage, he quite forgot about his shirts on the line, and ran at the pig as hard as he could.

He caught it, too, but it was so slippery from all the butter, it shot out of his arms and right through the door. The man raced into the yard, bound to catch that pig no matter what, but he stopped dead in his tracks when he saw his goat. It was standing right beneath the clothesline, chewing and chomping at every last shirt. So the man ran off the goat, and locked up the pig, and took what was left of his shirts off the line.

Then he went into the dairy and found enough cream to fill the churn again, and so he began to churn, for butter they must have at dinner. When he had churned a bit, he remembered that their cow was still shut up in the barn, and had not had a mouthful to eat or a drop to drink all morning, though the sun was high.

He thought it was too far to take her down to the meadow, so he decided to put her on top of the house, for the roof, you must know, was thatched with grass. The house lay next to a steep hill, and he thought if he lay a wide plank from the side of the hill to the roof, he'd easily get the cow up.

But still he couldn't leave the churn, for here was the little baby crawling about on the floor. "If I leave it," he thought, "the child is sure to upset it."

So, he put the churn on his back and went out with it. Then he thought he'd better water the cow before he put her on the roof, and he got a bucket to draw water out of the well. But as he stooped down at the brink of the well, the cream ran out of the churn, over his shoulders, down his back, and into the well!

Now it was near dinnertime, and he didn't even have any butter yet. So as soon as he put the cow on the roof, he thought he'd best boil the porridge. He filled the pot with water, and hung it over the fire.

When he had done that, he thought the cow might fall off the roof and break her neck. So, he climbed onto the house to tie her up. He tied one end of the rope around the cow's neck, and the other he slipped down the chimney. Then he went back inside and tied it around his own waist. He had to make haste, for the water now began to boil in the pot, and he still had to grind the oatmeal.

So, he began to grind away. But while he was hard at it, down fell the cow off the housetop after all, and as she fell, she dragged the poor man up the chimney by the rope! There he stuck fast. And as for the cow, she hung halfway down the wall, swinging between heaven and earth, for she could neither get down nor up.

Meanwhile the wife, who was out in the field, waited and waited for her husband to call her home to dinner. At last she thought she'd waited enough and went home.

When she got there and saw the cow hanging in such an ugly place, she ran up and cut the rope with her scythe. But as soon as she did, down came her husband out of the chimney! So, when she went inside the kitchen, she found him standing on his head in the porridge pot.

"Welcome back," he said, after she had fished him out. "I have something to say to you."

So, he said he was sorry, and gave her a kiss, and never complained again.



THINKING ABOUT THE SELECTION

Recalling

I. Answer the questions.

1. Determine the reasons the husband complained all the time.
2. What made the husband change their works?
3. Why did he rush to the kitchen?
4. Describe the way of feeding and tying the cow.
5. What did his wife find when she came back? How did she react to that pandemonium?

Interpreting

1. Point out the logical parts of the story?
2. Distinguish the type of story and the types of characters. Speak on the methods of characterization.

- What is the author's attitude to the main characters?
 - Does the narrator employ interior monologue to render the thoughts and feelings of the characters? Are the characters credible? Do they act consistently?
3. State the conflict of the story. What main problem is the protagonist faced with? Is it a conflict with another individual? With society? Within himself? In the course of the story do the characters change as a result of their experience? Does the narrator sympathize with the characters?
 4. What functions does the setting have?
 5. Speak on the main idea of the text.
 6. Is the title appropriate for the text? Prove it.
 - Does the title reflect the very point of the story?
 - How does the plot develop from the point of view of tempo?
 - Does the title of the story indicate anything about the theme? How does the word choice and syntax contribute to the atmosphere?
 7. Is the general tone matter-of-fact, sentimental, moralizing, bitter, ironical, sarcastic?
 8. What attitude to life does the story express? What seems to be the relationship between the author, the narrator and the reader?

CRITICAL THINKING

Integrating

1. How can someone be taught to respect the others' hard work?
2. What picture of the husband emerges from the author's description?
3. Find some exaggerated things/ moments in the story to describe the husband's activities.
4. What is their significance?
5. Why didn't the husband manage to mind the house? To what conclusion did he come at the end of the day?
6. Do men manage to mind the house?
7. Choose the proverb which illustrates the story and comment on it.

13. THE BET **by A. Chekhov**

It was a dark autumn night. The old banker was pacing from corner to corner of his study, recalling to his mind the party he gave in the autumn fifteen years before. There were many clever people at the party and much interesting conversation. They talked among other things of capital punishment. The guests, among them not a few scholars and journalists, for the most part disapproved of capital punishment. They found it obsolete as a means of punishment, unfitted to a Christian State and immoral.

Some of them thought that capital punishment should be replaced universally by life-imprisonment.

"I don't agree with you," said the host. "I myself have experienced neither capital punishment nor life-imprisonment, but if one may judge a priori, then in my opinion capital punishment is more moral and more humane than imprisonment. Execution kills instantly, life-

imprisonment kills by degrees. Who is the more humane executioner, one who kills you in a few seconds or one who draws the life out of you incessantly, for years?"

"They're both equally immoral," remarked one of the guests, "because their purpose is the same, to take away life. The State is not God. It has no right to take away that which it cannot give back, if it should so desire."

Among the company was a lawyer, a young man of about twenty-five. On being asked his opinion, he said:

"Capital punishment and life-imprisonment are equally immoral; but if I were offered the choice between them, I would certainly choose the second. It's better to live somehow than not to live at all."

There ensued a lively discussion. The banker who was then younger and more nervous suddenly lost his temper, banged his fist on the table, and turning to the young lawyer, cried out:

"It's a lie. I bet you two million you wouldn't stick in a cell even for five years."

"If you mean it seriously," replied the lawyer, "then I bet I'll stay not five but fifteen."

"Fifteen! Done!" cried the banker. "Gentlemen, I stake two million."

"Agreed. You stake two million, I my freedom," said the lawyer.

So this wild, ridiculous bet came to pass. The banker, who at that time had too many millions to count, spoiled and capricious, was beside himself with rapture. During supper he said to the lawyer jokingly:

"Come to your senses, young roan, before it's too late. Two million are nothing to me, but you stand to lose three or four of the best years of your life. I say three or four, because you'll never stick it out any longer. Don't forget either, you unhappy man, that voluntary is much heavier than enforced imprisonment. The idea that you have the right to free yourself at any moment will poison the whole of your life in the cell. I pity you."

And now the banker, pacing from corner to corner, recalled all this and asked himself:

"Why did I make this bet? What's the good? The lawyer loses fifteen years of his life and I throw away two million. Will it convince people that capital punishment is worse or better than imprisonment for life? No, no! all stuff and rubbish. On my part, it was the caprice of a well-fed man; on the lawyer's pure greed of gold."

He recollected further what happened after the evening party. It was decided that the lawyer must undergo his imprisonment under the strictest observation, in a garden wing of the banker's house. It was agreed that during the period he would be deprived of the right to cross the threshold, to see living people, to hear human voices, and to receive letters and newspapers. He was permitted to have a musical instrument, to read books, to write letters, to drink wine and smoke tobacco. By the agreement he could communicate, but only in silence, with the outside world through a little window specially constructed for this purpose. Everything necessary, books, music, wine, he could receive in any quantity by sending a note through the window. The agreement provided for all the minutest details, which made the confinement strictly solitary, and it obliged the lawyer to remain exactly fifteen years from twelve o'clock of November 14th, 1870, to twelve o'clock of November 14th, 1885.

The least attempt on his part to violate the conditions, to escape if only for two minutes before the time freed the banker from the obligation to pay him the two million.

During the first year of imprisonment, the lawyer, as far as it was possible to judge from his short notes, suffered terribly from loneliness and boredom. From his wing day and night came the sound of the piano. He rejected wine and tobacco.

"Wine," he wrote, "excites desires, and desires are the chief foes of a prisoner; besides, nothing is more boring than to drink good wine alone," and tobacco spoils the air in his room. During the first year the lawyer was sent books of a light character; novels with a complicated love interest, stories of crime and fantasy, comedies, and so on.

In the second year the piano was heard no longer and the lawyer asked only for classics. In the fifth year, music was heard again, and the prisoner asked for wine.

Those who watched him said that during the whole of that year he was only eating, drinking, and lying on his bed. He yawned often and talked angrily to himself. Books he did not read. Sometimes at nights he would sit down to write. He would write for a long time and tear it all up in the morning. More than once he was heard to weep.

In the second half of the sixth year, the prisoner began zealously to study languages, philosophy, and history. He fell on these subjects so hungrily that the banker hardly had time to get books enough for him. In the space of four years about six hundred volumes were bought at his request. It was while that passion lasted that the banker received the following letter from the prisoner:

"My dear gaoler, I am writing these lines in six languages. Show them to experts. Let them read them. If they do not find one single mistake, I beg you to give orders to have a gun fired off in the garden. By the noise I shall know that my efforts have not been in vain. The geniuses of all ages and countries speak in different languages; but in them all burns the same flame. Oh, if you knew my heavenly happiness now that I can understand them!" The prisoner's desire was fulfilled. Two shots were fired in the garden by the banker's order.



Later on, after the tenth year, the lawyer sat immovable before his table and read only the New Testament. The banker found it strange that a man who in four years had mastered six hundred erudite volumes, should have spent nearly a year in reading one book, easy to understand and by no means thick. The New Testament was then replaced by the history of religions and theology.

During the last two years of his confinement the prisoner read an extraordinary amount, quite haphazard. Now he would apply himself to the natural sciences, then he would read Byron or Shakespeare. Notes used to come from him in which he asked to be sent at the same time a book on chemistry, a text-book of medicine, a novel, and some treatise on philosophy or theology. He read as though he were swimming in the sea among broken pieces of wreckage, and in his desire to save his life was eagerly grasping one piece after another.

II

The banker recalled all this, and thought: "To-morrow at twelve o'clock he receives his freedom. Under the agreement, I shall have to pay him two million. If I pay, it's all over with me. I am ruined for ever ..." Fifteen years before he had too many millions to count, but now he was afraid to ask himself which he had more of, money or debts. Gambling on the Stock-Exchange, risky speculation, and the recklessness of which he could not rid himself even in old age, had gradually brought his business to decay; and the fearless, self-confident, proud man of business had become an ordinary banker, trembling at every rise and fall in the market.

"That cursed bet," murmured the old man clutching his head in despair... "Why didn't the man die? He's only forty years old. He will take away my last farthing, marry, enjoy life, gamble on the Exchange, and I will look on like an envious beggar and hear the same words from him every day: 'I'm obliged to you for the happiness of my life. Let me help you.' No, it's too much! The only escape from bankruptcy and disgrace—is that the man should die."

The clock had just struck three. The banker was listening. In the house everyone was asleep, and one could hear only the frozen trees whining outside the windows. Trying to make no sound, he took out of his safe the key of the door which had not been opened for fifteen years, put on his overcoat, and went out of the house. The garden was dark and cold. It was raining. A damp, penetrating wind howled in the garden and gave the trees no rest. Though he strained his eyes, the banker could see neither the ground, nor the white statues, nor the garden wing, nor the trees. Approaching the garden wing, he called the watchman twice. There was no answer. Evidently the watchman had taken shelter from the bad weather and was now asleep somewhere in the kitchen or the greenhouse.

"If I have the courage to fulfil my intention," thought the old man, "the suspicion will fall on the watchman first of all." In the darkness he groped for the steps and the door and entered the hall of the garden-wing, then poked his way into a narrow passage and struck a match. Not a soul was there. Someone's bed, with no bedclothes on it, stood there, and an iron stove loomed dark in the corner. The seals on the door that led into the prisoner's room were unbroken.

When the match went out, the old man, trembling from agitation, peeped into the little window. In the prisoner's room a candle was burning dimly. The prisoner himself sat by the table. Only his back, the hair on his head and his hands were visible. Open books were strewn about on the table, the two chairs, and on the carpet near the table.

Five minutes passed and the prisoner never once stirred. Fifteen years' confinement had taught him to sit motionless. The banker tapped on the window with his finger, but the prisoner made no movement in reply. Then the banker cautiously tore the seals from the door and put the key into the lock. The rusty lock gave a hoarse groan and the door creaked. The banker expected instantly to hear a cry of surprise and the sound of steps. Three minutes passed and it was as quiet inside as it had been before.

He made up his mind to enter. Before the table sat a man, unlike an ordinary human being. It was a skeleton, with tight-drawn skin, with long curly hair like a woman's, and a shaggy beard. The colour of his face was yellow, of an earthy shade; the cheeks were sunken, the back long and narrow, and the hand upon which he leaned his hairy head was so lean and skinny that it was painful to look upon. His hair was already silvering with grey, and no one who glanced at the senile emaciation of the face would have believed that he was only forty years old. On the table, before his bended head, lay a sheet of paper on which something was written in a tiny hand.

"Poor devil," thought the banker, "he's asleep and probably seeing millions in his dreams. I have only to take and throw this half-dead thing on the bed, smother him a moment with the pillow, and the most careful examination will find no trace of unnatural death. But, first, let us read what he has written here."

The banker took the sheet from the table and read: "To-morrow at twelve o'clock midnight, I shall obtain my freedom and the right to mix with people. But before I leave this room and see the sun, I think it necessary to say a few words to you. On my own clear conscience and before God

who sees me. I declare to you that I despise freedom, life, health, and all that your books call the blessings of the world.

"For fifteen years I have diligently studied earthly life. True, I saw neither the earth nor the people, but in your books, I drank fragrant wine, sang songs, hunted deer and wild boar in the forests, loved women... And beautiful women, like clouds ethereal, created by the magic of your poets' genius, visited me by night and whispered to me wonderful tales, which made my head drunken. In your books I climbed the summits of Elbruz and Mont Blanc and saw from there how the sun rose in the morning, and in the evening suffused the sky, the ocean and lie mountain ridges with a purple gold. I saw from there how above me lightnings glimmered cleaving the clouds; I saw green forests, fields, rivers, lakes, cities; I heard syrens singing, and the playing of the pipes of Pan; I touched the wings of beautiful devils who came flying to me to speak of God. In your books I cast myself into bottomless abysses, worked miracles, burned cities to the ground, preached new religions, conquered whole countries...

"Your books gave me wisdom. All that unwearying human thought created in the centuries is compressed to a little lump in my skull. I know that I am cleverer than you all.

"And I despise your books, despise all worldly blessings and wisdom. Everything is void, frail, visionary and delusive as a mirage. Though you be proud and wise and beautiful, yet will death wipe you from the face of the earth like the mice underground; and your posterity, your history, and the immortality of your men of genius will be as frozen slag, burnt down together with the terrestrial globe.

"You are mad, and gone the wrong way. You take falsehood for truth and ugliness for beauty. You would marvel if suddenly apple and orange trees should bear frogs and lizards instead of fruit, and if roses should begin to breathe the odour of a sweating horse. So, do I marvel at you, who have bartered heaven for earth. I do not want to understand you.

"That I may show you in deed my contempt for that by which you live, I waive the two million of which I once dreamed as of paradise, and which I now despise. That I may deprive myself of my right to them, I shall come out from here five minutes before the stipulated term, and thus shall violate the agreement."

When he had read, the banker put the sheet on the table, kissed the head of the strange man, and began to weep. He went out of the wing. Never at any other time, not even after his terrible losses on the Exchange, had he felt such contempt for himself as now. Coming home, he lay down on his bed, but agitation and tears kept him a long time from sleeping...

The next morning the poor watchman came running to him and told him that they had seen the man who lived in the wing climb through the window into the garden. He had gone to the gate and disappeared. The banker instantly went with his servants to the wing and established the escape of his prisoner. To avoid unnecessary rumours he took the paper with the renunciation from the table and, on his return, locked it in his safe.

THINKING ABOUT THE SELECTION

Recalling

1. Circle, underline, or highlight the correct answer.

- The two million rubles has what value in the short story?*
 - the difference between success and bankruptcy
 - worth way more than five years of life
 - worth dying over
 - the amount the banker loses in fifteen years
- The lawyer promises to do what when his prison term is over?*
 - win the bet and get the moolah, duh
 - leave early to lose by default
 - tell the whole world about his ordeal
 - haunt the banker in his dreams
- A gunshot is fired outside the prison cell because...*
 - the banker was trying to kill the prisoner
 - it was hunting season, and those ducks won't kill themselves, now will they
 - the lawyer asked for confirmation that his multilingual note was correct
 - the guards were trying to keep the prisoner from escaping
- After 15 years, the banker reacts to the prisoner's final letter by doing what?*
 - hugging the prisoner
 - crying himself to sleep
 - feeling great about himself
 - tearing it up in anger

2. Answer the following questions completely. Provide examples and explanations whenever prompted.

- What is the bet between the banker and the lawyer?
- What are the rules of the lawyer's imprisonment?
- What does the banker privately think of the bet? Why do you think he does not simply withdraw?
- Why is the banker afraid that he will be ruined forever when the 15 years is complete? What happened to his wealth? What can we tell about the banker's lifestyle?

Interpreting

- Do you agree with the lawyer that "To live anyhow is better than not at all?"
- What role do the books play in the story?
- What is meant by "The State is not God"?
- Point out the conflict of the story.
- Why do you think the lawyer takes the bet? What do you think this says about this life?
- What does the lawyer mean when he says that "desires are the worst foes of the prisoner"? Is this true?
- Why, after reading over six-hundred volumes in four years would the lawyer spend one year reading the Bible?

8. Why does the banker characterize the Gospel as "one think book easy of comprehension"? Is the Gospel easy to comprehend? Why or why not?
9. The narrator characterizes his reading as "a man swimming in the sea among the wreckage of his ship, and trying to save his life by greedily clutching first at one spar and then at another." What does this mean? Is this true?
10. Why does the banker fear being pitied by the lawyer?
11. The lawyer once saw the two million as "paradise," but now he despises the money. Why?
12. The lawyer writes in his letter, "The geniuses of all ages and of all lands speak different languages, but the same flame burns in them all." What does he mean by this? Is this true?
13. How does Chekhov convey the banker's feeling of anxiety in the opening paragraph?
14. How does his use of flashbacks make this story more suspenseful?
15. After being imprisoned for 15 years. Would the lawyer still argue that, "Any sort of life's better than none at all"? Explain.
16. Considering the banker's assumption that the lawyer is "Probably asleep dreaming of all those millions," what is ironic, or surprising, about the lawyer's note?
17. Considering the description of the lawyer's behavior during his imprisonment, how would you explain the content of his note?
18. Why does the banker feel contempt (dislike) for himself?
19. Was the young man better off at the end of the story?
20. What is the theme or main point of this story?
21. Identify all the compositional elements of the text and explain them with examples.

CRITICAL THINKING AND WRITING

Integrating

- a) Brainstorming. In Anton Chekhov's, "The Bet," a lawyer and a banker argue over whether or not capital punishment (The Death Penalty) is better or worse than life imprisonment. What is your opinion? In one paragraph (6-8 sentences), explain your answer using concrete reasons or examples.
- b) Compare the 2 main characters from the story: The Lawyer & the Banker. In what ways is the lawyer a different man? In what ways is the banker a different man?
- c) Discuss the following questions briefly.
 - Do you think that the lawyer greed had prompted him to take up the challenge!
 - Do you agree with the banker that the bet did not prove which punishment was worse?
 - Briefly state how the lawyer develops his strength of character over the period of fifteen years of confinement?
 - Who do you think really won the bet? Justify your answer.
 - Answer the Banker's question: "Which executioner is the more humane, he who kills you in a few minutes or he who drags the life out of you in the course of many years?"

14. BEAUTY AND THE BEAST

(fairy-tale)

This longtime favorite is a story of love growing from compassion. Children are fascinated by the affection between Beauty and the Beast, a kindness made wondrous by their great physical difference. The story is an unforgettable lesson in how appearances can be deceiving, and how character lies beneath the skin. The French fairy tale comes in many versions. This one dates from the turn of the century.

There was once a wealthy merchant who had six children, three sons and three daughters. He loved his children more than he loved his riches and was always trying to make them happy. The three daughters were very handsome, but the youngest was the most attractive of all. While she was little, she was called Beauty, and when she grew up, she still kept the same name—and she was as good as she was beautiful. She spent much of her time studying, and when not engaged with her books she was busy doing all she could to make her home pleasant for her father. The older sisters were not like Beauty. They were proud of their riches and cared little for study, and they were constantly driving in the parks or attending balls, operas, and plays.

Thus things went along until misfortunes began to overtake the merchant in his business, and one evening he came home and told his family that storms at sea had destroyed his ships, and fire had burned his warehouses. "My riches are gone," said he, "and I have nothing I can call my own but a little farm off in the country. To that little farm we must all go, now, and earn our daily living with our hands."

The daughters wept at the idea of leading such a different life, and the older ones said they would not go, for they had plenty of friends who would invite them to stay in the town. But they were mistaken. Their friends, who were numerous when the family was rich, now kept away and said one to the other, "We are sorry for the merchant and his family, of course. However, we have cares of our own, and we couldn't be expected to help them; and, really, if those two older girls are having their pride humbled it is no more than they deserve. Let them go milk the cows and mind their dairy and see how they like it."

So, the family went to live on the little farm in the country, and the merchant and his sons plowed and sowed the fields, and Beauty rose at four o'clock every morning to get breakfast for them. After the breakfast things were out of the way she busied herself about the other housework, and when there was nothing else to do she would sit at her spinning wheel, singing as she spun, or perhaps would take a little time for reading. The work was hard at first, yet when she became used to it she enjoyed it, and her eyes were brighter and her cheeks more rosy than ever before.

Her two sisters did not change their habits so easily, and they were wretched. They were always thinking of the wealth they had lost, and they did not get up till ten o'clock and did very little work after they were up, but spent most of the time sauntering about and complaining.



A year passed and then the merchant received news that one of his ships which he had believed to be lost had come safely into port with a rich cargo. This news nearly turned the heads of the two eldest daughters, who thought that now they could soon leave the little farm and return to the gay city. As soon as their father made ready to go to the port to attend to the unloading and sale of the ship's cargo, they begged him to buy them new gowns and hats and all manner of trinkets.

Then the merchant said, "And what shall I bring you, Beauty?"

"The only thing I wish for is to see you come home safely," she answered.

Her father was pleased, but he thought she ought to tell him of something he might bring her from the town. "Well, dear father," said she, "as you insist, I would like to have you bring me a rose, for I have not seen one since we came here."

The good man now set out on his journey, but when he reached the port he found that a former partner had taken charge of the ship's goods and disposed of them. The man would not turn over the money he had received to the merchant, and the merchant was obliged to sue for it in the courts. But what he recovered barely paid the costs, and at the end of six months of trouble and expense he started for his little farm as poor as when he came.

He traveled day after day until he was within thirty miles of home, and he was thinking of the pleasure he would have in seeing his children again when he lost his way in a great forest through which he had to pass. Night came on cold and rainy, and the poor man grew faint with hunger. But presently he saw bright lights shining through the trees, and he turned his horse toward them and soon came into a long avenue of great oaks. This led to a splendid palace that was lit from top to bottom. Yet when the merchant entered the courtyard no one met him, and when he halloed he received no answer. His horse kept on toward an open stable door, and he dismounted and led the creature inside and hitched it to a manger that was full of hay and oats.

The merchant now sought the castle and went into a large hall where he found a good fire, and a table plentifully set with food, but not a soul did he see. While he stood by the fire drying himself, he said, "How fortunate I am to find such shelter, for I should have perished this stormy night out in the forest. But I can't imagine where the people of this house can be, and I hope its master will excuse the liberty I have taken."

He waited for some time and the clock struck eleven. No one came, and then, weak for want of food, he sat down at the table and ate heartily; yet all the while he was fearful that he was trespassing and might be severely dealt with for his presumption. After he had finished eating, he felt less timid and he concluded he would look for a chamber. So he left the hall and passed through several splendid rooms till he came to one in which was a comfortable bed, and there he spent the night.

On awaking the following morning, he was surprised to find a new suit of clothes laid out for him on a chair by the bedside, marked with his name, and with ten gold pieces in every pocket. His own clothes, which were much the worse for wear and had been wet through by the storm, had disappeared. "Surely," said he, "this palace belongs to some kind fairy who has seen and pitied my distresses."

In the hall where he had supped the night before he found the table prepared for his breakfast, and after he had eaten, he went out into a great garden full of beautiful flowers and shrubbery. As he walked along, he passed under a bower of roses. "Ah," said he stopping. "I had no money when I left the town to buy the gifts my older daughters wanted, and my mind has been so full of my

troubles that I have not thought of the rose for which Beauty asked, until this moment. She shall have one of these." And he reached up and plucked one.

No sooner had he done this than a great beast came suddenly forth from a side path where he had been hidden by a high hedge and stood before the merchant. "This place is mine," said the beast in his deep, gruff voice. "Why do you pick my flowers?"

"Forgive me, my lord," begged the merchant, throwing himself on his knees before the beast. "I did not know I was giving offense. I only wanted to carry a rose to one of my daughters."

"You have daughters, have you?" said the beast. "Now, listen! This palace is lonely and I want one of your daughters to come here and live."

"Oh, sir!" cried the merchant. "Do not ask that."

"Nothing else will appease me," the beast responded. "I promise no harm will be done her. So take the rose you have picked and go at once and tell your daughters what I have said; and in case not one of them will come you must return yourself and be prisoned for the rest of your days in the palace dungeon."

"My lord," replied the merchant, "I shall not let a child of mine suffer for me, and you may as well lock me up in your dungeon now as later."

"No," the beast said, "you go home and consult with your daughters first."

"I am in your power," said the merchant, "and I can only obey you."

Then he went to the stable and mounted his horse and by night he reached home. His children ran out to greet him, but instead of receiving their caresses with pleasure the tears rolled down his cheeks, and he handed the rose to Beauty, saying, "Little do you think how dear that will cost your poor father." And he related all the sad adventures that had befallen him. "Tomorrow," said the merchant in closing, "I shall return to the beast."

"I can't let you do that, dear father," said Beauty. "I am going in your stead."

"Not so, sister," cried her three brothers. "We will seek out the monster and either kill him or die ourselves."

"You could accomplish nothing," declared the merchant, "for he lives in an enchanted palace and has invisible helpers with whom you could not hope to contend successfully."

"How unfortunate it all is!" said the older girls. "What a pity, Beauty, that you did not do as we did and ask for something sensible."

"Well," said Beauty, "who could have guessed that to ask for a rose would cause so much misery? However, the fault is plainly mine, and I shall have to suffer the consequences."

Her father tried to dissuade her from her purpose, but she insisted, and the next morning he mounted his horse and, with Beauty sitting behind him, he started for the beast's palace. They arrived late in the afternoon and rode down the long avenue of oaks and into the silent courtyard to the door of the stable where the horse had been kept before. Then they dismounted, and after the merchant had led the horse into the stable and seen it comfortably housed for the night they went into the palace.

A cheerful fire was blazing in the big hall and the table was daintily spread with most delicious food. They sat down to this repast, but were too sad to eat much and were soon through. Just then the beast came in and addressed the merchant. "Honest man", said he, "I am glad that you could be trusted. I was rude and threatening toward you yesterday, but it seemed necessary. However, in the end, I think you will have nothing to regret. Spend the night here and tomorrow go your way."

"This is my daughter Beauty," said the merchant.

The beast bowed and said, "My lady, I am very grateful to you for coming, and I beg you to remember that I am not what you think me. But I cannot tell you what I really am, for I am under a spell. This spell I hope you will be able to remove."

So saying, the beast withdrew and left the merchant and his daughter sitting by the fire. "What the beast means," said the merchant, "I do not know. But he talks very courteously." Then they sat long in silence, but at last arose and they each hunted up a chamber and retired to try to sleep.

On the morrow they found breakfast prepared for them in the hall, and after they had eaten, the merchant bade his daughter affectionate farewell. He went to the stable for his horse. It was all ready for him to mount, and to his surprise the saddlebags were full of gold. "Ah, well!" said he: "Here is wealth once more, but it cannot make up for the loss of my dear daughter." Beauty watched him ride away. As soon as he was gone, she threw herself down on a cushioned window seat and cried till fell asleep; and while she slept she dreamed she was walking by a brook bordered with trees and lamenting her sad fate, when a young prince, handsomer than any man she had ever seen, came to her and said, "Ali, Beauty, you are not so unfortunate as you suppose. You will have your reward." She awoke late, in the day a good deal refreshed and comforted, and after a little she decided she would walk about and see something of the palace in which she was to live. She found much to admire and presently came to a door on which was written:

BEAUTY'S ROOM

She opened the door and entered a splendidly furnished apartment where there were a multitude of books and pictures, a harpsichord, and many comfortable chairs and couches. She picked up a book that lay on a table, and on the flyleaf, she found written in golden letters these words:

"Your wishes and commands shall be obeyed. You are here the queen over everything."

"Aas!" she thought. "My chief wish just at this moment is to see what my poor father is about."

While she was thinking this, she perceived some movement in a mirror on the wall in front of her, and when she looked into the mirror, she saw her father arriving home and her sisters and brothers meeting him. The vision faded quickly away, but Beauty felt very thankful she had been allowed such a pleasure. "This beast shows a great deal of kindness," said she, glancing about the attractive room. "He must be a far better creature than we have imagined."

She did not see the beast until evening, and then he came and asked if he might sup with her, and she replied that he could. But she would much rather have eaten alone, for she could not help trembling in his presence. As long as they sat at the table, soft, beautiful music was played, though whence it came or who were the musicians she could not discover. The beast talked to Beauty with great politeness and intelligence, yet his gruff voice startled her every time he spoke. When they had nearly finished, he said, "I suppose you think my appearance extremely ugly."

"Yes," said Beauty, "for I cannot tell a lie, but I think you are very good."

"You show a most gracious spirit," said the beast, "in not judging me wholly by my uncouth exterior. I will do anything I can to make you happy here."

"You are very kind, Beast," she replied. "Indeed, when I think of your good heart, you no longer seem to me so ugly."

As they rose from the supper table, the beast said, "Beauty, do you think you could ever care enough for me to kiss me?"

"She faltered out, "No, Beast," and he turned and left the room sighing so deeply that she pitied him.

In the days and weeks which followed Beauty saw no one save the beast, yet there were invisible servants who did everything possible for her comfort and pleasure. She and the beast always had supper together, and his conversation never failed to be entertaining and agreeable. By degrees she grew accustomed to his shaggy ugliness and learned to mind it less and to think more of his many amiable qualities. The only thing that pained her was that when he was about to leave her at the end of supper, he was sure to ask if she thought she could sometime care enough for him to kiss him.

Three months passed, and one day Beauty looked in her mirror and saw a double wedding at her father's cottage. Her sisters were being married to two gentlemen of the region. Not long afterward her mirror showed her that her three brothers had enlisted for soldiers and her father was left alone. A few days more elapsed and she saw that her father was sick. The sight made her weep, and in the evening, she told the beast what her mirror had revealed to her and that she wished to go and nurse her father.

"And will you return at the end of a week if you go?" asked the beast.

"Yes," she replied.

"I cannot refuse anything you ask," said he. "I will have a swift horse ready for you at sunrise tomorrow."

The next day at sunrise Beauty found the swift horse saddled for her in the courtyard, and away she went like the wind through the forest toward her father's cottage. When she arrived, the old merchant was so overjoyed at seeing her that his sickness quickly left him and the two spent a most happy week together.

As soon as the seven days were past, she returned to the castle of the beast, which she reached late in the afternoon. Supper time came and the food was served as usual, but the beast was absent and Beauty was a good deal alarmed. "Oh, I hope nothing has happened to him," she said. "He was so good and considerate."

After waiting a short time, she went to look for the beast. She ran hastily through all the apartments of the palace, but the beast was not there. And then in the twilight she hurried out to the garden, and by the borders of a fountain she found the beast lying as if dead.

"Dear, dear Beast," she cried, dropping on her knees beside him, "what has happened?" And she leaned over and kissed his hairy cheek.

At once a change came over the beast, and on the grass beside the fountain lay a handsome prince. He opened his eyes and said feebly, "My lady, I thank you. A wicked magician had condemned me to assume the form of an ugly beast until some beautiful maiden consented to kiss me. But I think you are the only maiden in the world kindhearted enough to have had affection for me in the ugly form the magician had given me. When you went away to your father, I was so lonely I could no longer eat or amuse myself, and I became so weak that today, when I was walking here in the garden, I fell and could not rise. "

Then Beauty filled a cup with water from the fountain and lifted him up so that he could

drink. That revived him somewhat and with her help he rose to his feet. The enchantment had been removed from the palace as well as from the prince, and the servants were no longer invisible.

“Call for help,” said the prince. And when she called, several men instantly came to their aid and carried the prince to the palace. Once there, warmth, food, and happiness went far toward restoring him. The next morning, he sent for Beauty's father to come and make his home with them, and not long afterward Beauty and the prince were married and they lived with great joy and contentment in their palace ever after.

THINK ABOUT THE SELECTION

Recalling

1. Give the summary of the story.
2. Say why was the youngest daughter so special to everybody?
3. What were the wishes of the merchant's elder daughters?
4. What was the cause of the merchant's material degradation?
5. In what surroundings did the merchant meet the Beast?
6. Why did Beauty agree to go to the castle?
7. How did Beauty get accustomed to the shaggy ugliness of the Beast?
8. How did Beauty find out about the events from her house?
9. What was the result of the kiss? Would you kiss the Beast?

Interpreting

- a) *Elaborate a Padlet where you define BEAUTY.* Do it through words and pictures.
- b) *Identify the positive traits, values of a person shown in the fairy tale Beauty and the Beast.*
- c) *Brainstorm* a list of qualities that make a person seem like a hero. In groups, pick the most important qualities and identify heroes today. Discuss whether there is a hero in Beauty and the Beast.
- d) *Questioning:* What makes it difficult for an individual to take a stand against a crowd?
 - When did you actively try to make other people's opinions share your point of view?
 - What are the relationships that are explored in the story?
 - Which characters in the play would you consider stereotypes? Justify your answer
 - What does the song from the movie reveal about Gaston's attitude towards women?
- e) *Rewrite the ending of Beauty and the Beast transposing it into the contemporary society.* What would the characters look like? Design what the costumes would look like. The story can take place anywhere and in any time.
- f) Why didn't Beauty ask her father to bring her something more expensive?
- g) Imagine that you are in this story. What character would you like to be?
- h) If you had a magic mirror what would you like to see through it?

CRITICAL THINKING AND WRITING

Integrating

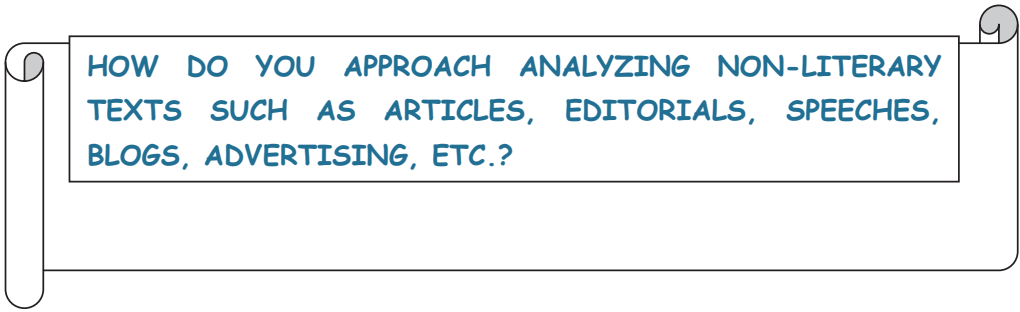
- a) The Disney movie suggests that the only purpose a woman like Belle has, is to find a man.



Reveal some gender stereotypes in the main characters of *Belle and Gaston*. Scan the QR-code to watch the movie.

Female stereotypes	Male stereotypes	Ways to address them

- b) *Discussion*: Think about the clothes you wear today. How are they different from garments used in other times and places?
- c) *Study Case*: Write your own story (fairy tale) which takes place in France where people used to tell fairy tales. Talk about what you know about the country, history, music and people. What kinds of clothes do they wear and what did they wear in the past? Use pictures to help create your costume and plot.
- d) *Debate the proverb*: Don't Judge A Book by Its Cover!
- e) *Elaborate a Digital story* on some Life lessons learnt from the production of *Beauty and the Beast*. Illustrate them. Draw out a time line that chronicles the important life lessons the characters render.
- f) *Discuss on situations* where individuals or groups of individuals have been feared, threatened or killed because of their apparent differences from the rest of the society.
- g) *Study Case*. Sometimes the most attractive person in the room can also be the meanest, 'ugliest' human creature. Someone may be pleasant to look at but nevertheless cruel and hurtful. Have you ever experienced this? Has a 'beautiful' person ever tried to make you feel ugly? If yes, reveal the details of your experience. Can beautiful people be ugly?



HOW DO YOU APPROACH ANALYZING NON-LITERARY TEXTS SUCH AS ARTICLES, EDITORIALS, SPEECHES, BLOGS, ADVERTISING, ETC.?

While analysing a non-literary text we should consider the following aspects:

How does the author's language shape the meaning? How does the purpose, audience, medium, disposition, appeals, and style impact the reception of the message? How does the author use language to persuade?

➤ **Purpose**

Why did the author write this text? And why did the author write this text in a certain way? What is the occasion for the text e.g. some specific incident or event? What is the intent of the piece: *to inform, to narrate, to persuade, to describe*? Consider the following:

- what the author said and the diction used
- what the author did not say
- how the author said it and the alternative ways it could have been said
- what the intended effect is e.g. to reflect, to call to action

➤ Audience

Who is the target audience? How does the text's language and rhetoric suit the audience? Are there groups excluded from the intended audience? Is there more than one intended audience?

➤ Nature of the Medium

What are the characteristics that define the text? Consider the differences in the variety of texts such as newspaper articles, magazine ads, editorials, blogs, etc. What modes of writing are included: expository, narrative, descriptive, argumentative? Does the author adhere to the conventions of the genre or stray from them? What is the impact of the medium and how the message is received?

➤ Disposition

How does the author present his or her disposition or inherent mindset on the topic(s)? Is there an inherent bias in the author? Does the bias distort the truth in some way? What influences may have impacted the delivery of the message such as historically, politically, socially, or economically? Is there a clear tone? What tone shifts are seen through the text?

➤ Appeals

Does the rhetorical piece use Logos, Ethos or Pathos?

PATHOS - How does the author use strong, connotative language that incites a reaction making an emotional appeal (*pathos*)?

LOGOS - How does the author use a *logical* appeal (*logos*) through facts, statistics, examples, organizational strategies, etc?

ETHOS - How does the author create an ethical appeal (*ethos*) through his or her experience and credibility in order to gain the trust of the audience?

➤ Style

How is the piece ordered e.g. compare/contrast, cause/effect, problem/solution, analogies, narrative, description, etc? What rhetorical tropes and schemes are used such as *extended metaphor, hyperbole, anecdotes, examples, antithesis, anaphora, litotes, analogy, symbolism, irony, paradox, rhetorical questions*, etc? How would you describe the word choice and its effect to convey the message? How do rhetorical tropes and schemes affect how the text is read? (*See the Glossary*)

➤ Organizational Strategies

When analyzing an author's style for a non-literary text such as an editorial, determine what organizational patterns he or she uses:

- *Exemplification*: specific examples, brief
- *Illustration*: examples in more detail
- *Description*: concrete, sensory diction
- *Narration*: use of stories e.g. anecdotes
- *Cause/effect*: clear reason/result
- *Compare/contrast*: similarities/differences
- *Process*: how to do something...
- *Problem/Solution*: describes a problem and its implications and then provides a solution
- *Classification*: how something is classified e.g. science

- *Extended definition*: how to define an abstract concept e.g. patriotism, democracy, love, faith, etc.

➤ Word Choice

level of formality

1. **Formal**: elevated, learned, pretentious, ornate, flowery, archaic, scholarly, pedantic, elegant, dignified, impersonal, elaborate, sophisticated, formal, cultured, poetic, abstract, esoteric (hard to understand), colorful, eloquent, euphonious
2. **Informal**: candid, detached, plain, simple, straightforward, informal, conversational, concrete
3. **Colloquial**: abrupt, terse, laconic, simple, rustic, vulgar, slang, jargon, dialect, simple

connotative vs denotative language

1. **Denotative language**: authentic, actual, apparent, literal, journalistic, straightforward, concrete, precise
2. **Connotative language**: poetic, lyrical, symbolic, metaphoric, sensuous, grotesque, picturesque, abstract, whimsical, euphemistic, figurative, obscure, allegorical, suggestive, idyllic, emotive

tone

1. **Positive tones**: *cheerful, eager, lighthearted, hopeful, exuberant, enthusiastic, complimentary, confident, cheery, trusting, optimistic, loving, passionate, amused, elated, sympathetic, compassionate, proud, wistful, longing, romantic, humorous*
2. **Negative tones**: *bitter, angry, outraged, accusing, incensed, turbulent, furious, wrathful, inflammatory, irritated, disgusted, indignant, irate, caustic, condescending, cynical, pompous, satiric, critical, grotesque, melancholic, mournful, apprehensive*
3. **Neutral tones**: *objective, nostalgic, candid, restrained, detached, instructive, learned, factual, informative, authoritative, disinterested, judicial, impartial, frank, aloof, calm, imploring*

types of imagery

1. *Visual Imagery*: Something *seen* in the mind's eye
2. *Auditory Imagery*: language that represents a *sound* or sounds
3. *Olfactory Imagery*: language representing the sense of *smell*
4. *Gustatory Imagery*: a *taste*
5. *Tactile Imagery*: *touch*, for example, hardness, softness, wetness, heat, cold
6. *Organic Imagery*: internal sensation: hunger, thirst, fatigue, fear
7. *Kinesthetic Imagery*: movement or tension

ANALYZING A VISUAL TEXT

When you analyze a **piece of visual work**, consider these questions:

- What confuses, surprises, or interests you about the image?
- In what medium is the visual?
- Where is the visual from?
- Who created the visual?

- For what purpose was the visual created?
- Identify any clues that suggest the visual’s intended audience.
- How does this image appeal to that audience?
- In the case of advertisements, what product is the visual selling?
- In the case of advertisements, is the visual selling an additional message or idea?
- If words are included in the visual, how do they contribute to the meaning?
- Identify design elements – colors, shapes, perspective, and background – and speculate how they help to convey the visual’s meaning or purpose.

WEB ARTICLES

15. WHY DO VICTIMS OF BULLYING OFTEN SUFFER IN SILENCE?

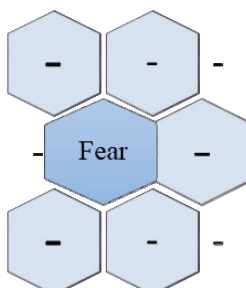
Bully Prevention in School



THINK ABOUT THE SELECTION

Recalling

- a) Identify in text A the semantic/lexical chain of the word **fear**. What atmosphere does it define?



- b) Explain the connection between *shame and embarrassment*.

Interpreting

- a) Using the Jamboard platform develop a Cluster which will cover ideas related to *bullying and cyberbullying*. Speak on their difference.
- b) Reveal the children’s rights illustrated in the text, argue for or against having your own set of rights.

Children’s rights described in the text	Students’ reflection	Set your own rights

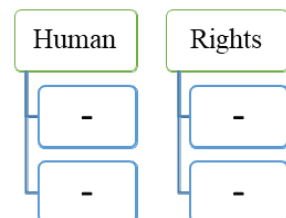
- c) Highlight the statements in the text which define the answer for the question: *Why Do Victims of Bullying Often Suffer in Silence?*

d) Consider the following

- What is the thesis or central idea of the text?
- Who is the intended audience?
- What questions does the author address?
- How does the author structure the text?
- What are the key parts of the text?
- How do the key parts of the text interrelate?
- How do the key parts of the text relate to the thesis?
- How does the author’s language shape the meaning?
- How does the purpose, audience, medium and style impact the reception of the message? How does the author use language to persuade?
- Why did the author write this text? What is the intent of the piece: *to inform, to narrate, to persuade, to describe*? Consider the following:
 - what the author said
 - what the author did not say
 - how the author said it and the alternative ways it could have been said
 - what the intended effect is e.g. *to reflect, to call to action*
- Who is the target audience? How does the text’s language and rhetoric suit the audience?
- What are the characteristics that define the text? What modes of writing are included: *expository, narrative, descriptive, argumentative*? Does the author adhere to the conventions of the genre or stray from them?
- What is the impact of the medium and how the message is received?
- How does the author present his or her disposition or inherent mindset on the topic(s)? What influences may have impacted the delivery of the message such as historically, politically, socially, or economically?
- How does the author use strong, connotative language that incites a reaction making an *emotional* appeal (*pathos*)?
- How does the author use a *logical* appeal (*logos*) through facts, statistics, examples, organizational strategies, etc?
- How does the author create an ethical appeal (*ethos*) through his or her experience and credibility in order to gain the trust of the audience?
- How is the piece ordered e.g. compare/contrast, cause/effect, problem/solution, analogies, narrative, description, etc? What rhetorical tropes and schemes are used?
- How would you describe the word choice and its effect to convey the message

Integrating

- Write in the left column all the qualities that define a human. In the right column list the rights you have as humans.
- Brainstorm:** How do people exploit these rights? How do powerful
- people (leaders, rulers) respect these rights?



- d) **Role-play.** Read the text again and try to analyze things through the prism of a *parent, teacher, classmate and victim.*

	Ways to address bullying
parent	
teacher	
classmate	
victim	

- e) *Research the problem:* Some things may be a ‘want’, a ‘need’ and a ‘right’.

- What is the difference between a ‘want’ and a ‘need’?
- Why would some ‘needs’ be regarded as ‘rights’?

- f) *Scan the picture, watch the movie and express your views on:*

- Do you think it is a good idea to document a real-life bullying tragedy in a movie? Why or why not?

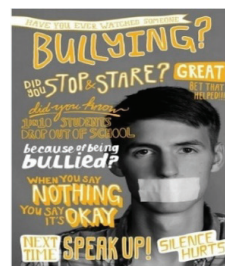


- g) *Think! Pair! Share!* Go deeper in your discussion on human rights and brainstorm the following questions:

- Can you think of some examples of people misbehaving with others and disrespecting other people’s human rights? Why do they behave that way?
- Have you ever witnessed a bullying incident? What happened?
- What to do when your child is the bully, rather than the victim?
- Why do you think they become bullies?
- Is *cyberbullying* worse than physical or verbal bullying in school?

- h) *Let the picture speak!* Reveal in the picture three things specific to bullying.

- i) *Develop a MindMap* revealing how to build self acceptance?



Creative Writing

- a) *Make a Booklet on what you will do to prevent bullying.* Identify solutions to increase safety in the schools where bullying issues occurred. Write what you will do and add pictures to make the statements more convincing. *Ex ‘I will help prevent bullying by ...’ – ‘I will encourage others by ...’ – ‘I will offer kindness by ...’* . See an example on: <https://www.unicef.org/rightsite/files/rightsforeverychild.pdf>
- b) *Elaborate a Webquest on zunal.com.* Find out resources, pictures, articles from different environments that represent some instances where children’s rights are violated. Illustrate the findings by pictures taking into account the following:
- Date and location/ Description of the child, environment, pictures, rights denied
 - Conclusion: Personal reaction to the findings.

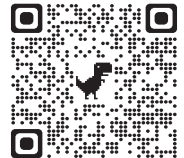
Date and location <input type="text"/>	Description of the child, place, picture <input type="text"/>	Description of how child's rights are denied <input type="text"/>	How to help <input type="text"/>
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c) Build a Padlet illustrating the children's rights and responsibilities in the playground, at home or in schools.

16. GENDER ROLES. NAVIGATING TRADITIONAL GENDER ROLES

Where They Come from And the Impact on A Relationship,

by Amanda Young.



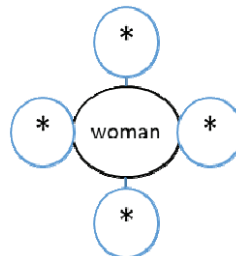
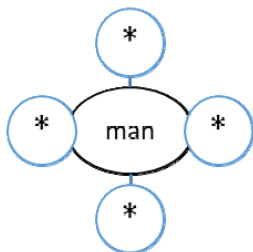
THINK ABOUT THE SELECTION

Recalling

- Examine issues that stop women and men enjoying equality and what can be done to bring about change.
- Using a Spidergram identify the words related to Emotional Labor.

Interpreting

a) Build a lexical chain on the concepts:



b) List the jobs/career you would choose for:

a traditional male role	→
a traditional female role	→

- Brainstorm: Have you ever acted differently from how your gender is "supposed" to act?
- Consider the following:

- What is the thesis or central idea of the text?
- Who is the intended audience?
- What questions does the author address?
- How does the author structure the text?
- What are the key parts of the text?

- How do the key parts of the text interrelate?
- How do the key parts of the text relate to the thesis?
- How does the author’s language shape the meaning?
- How does the purpose, audience, medium and style impact the reception of the message?
How does the author use language to persuade?
- Why did the author write this text? What is the intent of the piece: *to inform, to narrate, to persuade, to describe*? Consider the following:
 - what the author said
 - what the author did not say
 - how the author said it and the alternative ways it could have been said
 - what the intended effect is e.g. *to reflect, to call to action*
- Who is the target audience? How does the text’s language and rhetoric suit the audience?
- What are the characteristics that define the text? What modes of writing are included: *expository, narrative, descriptive, argumentative*? Does the author adhere to the conventions of the genre or stray from them?
- What is the impact of the medium and how the message is received?
- How does the author use strong, connotative language that incites a reaction making an *emotional* appeal (*pathos*)?
- How does the author use a *logical* appeal (*logos*) through facts, statistics, examples, organizational strategies, etc?
- How does the author create an ethical appeal (*ethos*) through his or her experience and credibility in order to gain the trust of the audience?
- How is the piece ordered e.g. *compare/contrast, cause/effect, problem/solution, analogies, narrative, description, etc*? What rhetorical tropes and schemes are used?
- How would you describe the word choice and its effect to convey the message

Integrating

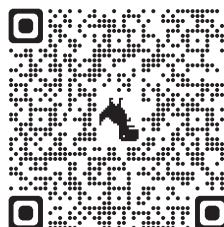
- a) *Write down what you have learnt about women’s rights* or would like to see changed.
- b) *Debate: Agree or Disagree?*

Statements	Students’ comments
Boys are naturally more violent than girls.	
Girls who wear short skirts are ‘asking for it’.	
Men and women are different, so they can’t be equal.	
Being male or female makes no difference to whether you do well at work.	
Doing something ‘like a girl’ should not be used as an insult.	

- c) *Brainstorm: Is gender equality a concern for men?*
Why is gender equality important?
- d) **Project.** Make a *Webquest* on *Gender attributes and characteristics*, enclosing the roles that men and women play and the expectations placed upon them.

17. GENDER STEREOTYPES ARE DESTROYING GIRLS, AND THEY'RE KILLING BOYS

by A. E. Dastagir



THINK ABOUT THE SELECTION

Recalling

- a) *Brainstorm the concepts: stereotype, gender roles, and career choice.*

Interpreting

- b) *Make a list of what it means to act like a man or woman in this column. Write down what people might "say" or "do" if someone does not act like a man or woman as defined in the middle column.*

Act like a boy	Act like a girl	What people might say

- c) *Consider the gender stereotypes False or True:*
- *Men:* strong, tough, active, sports-lover, short hair, hardworking, truck driver, breadwinner, in control.
 - *Women:* emotional, polite, and taking care of others, loving, nurse, shop, like flowers. cry easily, long hair.
- d) *Agree/ Disagree Activity.* Share your reactions on the following. Convince your classmates that it is unfair to make such sweeping statements.
- All old people are forgetful.
 - Men are better at math than women are.
 - African-American men are the best basketball players.
 - Kids who are into computers are geeky.
 - People who wear glasses are smart.
 - Women are better cooks than men.
 - Girls are not as athletic as boys
- e) *Discuss if it's a boy thing or a girl thing:*
- Burping and Farting • Rescuing • Dancing • Teacher • Cooking • Pink • Doctor • Nurse • Cars • A six pack • Diet drinks • Scientist • Blue • Cleaning • Lawyer • Engineer • Set of spanners • Computer programmer • Red • Glitter • Mathematician
- f) *Debate:* Little girls should not be called princesses

- g) *Elaborate a Webquest and make a collage about gender stereotypes, using images and words cut out of newspapers.*
- h) *Write a spoken word piece, poem or song lyrics about unrealistic gender stereotypes and the pressure that a person might feel to conform to strict gender roles.*
- i) What is the thesis or central idea of the text?
- j) Who is the intended audience?
- k) What questions does the author address?
- l) How does the author structure the text?
- m) What are the key parts of the text?
- n) How do the key parts of the text interrelate?
- o) How do the key parts of the text relate to the thesis?
- p) How does the author's language shape the meaning?
- q) How does the purpose, audience, medium and style impact the reception of the message?
How does the author use language to persuade?
- r) Why did the author write this text? What is the intent of the piece: *to inform, to narrate, to persuade, to describe*? Consider the following:
 - what the author said
 - what the author did not say
 - how the author said it and the alternative ways it could have been said
 - what the intended effect is e.g. *to reflect, to call to action*
- s) Who is the target audience? How does the text's language and rhetoric suit the audience?
- t) What are the characteristics that define the text? What modes of writing are included: *expository, narrative, descriptive, argumentative*? Does the author adhere to the conventions of the genre?

Integrating

- *Write a two or three paragraph (300-500 word) essay about a time when you felt pressure to act in a certain way because of your gender. The pressure could be coming from someone else, like your parent or friend, from inside yourself.*

A PRACTICAL GUIDE FOR DISCURSIVE APPROACH TO THE LITERARY TEXT

Introduction

It aims to consider the reciprocal envelopment of text and context, which implies shifting the core of the analysis: from the creator and his or her work to the conditions that make literary discourse possible.

What is discourse?

What's "discourse" about?

- Helps us understand how language works as a social semiotic i.e **resource for making meaning in social context**
- We can analyse language to solve social problems (work, school and home)
- Language is the **primary semiotic resource**
- Discourse = language use in social context
- **Discourse = Text** (language) + **Context** (social situations)

Discourse is...

- How language reflects social reality
- How language creates reality
- How language shapes our identities and interactions
- How language is used as a tool to control people (Michel Foucault)

Discourse analysts try to take into account at the same time how texts are produced and consumed and how they are commented on, transformed, ordered or stocked: these dimensions are inseparable. Spontaneously, nowadays when they analyse texts, most scholars oppose two forms of subjectivity: *that of the "enunciator"* (who can be a "narrator" for a tale or a novel), to whom the responsibility of the utterance is attributed, *and that of the "real" person*, the author outside text. This opposition is very useful and comfortable, but it does not correspond to the immense complexity of discourse. A third instance must be introduced: the writer, id est, the instance who plays a role in the literary field. The writer determines certain options concerning his/her behaviour as a producer of works: he or she assumes a pen name or not, gives interviews or refuses to see journalists, publishes in certain genres and not in others, writes forewords, etc. Besides, he or she behaves according to the representations of the writer status in his/her society.

Let us take the case of a poet of the sixteenth century who writes love poetry in the manner of Petrarch: a tacit contract prescribes to the reader the thought that the person who says "I" in these poems is not really in love with the great lady to whom he is addressing his sonnets. But in the nineteenth century when a romantic poet writes "*I love you*", by virtue of another tacit contract, the person, outside text, is supposed to be really in love. Obviously, this difference is not inside text, it is a consequence of the variation of the institutional status of the writer and of literature. We must

bear in mind that the writer, willingly or not, is at the same time the producer of his/her text and a minister, a representative of literature as institution.

The way texts circulate, the way they are consumed, the way writers live, the way school deals with literature, etc. cannot be dissociated from what is unduly considered as being “inside” text.

Discourse analysis: some assumptions

- Discourse analysis = the analysis of *texts* in *context*.
- Discourse is language in use
- Discourse is necessarily situated in a context.
- No practice detached from a social context, and no social context is ever wholly ‘neutral’
- Constituted/Constitutive: “language simultaneously *reflects* reality (‘the way things are’) and *constructs* (*construes*) it to be a certain way” (Gee, 1999: 82).

Uses of Discourse analysis

- Discourse analysis is sometimes defined as the analysis of language “beyond the sentence”.
- Discourse analysis looks not only at the basic level of what is said, but takes into consideration the surrounding social and historical contexts.
- Discourse analysis is useful tool for studying the political meanings that inform written and spoken text.

Starting from the idea that we relate to the world that surrounds us indirectly through versions of reality or *discursive constructions*, for the construction of a specific variant of reality it is necessary to select an alternative *discourse*, which is placed in actions (events) of communication, according to certain material organizations that reveal human thoughts (values and ideas) about the world.

For the efficiency of the literary text interpretation from the discursive perspective, we propose the *Matrix of discursive strategies*, through which we demonstrate the essential elements of *the discursive analysis of the literary text* (Figure 1.1.). Respectively, in order to understand a literary text, there should be taken into account the *discursive practice*, which is a *discursive strategy*, denoting the speaker’s choice or option, a practice of producing discourse. While analyzing the literary text the discursive strategies highlight what the protagonists of the text do in the act of communication or writing, and the discursive resources, in turn, represent the mechanisms used by the protagonists in the realization of these strategies (various places common to a certain society, systems of narratives, markers, categories and metaphor

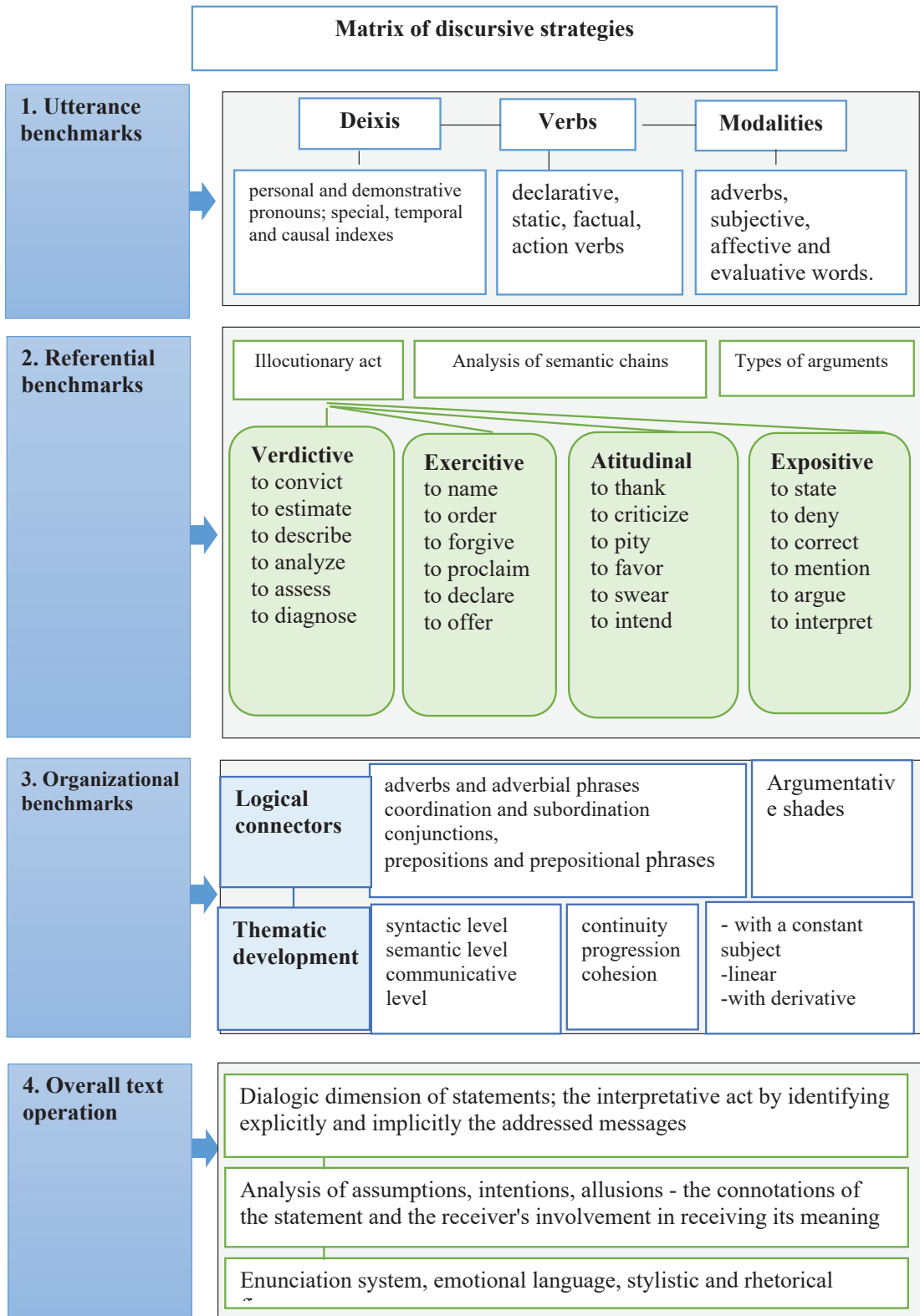


Figure 1.1. Matrix of discursive strategies in the analysis of the literary text

It is precisely the discursive approach that integrates this analysis into a broad framework, relating the text to its conditions of production, studying socio-discursive interactions and valuing the relationship *between text, intertext, context, sub-text, co-text, pre-text and para-text*.

In discursive analysis, the literary text is not only perceived as a descriptive tool of reality, but also a constructive one. Therefore, the *discursive approach to the literary text* aims at: the objectives and effects of different language types; cultural norms and conventions in communication; relating language to its social, historical and cultural context; ways of communicating beliefs, assumptions and values; discursive strategies in the construction of textual reality. Based on these statements, we deduce the *mechanisms of the discursive approach to the literary text in the process of studying the English language*, with specific interconnected processes (Figure 1.2.).

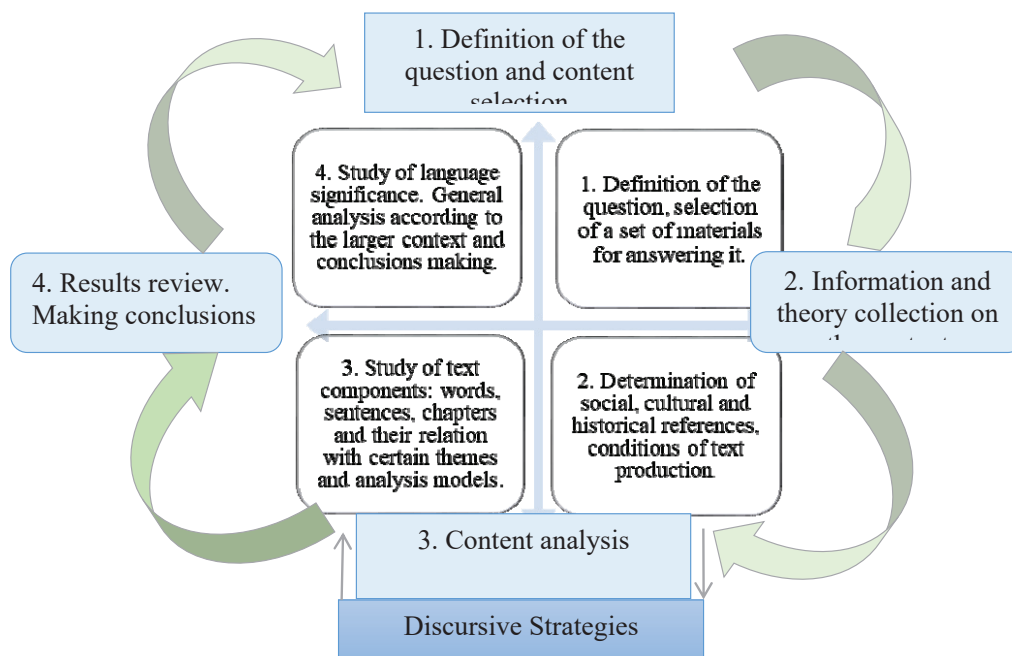


Figure 1.2. Mechanisms of the discursive approach to the literary text in the development of students' English communication competence

In the realization of this process, we took into account the following stages:

- Determining historical, cultural and social references.
- Identifying rhetorical and linguistic mechanisms.
- Examining the meaning and function of the language used.

At the center of the discursive approach to the literary text is the concept that reflects several procedures (didactic, rhetorical, linguistic, logical), as well as their effective manifestation in order to create a picture that reflects the theme of the discussion, i.e. the *discursive strategies*.

Thus, the *discursive approach* represents a *mechanism* for carrying out *discursive analysis* through explanation, cohesive and coherent exposition, description, argumentation, ordering, interpretation of the text structure, thematic development (*discursive strategies*) within which there

are built relationships between linguistic expressions, on the one hand, and communicative intentions, themes, participants, schemes - on the other hand.

Summarizing, *the mechanisms of the discursive approach to the literary text in the development of English communication competence* at the university level aim at: *the purposes and effects of different language types; cultural rules and conventions in communication; relating language to its social, historical and cultural context; ways of communicating values, beliefs and assumptions; discursive strategies in the construction of textual reality.*

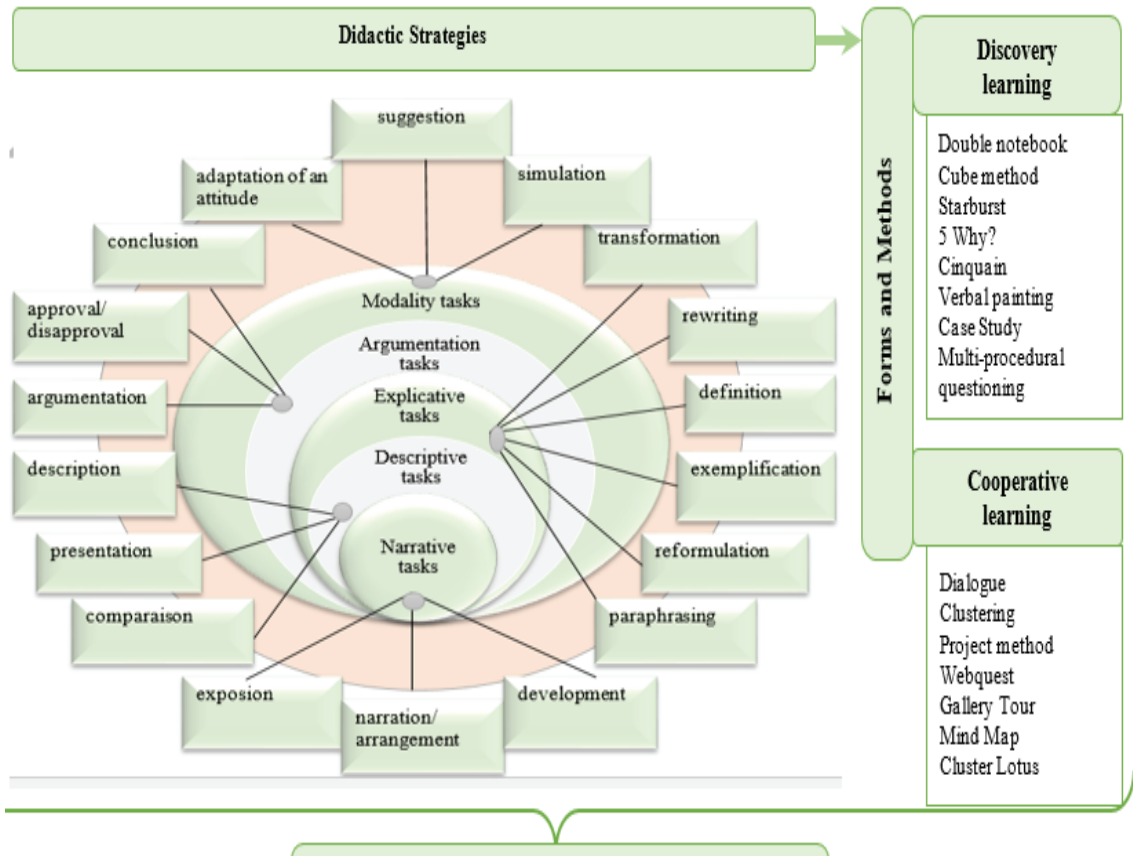
18. PRINCIPLES OF THE DISCURSIVE APPROACH TO LITERARY TEXTS

In particular, the teaching process of developing English communication competence through the discursive approach to the literary text is governed by the following specific principles of the interpretation of the literary text, considered as a socio-cultural mediator:

- **Pragmasemantic principle of the text**, supposes the analysis of the discursive relationship between the addressee and the speaker, as a social practice directed by the discourse in communication situations of interaction between the sender and the receiver. The psycho-pedagogical **conditions** that ensure the realization of the principle are: the involvement of socio-cultural conditions in the text interpretation; the establishment of the statement (linguistic message) in the communication situation;
- **Dialogic principle of literary text interpretation**, the implementation of which requires the insurance of the following **psycho-pedagogical conditions**: the interactivity between the text and its context; the interrelation between the dialogue and the discursive perspective; the interactive feature of the student-centered instruction process.
- • **Principle of intertextuality**, which emphasizes the following **psycho-pedagogical conditions**: the text mediation; the polyphony of the literary text; the right choice of the learning situation and its placement in a real context of the learning sequence.
- • **Principle of interpretative cooperation**, the achievement of which is determined by the following **psycho-pedagogical conditions**: the research of the text intercultural dimension; the cooperation of the participants in the act of interpretation; increasing the motivation factor in learning.
- • **Principle of intercultural communication**, which is achieved on the basis of certain psycho-pedagogical conditions, among which: the perception of cultural conventions and legalities in the society of the studied language; the determination of the cultural context of those participating in the communication.

Discursive Strategies

Through the *Discursive Strategy* we understand the way in which the teacher designs the creation of an interaction process, by examining a set of logical and linguistic procedures (types of arguments, methods of description and explanation, stylistic-persuasive procedures) in order to develop the student's discursive capacity as an element of communication competence. Discursive tasks performed through various learning processes, methods and situations have gained significant value in the development of English communicative competence. Below, we present some examples of discursive tasks/practices fulfilled through different didactic strategies.



CONTENT ANALYSIS VERSUS DISCOURSE ANALYSIS	
Content Analysis is a method for studying and/or retrieving meaningful information from documents	Discourse Analysis is the study of the ways in which language is used in texts and contexts
Examines the content	Examines the language
Quantitative method	Qualitative method

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STUDY OF LITERARY TEXTS FROM A DISCURSIVE PERSPECTIVE

19. THE GREAT GATSBY

by F. Scott Fitzgerald

(Excerpt)

We hadn't reached West Egg village before Gatsby began leaving his elegant sentences unfinished and slapping himself indecisively on the knee of his caramel-colored suit.

'Look here, old sport,' he broke out surprisingly. 'What's your opinion of me, anyhow?'

A little overwhelmed, I began the generalized evasions which that question deserves.

'Well, I'm going to tell you something about my life,' he interrupted. 'I don't want you to get a wrong idea of me from all these stories you hear.'

So he was aware of the bizarre accusations that flavored conversation in his halls.

'I'll tell you God's truth.' His right hand suddenly ordered divine retribution to stand by. 'I am the son of some wealthy people in the middle-west—all dead now. I was brought up in America but educated at Oxford because all my ancestors have been educated there for many years. It is a family tradition.'

He looked at me sideways—and I knew why Jordan Baker had believed he was lying. He hurried the phrase 'educated at Oxford,' or swallowed it or choked on it as though it had bothered him before. And with this doubt his whole statement fell to pieces and I wondered if there wasn't something a little sinister about him after all.

'What part of the middle-west?' I inquired casually.

'San Francisco.'

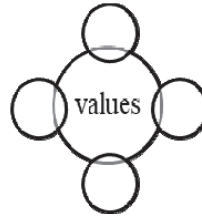
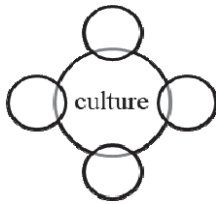
'I see.'

'My family all died and I came into a good deal of money.' His voice was solemn as if the memory of that sudden extinction of a clan still haunted him.

'After that I lived like a young rajah in all the capitals of Europe—Paris, Venice, Rome—collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only, and trying to forget something very sad that had happened to me long ago.' With an effort I managed to restrain my incredulous laughter.

Recalling

- a) Underline in the text all the words or phrases that shape the narrator's attitude towards Gatsby. Illustrate his attitude through examples.
- b) Point out all the discourse markers/deixis and determine their significance in the text.
- c) Note lexical units within the text that reveal the class/socio-economic status of the characters within the narrative.
- d) Distinguish three statements in the passage that indicate Gatsby's retelling about his family background is fake. What is the reader left to think about Gatsby and his relationship with the narrator?
- e) *Elaborate a mind map pointing out all the words that belong to: **culture and values**. Highlight the importance of culture in the formation of people's demeanour and attitudes*



Interpreting

➤ *What do the sentences suggest:*

a) He hurried the phrase ‘*educated at Oxford,*’ or swallowed it or choked on it as though it had bothered him before.

b) After that I lived like a young rajah in all the capitals of Europe—Paris, Venice, Rome—collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only, and trying to forget something very sad that had happened to me long ago.’

What significance might be seen in the narrator’s laughter?

➤ *Identify the logical connectors* (coordination and subordination conjunctions, prepositions and prepositional phrases) and comment on their function in rendering the meaning of the text message.

➤ *Analyse the types of arguments, ways of communicating the assumptions, intentions, allusions* - the connotations of the statement - and the receiver’s involvement in receiving its meaning.

➤ *Describe the enunciation system*, emotional, stylistic and rhetorical language of the text.

➤ *Relate the text language to its social, historical and cultural context*; discursive strategies (*describing, narrating, denying, transforming, rewriting, arguing etc.*) in the construction of textual reality.

➤ *Determine whether you agree or disagree with each statement and why. Then, decide whether Fitzgerald would agree or disagree and why. Circle your choices and complete the sentences with your explanation.*

a). When one comes by wealth illegally, he or she is likely to pay for it in the end.

I agree/disagree because _____

Fitzgerald would agree/disagree because - _____

b). Geography determines a person’s level of sophistication.

I agree/disagree because - _____

Fitzgerald would agree /disagree because _____

c) What remarks are ways to hide smb’s distrust?

➤ *What do the words „educated at Oxford” and „rajah” mean on a literal level and what might they represent on a symbolic level?*

➤ *In what way does Fitzgerald suggest that Gatsby is not an intellectual as he pretends to be?*

a) *His voice was solemn as if the memory of that sudden extinction of a clan still haunted him.*

➤ *Using the technique of Star Explosion, ask questions related to the text content focusing on the main cultural, economical aspects of the Roaring Twenties (Who? What? When? Where? How?).*

➤ *Explain what made this decade so different from the decade before or after it?*

➤ *Discussion: How are economic classes separated in America? Explain and give examples. How is the reality built in the text?*

- *Brainstorming.* Some people think having money leads to happiness. Do you agree? Why or why not? What are the advantages or disadvantages of being affluent?
- Elaborate a *Clustering* explaining the meaning of the *American Dream*? Where did it originate, and how has it changed over the centuries? How does one achieve it? Is it exclusive to a particular group or kind of person? Can anyone achieve it? Give examples and justify our answer.

Integrating

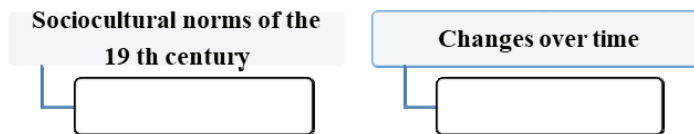
1. *Suggested situation:* You are in Gatsby’s house. Everything looks splendid. The surroundings reflect the host’s high social status. Meanwhile, you are convinced his retelling about the education received is fake. What would you say to entertain the conversation and give further progress to the actions? Your goal is to reveal the lie. Be polite in getting the details.

2. *Suggested situation:*

Student A: You are a prosecutor in the court. Accuse Gatsby of inventing a story about his past. Analyse his manners, speech and give evidence of your suspicion. Bring arguments based on the narrator’s attitude illustrated in the text.

Student B: You are Gatsby. Defend yourself by exploiting your good-manners and social position.

3. *Comment on the sociocultural norms and values of the 19th century in the USA. Find some efficient ways to address them.*



- 4. The action of the literary work occurs during the *Roaring Twenties or Jazz Age* in America. Given the text, point out the characteristic traits of those times (*culture, value, manners, attitude, lifestyle, prejudices, speech etc.*). Support your ideas identifying the language structures that generate your way of thinking. Students use the *Cube method*. The Cube covers thinking operations as: *describe, associate, compare, analyze, use, argue, illustrate.*
- 5. Take into account the characters’ manners or sayings and complete the *Graphic T* mentioning those which are acceptable and objectionable for the society of the 19 century as well as for the society of our times.

Manners and behaviours			
The society of 19 century		The society of our times	
acceptable	objectionable	acceptable	objectionable

6. *Oral production activity. Role-Play:*

Suggested situation: You are a reporter for a TV channel. Your mission is to present the values that shaped lives and identities in the society of 1920. Point out their role in an affluent society. Draw a comparison with the contemporary society. Have the values

changed? Explain with positive and negative examples. Incorporate cultural connotational knowledge from your text.

7. Build a Canva Poster and reveal 5 good manners of a young guy at a party from the contemporary times and 5 good manners related to the social context of the 19th century.

8. Writing. *Essay*. Write a 15-line coherent text on: You are Gatsby. Defend yourself by exploiting your good-manners and social position.

Creative Writing

a) **Project:** Create a Wiki page. Firstly, consult different sites and make a presentation about the American Dream. Learners work in groups that will get information on one of the aspects: *fashion, literature, arts, school or entertainment*. Secondly, they create collages, add short information, music, videos and make their presentation original. The project tasks aim at elaborating products that come as a review of what learners have studied.

20. PRIDE AND PREJUDICE (excerpt)

by J. Austen

Not all that Mrs. Bennet, however, with the assistance of her five daughters, could ask on the subject, was sufficient to draw from her husband any satisfactory description of Mr. Bingley. They attacked him in various ways--with barefaced questions, ingenious suppositions, and distant surmises; but he eluded the skill of them all, and they were at last obliged to accept the second-hand intelligence of their neighbour, Lady Lucas. Her report was highly favourable. Sir William had been delighted with him. He was quite young, wonderfully handsome, extremely agreeable, and, to crown the whole, he meant to be at the next assembly with a large party. Nothing could be more delightful! To be fond of dancing was a certain step towards falling in love; and very lively hopes of Mr. Bingley's heart were entertained.

"If I can but see one of my daughters happily settled at Netherfield," said Mrs. Bennet to her husband, "and all the others equally well married, I shall have nothing to wish for."

In a few days Mr. Bingley returned Mr. Bennet's visit, and sat about ten minutes with him in his library. He had entertained hopes of being admitted to a sight of the young ladies, of whose beauty he had heard much; but he saw only the father. The ladies were somewhat more fortunate, for they had the advantage of ascertaining from an upper window that he wore a blue coat, and rode a black horse.

An invitation to dinner was soon afterwards dispatched; and already had Mrs. Bennet planned the courses that were to do credit to her housekeeping, when an answer arrived which deferred it all. Mr. Bingley was obliged to be in town the following day, and, consequently, unable to accept the honour of their invitation, etc. Mrs. Bennet was quite disconcerted. She could not imagine what business he could have in town so soon after his arrival in Hertfordshire; and she began to fear that he might be always flying about from one place to another, and never settled at Netherfield as he ought to be. Lady Lucas quieted her fears a little by starting the idea of his being gone to London only to get a large party for the ball; and a report soon followed that Mr. Bingley was to bring twelve ladies and seven gentlemen with him to the assembly. The girls grieved over such a number of ladies, but were comforted the day before the ball by hearing, that instead of

twelve he brought only six with him from London--his five sisters and a cousin. And when the party entered the assembly room it consisted of only five altogether--Mr. Bingley, his two sisters, the husband of the eldest, and another young man.

Mr. Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour was sharpened into particular resentment by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to hear a conversation between him and Mr. Bingley, who came from the dance for a few minutes, to press his friend to join it.

"Come, Darcy," said he, "I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance."

"I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with."

"I would not be so fastidious as you are," cried Mr. Bingley, "for a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them you see uncommonly pretty."

"_You_ are dancing with the only handsome girl in the room," said Mr. Darcy, looking at the eldest Miss Bennet.

"Oh! She is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you."

"Which do you mean?" and turning round he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said: "She is tolerable, but not handsome enough to tempt me; I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me."

Recalling

1. Define the concept of "culture" and describe its role in the formation of human behaviours and attitudes.
2. Explain the essence of the sociocultural norms and values of the 19th century. Identify efficient ways to address them.
3. Name three good manners of a young man at a party from the present times and three good manners specific to the social context of the 19th century.
4. Fill in the gaps with the proper conjunctions, prepositions and connectors from the list.

Of, as, with, moreover, because, to, as, in, therefore, that, at, for, to.

___ *Pride and Prejudice*, Jane Austen uses dance ___ the setting ___ the social rite ___ courtship, as was its role during the time period. Dance was _____ a crucial skill. An understanding of ballroom etiquette was _____ valuable in finding a match. For example, Darcy's behavior ___ the Meryton Ball was considered rude _____ it was well known according ___ the code of conduct ___ men were to dance ___ as many women as they could. When Darcy refused ___ dance, it was perceived ___ supercilious behavior.

5. *Identify in the list below 10 groups of connotative words. Work in pairs and make up triads of synonyms (positive>neutral>negative).*

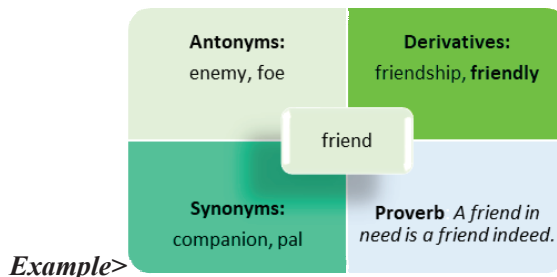
Questioning, saving, stubborn, sated, confident, peculiar, meticulous, old, manic, interested, nosy, to use, thrifty, steadfast, filled, conceited, unique, selective, decrepit, elated, to employ, happy, vintage, picky, different, crammed, tenacious, stingy, to exploit, courageous.

6. *Underline all the discourse markers/deixis in the text and determine their references.*

An invitation to dinner was soon afterwards dispatched; and already had Mrs. Bennet planned the courses that were to do credit to her housekeeping, when an answer arrived which deferred it all. Mr. Bingley was obliged to be in town the following day, and, consequently, unable to accept the honour of their invitation, etc. Mrs. Bennet was quite disconcerted. She could not imagine what business he could have in town so soon after his arrival in Hertfordshire.

7. *Fill the dials with two synonyms, two antonyms, two derivatives and one proverb/quote for the given words.*

Honour, fear, love, beautiful, proud, particular, to grieve.



8. Arrange the following sentences according to the sequence of the events in the text.
- I shall have nothing to wish for.
 - I am in no humour at present to give consequence to young ladies who are slighted by other men.
 - In a few days Mr. Bingley returned Mr. Bennet's visit, and sat about ten minutes with him in his library.
 - What a contrast between him and his friend!
 - Sir William had been delighted with him.
 - You are dancing with the only handsome girl in the room.
9. Remark if the following expressions have a positive/negative meaning in the text and explain the connotations.
- To attack (with questions);
 - To fly about (from one place to another);
 - To turn the tide of (his) popularity;
10. Work in three groups. Using adjectives, verbs and expressions from the text, compose a *cinquain*, for describing Mr. Bingley, Mr. Darcy and Elizabeth Bennet.
- Cinquain** - the first line is a one-word title, the subject of the poem; the second line is a pair of adjectives describing that title; the third line is a three-word phrase that gives more information about the subject; the fourth line consists of four words describing feelings related to that subject; and the fifth line is a single word synonym or other references for the subject from line one.

Interpreting

1. Make up a **dialogue** between Mr Bingley and Mr. Darcy a week after the ball. Reproach something to Mr Darcy for having behaved rudely and proudly at the party. Mr Darcy gives possible answers for excusing himself. Use the connectives: *firstly, by the way, nevertheless, in spite of, at length, moreover, consequently*.
2. Find out the meaning hidden in Mrs Bennet's exclamation: "*If I can but see one of my daughters happily settled at Netherfield,*" said Mrs. Bennet to her husband, "*and all the others equally well married, I shall have nothing to wish for*". Give justice to her.
3. Consult the text and develop the idea motivating the answer through the **Technique of 5 Whys**. Take into consideration the text expressions and deeds used by the author.

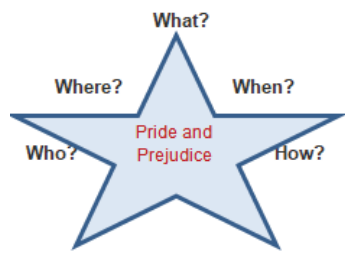
Being present at such an assembly as this it is insupportable for Mr Darcy...Why?

....because...

....because...

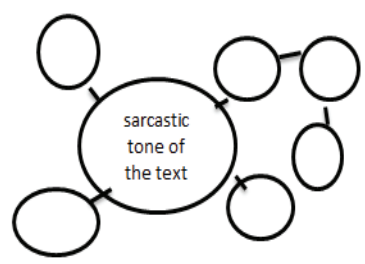
....because...

....because...



4. Identify in the text the adjectives referring to Mr. Bingley and Mr. Darcy. Justify their use in sending the message. Compare these characters in a **Venn Diagram**.

5. Make up questions on the content of the text, with reference to the next characters: Mr. and Mrs. Bennet, Mr. Bingley, Mr. Darcy, Elizabeth Bennet. The questions will cover the lexical units - handsome features, gentlemanlike, honour of the invitation, ingenious suppositions, scarcity of gentlemen. Use the technique of **Star explosion**. Present to your classmates the portrait of these characters taking into account the questions asked.
6. Paraphrase the quotation: "If I can but see one of my daughters happily settled at Netherfield," said Mrs. Bennet to her husband, "and all the others equally well married, I shall have nothing to wish for." What was the life aim of a mother in the 19th century? Is it actual for nowadays parents? What socio-cultural hints does the quotation reveal? Include your thoughts on a poster and share it with your classmates.
7. Pay attention to the author's literary style of writing. Transform the formal belletristic speech into a colloquial one in the following sentences.
 - a) Not all that Mrs. Bennet, however, with the assistance of her five daughters, could ask on the subject, was sufficient to draw from her husband any satisfactory description of Mr. Bingley.
 - b) To be fond of dancing was a certain step towards falling in love; and very lively hopes of Mr. Bingley's heart were entertained.
8. Work in groups. Think of the following conflictual situations and make up a 8-line **dialogue**, using at least 5 connectors from the list below. The victim shall insistently accuse the guilty, who defends himself. Both parts shall be as polite and assertive as possible to mediate the conflict. Remember the politeness expressions of addressing and apologizing. Use the **connectors**: by the way, despite of, as if, unless, however, in spite of, yet, otherwise, on the one/other hand, in this case, in other words, for instance, therefore, due to, consequently, furthermore, (un)fortunately etc.
9. Think of the suggested situation (**communicative situation**) and develop the idea fluently and accurately: Darcy hears Elizabeth rumoring about him in a negative way. What remarks would he express to make her change the negative view related to him. Use the most of politeness formulae. Try to use as many temporal and causal indicators, deixis as possible.
10. Bring arguments that the tone of the novel is comic, or, in Jane Austen's own words, "light and bright, and



sparkling". Complete the Clustering with the ideas/expressions that imply a sarcastic, ironic or comic tone and comment on their meaning.

11. Use the method of **Multiprocessual Query** to consider the following:

1. *Literal questions*

When did the action of the text occur?

Where did Elizabeth meet Mr Darcy?

Who was the Bennets' neighbour?

Where did Mr. Bingley go?

Where did the party take place?

How many sisters did Mr Bingley have?

Why wasn't Mr Darcy willing to dance?

2. *Translation questions*

How do you explain the words: *disconcerted, slighted, withdraw*?

How do you understand the expressions: *with the assistance of five daughters; he eluded the skill of all; merely looked the gentleman; declined being introduced to any other lady; the most beautiful creature I ever beheld*?

3. *Interpretative questions*

Why is Mrs Bennet excited to have guests? Find arguments in the use of her speech.

Why did Mr Bingley want to visit the Bennet family?

What do you understand by: *she is tolerable but not handsome enough to tempt me*?

What do you think, did Mr Bingley like Jane? Justify your answer.

What do you think, did Mr Bennet enjoy Lady Lucas' company?

4. *Aplicative questions*

What would it have happened if Mr Bingley had not settled at Netherfield?

What could Elizabeth have done to attract Mr Darcy's attention?

What would Mr Darcy have answered to Mr Bingley's objection if he had not been so proud?

Why did Mr Darcy refuse to dance at the ball?

How must he have behaved at the party?

5. *Analytical questions*

What are the benchmarks that indicate the temporal and special framework of the text?

What is the conflict of the text?

Is the conflict solved?

What is the significance of the dance in the society of the 19th century?

What social manners and values does the text reflect?

What do you understand by gentleman?

Which lexical units characterize Mr Bingley?

6. *Synthetical questions*

How would Mr Darcy have behaved at the party if the Bennet family had belonged to the same social standing?

What can we deduce from this?

7. *Evaluative questions*

How do you appreciate Mrs Bennet's desire to see her daughters married to rich young men?

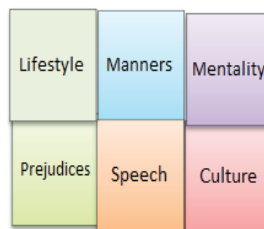
What are the references to the general peculiarities of the 19th century?

What manners and social values are worth respecting in the modern society?

If you were Mr. Darcy, would you act in the same way?
 What remarks would you use to decline a dance invitation?
 If you were Elizabeth, how would you feel after hearing the young men's conversation?

Integrating

1. *The events in the original novel occur during the Napoleonic Wars (1797-1815), in Longbourn. Identify in the text the specific features of that period (mentality, culture, manners, lifestyle, speech, prejudices) and note them.*
2. **Role-play.** *You are Mr. Darcy. Explain to Elizabeth why you don't want to spend time with her. Role-play with your classmate. Use some conversation starters, greetings, forms of address, excuses, rejection of apologies.*



3. **Communicative situation.** Think of some objectional remarks given by Mr. Bingley which might precede the statement: "She is tolerable, but not handsome enough to tempt me; I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me." Show attitude in the dialogue.



4. *What is represented in this picture? Label the picture using a single metaphor.*
5. *Make a **Project** on the role of dance in the society of the 19th century, referring to the text. Find pictures, different types of dance, their origin and significance in those times. Identify some types of dances which can be practised nowadays. Illustrate them in a Power Point Presentation.*

6. **Role-play.** According to the form of addressing in the text (*Mr., Mrs., Lady, Sir*) and its literary style of writing, try to make up a 8-line dialogue (on any topic) appropriate to the way of discussing the upper class of the 19th century. You can use expressions from the list below.

With the assistance of, to do credit to, certainly, to give consequence, upon my honour, particular resentment, to elude someone's skill etc.

7. *Give some arguments to the remark "I would not be so fastidious as you are," cried Mr. Bingley, "for a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them you see uncommonly pretty." Show your sympathy with Mr. Bingley, then defend Mr Darcy finding reasons for his behaviour.*
8. *Use the Graphic-T pointing out the peculiarities of a 19th century party and one of the modern period.*

19th century	21 century
<i>Ways of making an introduction</i>	

<i>Forms of address</i>	
<i>How to start and end a conversation</i>	
<i>Asking for permission, making apologies and excuses</i>	

9. Act out a process where Mr Darcy is accused of having offended a young lady.
Use the expressions:

Prosecutor	Lawyer
I accuse....	I would like to....
I have to remind....	Why would he have done
What he has done.....	I fear.....
My belief is.....	His deed is not so villain.....
..... that's why....	Please,....
Therefore, I am asking.....	I am pleading for....

10. **Case-study:** Consult different sources on cultures and find solutions for the following communicative situation:

Ex. You are a young man from China, Romania and Egypt. You are at a dance party and want to invite a young girl to dance. How would you do it? What communicative means would you use? The girl refuses. What are the ways of refusing a dance invitation made by a man in all these countries? Make a chart to represent all the differences.

21. AN INCIDENT IN THE GHOBASHI HOUSEHOLD

by Alifa Rifaat

Zeinat woke to the strident call of the red cockerel from the rooftop above where she was sleeping. The Ghobashi house stood on the outskirts of the village and in front of it the fields stretched out to the river and the railway track.

The call of the red cockerel released answering calls from neighboring rooftops. Then they were silenced by the voice of the muezzin from the lofty minaret among the mulberry trees calling: 'Prayer is better than sleep.'

She stretched out her arm to the pile of children sleeping alongside her and tucked the end of the old rag-woven kilim round their bodies, then shook her eldest daughter's shoulder.

'It's morning, another of the Lord's mornings. Get up, Ni'ma -- today's market day.'

Ni'ma rolled onto her back and lazily stretched herself. Like someone alerted by the sudden slap of a gust of wind, Zeinat stared down at the body spread out before her. Ni'ma sat up and pulled her djellaba over her thighs, rubbing at her sleep-heavy eyes in the rounded face with the prominent cheek-bones.

'Are you going to be able to carry the grain to the market, daughter, or will it be too heavy for you?'

'Of course, mother. After all, who else is there to go?'

Zeinat rose to her feet and went out with sluggish steps to the courtyard, where she made her ablutions. Having finished the ritual prayer, she remained in the seated position as she counted off on her fingers her glorifications of Allah. Sensing that Ni'ma was standing behind her, she turned round to her:

'What are you standing there for? Why don't you go off and get the tea ready?'

Zeinat walked towards the corner where Ghobashi had stored the maize crop in sacks; he had left them as a provision for them after he had taken his air ticket from the office that had found him work in Libya and which would be bringing him back in a year's time.

'May the Lord keep you safe while you're away, Ghobashi,' she muttered.

Squatting in front of a sack, the grain measure between her thighs, she scooped up the grain with both hands till the measure was full, then poured it into a basket. Coughing, she waved away the dust that rose up into her face, then returned to her work.

The girl went to the large clay jar, removed the wooden covering and dipped the mug into it and sprinkled water on her face; she wetted the tips of her fingers and parted her plaits, then tied her handkerchief over her head. She turned to her mother:

'Isn't that enough, mother? What do we want the money for?'

Zeinat struck her knees with the palms of her hands and tossed her head back.

'Don't we have to pay off Hamdan's wage? -- or was he cultivating the beans for us for nothing, just for the fun of hard work?'

Ni'ma turned away and brought the stove from the window shelf, arranging the dried corn-cobs in a pyramid and lighting them. She put it alongside her mother, then filled the teapot with water from the jar and thrust it into the embers. She squatted down and the two sat in silence. Suddenly Zeinat said: 'Since when has the buffalo been with young?'

'From after my father went away.'

'That's to say, right after the Great Feast, daughter?'

Ni'ma nodded her head in assent, then lowered it and began drawing lines in the dust.

'Why don't you go off and see how many eggs have been laid while the tea's getting ready.'

Zeinat gazed into the glow of the embers. She had a sense of peace as she stared into the dancing flames. Ghobashi had gone and left the whole load on her shoulders: the children, the two kirats of land and the buffalo. 'Take care of Ni'ma,' he had said the night before he left. 'The girl's body has ripened.' He had then spread out his palms and said: 'O Lord, for the sake of the Prophet's honor, let me bring back with me a marriage dress for her of pure silk.' She had said to him: 'May your words go straight from your lips to Heaven's gate, Ghobashi.' He wouldn't be returning before the following Great Feast. What would happen when he returned and found out the state of affairs? She put her head between the palms of her hands and leaned over the fire, blowing away the ashes. 'How strange,' she thought, 'are the girls of today! The cunning little thing was hanging out her towels at the time of her period every month just as though nothing had happened, and here she is in her fourth month and there's nothing showing.'

Ni'ma returned and untied the cloth from round the eggs, put two of them in the fire and the rest in a dish. She then brought two glasses and the tin of sugar and sat down next to her mother, who was still immersed in her thoughts.

'Didn't you try to find some way out?'

Ni'ma hunched her shoulders in a gesture of helplessness.

'Your father's been gone four months. Isn't there still time?'

'What's the use? If only the Lord were to spare you the trouble of me. Wouldn't it be for the best, mother, if my foot were to slip as I was filling the water jar from the canal and we'd be done with it?'

Zeinat struck herself on the breast and drew her daughter to her.

'Don't say such a wicked thing. Don't listen to such prompting' of the Devil. Calm down and let's find some solution before your father returns.'

Zeinat poured out the tea. In silence she took quick sips at it, then put the glass in front of her and shelled the egg and bit into it. Ni'ma sat watching her, her fingers held round the hot glass. From outside came the raised voices of women discussing the prospects at the day's market, while men exchanged greetings as they made their way to the fields. Amidst the voices could be heard Hamdan's laughter as he led the buffalo, to the two kirats of land surrounding the house.

'His account is with Allah,' muttered Zeinat. 'He's fine and doesn't have a worry in the world.'

Ni'ma got up and began winding round the end of her headcloth so as to form a pad on her head. Zeinat turned round and saw her preparing herself to go off to the market. She pulled her by her djellaba and the young girl sat down again. At this moment they heard a knocking at the door and the voice of their neighbour, Umm al-Khair, calling:

'Good health to you, folk. Isn't Ni'ma coming with me to market as usual, Auntie Zeinat? Or isn't she up yet?'

'Sister, she's just going off to stay with our relatives.'

'May Allah bring her back safely.'

Ni'ma looked at her mother enquiringly, while Zeinat placed her finger to her mouth. When the sound of Umm al-Khair's footsteps died away, Ni'ma whispered:

'What are you intending to do, mother? What relatives are you talking about?'

Zeinat got up and rummaged in her clothes box and took out a handkerchief tied round some money, also old clothes. She placed the handkerchief in Ni'ma's palm and closed her fingers over it.

'Take it -- they're my life savings.'

Ni'ma remained silent as her mother went on:

'Get together your clothes and go straight away to the station and take a ticket to Cairo. Cairo's a big place, daughter, where you'll find protection and a way to make a living till Allah brings you safely to your time. Then bring it back with you at dead of night without anyone seeing you or hearing you.'

Zeinat raised the end of her djellaba and put it between her teeth. Taking hold of the old clothes, she began winding them round her waist. Then she let fall the djellaba. Ni'ma regarded her in astonishment:

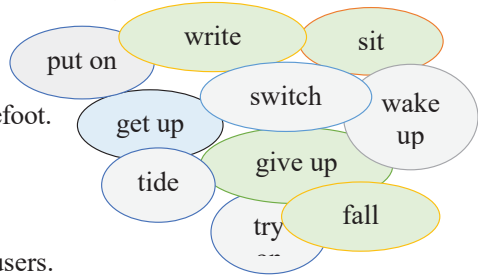
'And what will we say to my father?'

'It's not time for talking. Before you go off to the station, help me with the basket so that I can go to the market for people to see me like this. Isn't it better, when he returns, for your father to find himself with a legitimate son than an illegitimate grandson?'

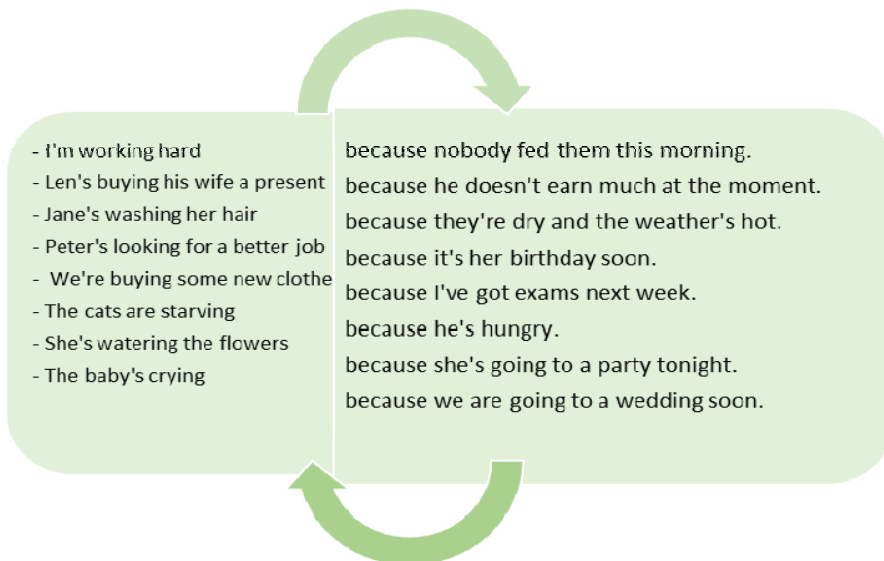
Recalling

a. Complete the following sentences with the proper phrasal verb from the cells.

1. You must ____ now or you will be late for school.
2. ____ your shoes ____ - it's too cold to walk around barefoot.
3. ____, please. I'll be with you in a minute.
4. Could you ____ this word down for me, please?
5. Don't ____ singing. You are very talented.
6. Where is the fitting room? I'd like to ____ these trousers.
7. Have you ____ the kitchen, yet?
8. My little sister ____ me ____ in the middle of the night.
9. Don't put the vase there, it will ____.
10. Adam ____ his torch, so we could find our way home in the dark.



b. Match the parts of the clauses according to the logical meaning.

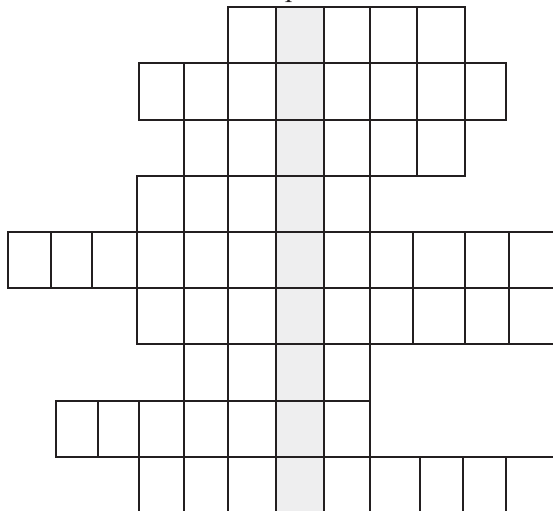


c. Using the Double-Entry Journal complete the table below.

When do people use the expression?	Expression	What does it express?
	<i>Oh my God !</i>	
	<i>God bless you !</i>	
	<i>Gathered to God</i>	
	<i>God help you !</i>	
	<i>Only God knows !</i>	
	<i>God forbid!</i>	
	<i>God's gift to something</i>	
	<i>For God's sake</i>	

d. Complete the crossword puzzle with the answers to the following clues and find the word.

1. *Shameless* is derived from ...
2. The word *band* as a musical group and as a ring are ...
3. *To catch* at past participle is...
4. We use the pronouns *I, we, us* when we speak in the ... person point of view.
5. *Ouch* as a part of speech is a ...
6. An innocuous word/expression used in place of one that may be found offensive is called ...
7. The antonym of *bad* is...
8. *The* as a part of speech is an ...
9. The Subject and the ... are the basic parts of the sentence.

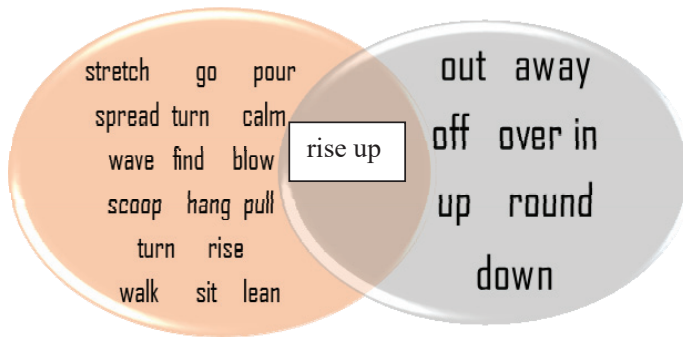


Interpreting

- a) *Double-Entry Journal* (Jurnalul Dublu). Read a passage from the texts, select a few phrases related to the specific culture elements of *marriage, love, faith, traditions, occupations, values* and note them. They write each phrase in the first column below, then write their reaction (a comment, question, connection made) in the second column.

	Clues from the text	Student's thoughts

b) Read the text *An Incident in the Ghobashi Household* by Alifa Rifaat. Match the verbs with the prepositions according to the phrasal verbs from the text. Make up new phrasal verbs using the proposed words and use them in 2-3 sentences.



c) Identify the proper contextual synonyms for the given words.

- | | | |
|----------|----------|----------|
| strident | lofty | maize |
| outskirt | sluggish | mug |
| to tuck | grain | to squat |
| gust | to ripen | to tos |

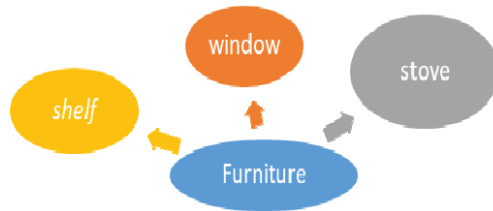
d) Explain the denotative and connotative meaning of the text expressions given below. Name the stylistic device of the figurative expressions.

e)

Denotative meaning	Expressions	Connotative meaning
	<i>load on her shoulders</i>	
	<i>rose to her feet</i>	
	<i>fun of hard work</i>	
	<i>dancing flames</i>	
	<i>dead of night</i>	

f) Choose one of the next lexical fields: **animals, furniture, pots, food, clothing**. Select the proper words from the text and complete the *clustering*.

Example>



g) Choose and convert 6 examples of direct speech (from the text) into indirect speech. Note the interlocutors if needed.

Example>

'Are you going to be able to carry the grain to the market, daughter, or will it be too heavy for you?'



Mother asked her daughter if shewas going to be able to carry the grain to the market or if it would be too heavy for her.

h) Arrange the following parts of the clauses (from the text) in a logical order.

he had left them as a provision for them / Zeinat walked towards the corner / that had found him work in Libya / after he had taken his air ticket from the office / where Ghobashi had stored the maize crop in sacks /and which would be bringing him back in a year's time.	...
while men exchanged greetings / From outside came the raised voices of women discussing the prospects at the day's market / as they made their way to the fields.	...
and parted her plaits / removed the wooden covering , and sprinkled water on her face / she wetted the tips of her fingers / The girl went to the large clay jar / then tied her handkerchief over her head / and dipped the mug into it.	...

i) Select the forms of discourse existing in the text. Exemplify the answer.

- Narration
- Description
- Monologue
- Dialogue

- j) Say in which passage you can find information about: location of the household, fire in the stove, children, the grain measure.
- k) Paraphrase the clauses using the proper conjunctions, connectors and the temporal/spatial adverbs from the list below.

There, here, now, then, immediately, at that moment, later, after this/that, before this/that, besides, although/however, despite/in spite of, because, as long as.

Zeinat rose to her feet and went out with sluggish steps to the courtyard, where she made her ablutions. Having finished the ritual prayer, she remained in the seated position as she counted off on her fingers her glorifications of Allah. Sensing that Ni'ma was standing behind her, she turned round to her.

- l) Fill in the text with the verbs from the list below.

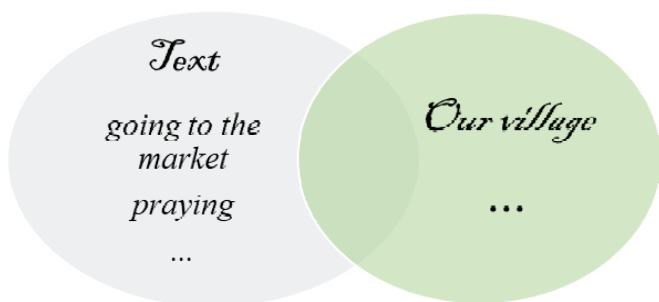
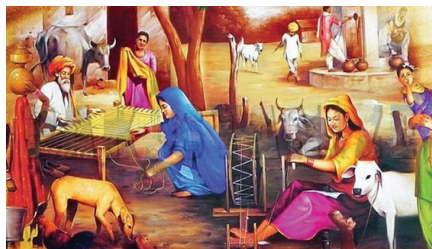
Find, hear, get, bring (2) , see, take, go, to make

_____ together your clothes and _____ straight away to the station and _____ a ticket to Cairo. Cairo's a big place, daughter, where you'll _____ protection and a way _____ a living till Allah _____ you safely to your time. Then _____ it back with you at dead of night without anyone _____ you or _____ you.

- m) Describe the picture through a Star Explosion with questions on it. Address the questions to other groups. Use some discourse markers.

- n) Say if the events in the text are happening in a village or in town? Why? Compare the occupations in the villages from your country with those of the characters.

Example:



- o) Consider the following:

- Establish the function of the deixis in the text (*personal and demonstrative pronouns; special, temporal and causal indexes*).
- Determine the historical, cultural and social references.
- Identify the logical connectors (coordination and subordination conjunctions, prepositions and prepositional phrases) and comment on their function in rendering the meaning of the text message.

- Determine the dialogic dimension of statements; the interpretative act by identifying explicitly and implicitly the addressed messages.
- Analyse the types of arguments, ways of communicating the assumptions, intentions, allusions - the connotations of the statement - and the receiver's involvement in receiving its meaning.
- Describe the enunciation system, emotional, stylistic and rhetorical language of the text.
- Relate the text language to its social, historical and cultural context; discursive strategies (*describing, narrating, denying, transforming, rewriting, arguing etc.*) in the construction of textual reality.

Integrating

1. *Role-play* a dialogue (*mother/father-daughter/son*). According to the values shared by the culture described in the text, make up a 8-lines dialogue on one of the values. Give advice about sharing and keeping it and discuss its cultural importance.

2. Mention some ideas about personal contribution to preserving and sharing traditions and other cultural aspects.

Examples:

3. Open the link <https://www.canva.com/> and make a media collage of photos, music and videos that represents your culture. (from internet or from your own archive). Promote the culture through explicative, descriptive, modal and argumentative sequences.

4. Write a paragraph about the values and traditions in your family which are inherited from grandparents/ancestors. Use five discourse markers and 5 causative connectors.

5. **Project. Gallery walk;** Imagine that you are a team of editors at a national culture magazine. Divide the assignments in creating collages of drawings, columns about folklore, proverbs and other interesting ideas. The members from other teams will check the “exposition” of the newspapers, analyzing, commenting, appreciating and suggesting other original ideas.

22. I KNOW WHY THE CAGED BIRD SINGS

by Maya Angelou

A free bird leaps on the back
Of the wind and floats downstream
Till the current ends and dips his wing
In the orange suns rays
And dares to claim the sky.

But a BIRD that stalks down his narrow cage
Can seldom see through his bars of rage

His wings are clipped and his feet are tied
So he opens his throat to sing.

The caged bird sings with a fearful trill
Of things unknown but longed for still
And his tune is heard on the distant hill for
The caged bird sings of freedom.

The free bird thinks of another breeze
 And the trade winds soft through
 The sighing trees
 And the fat worms waiting on a dawn-bright
 Lawn and he names the sky his own.

His wings are clipped and his feet are tied
 So he opens his throat to sing.

But a caged BIRD stands on the grave of
 dreams
 His shadow shouts on a nightmare scream

The caged bird sings with
 A fearful trill of things unknown
 But longed for still and his
 Tune is heard on the distant hill
 For the caged bird sings of freedom.

Recalling

1. Match the sentences below in a single clause using connectors and conjunctions from the list.
 Mother entered the room. He had been at the shop. I saw her and closed the book. He asked me something. I did not answer. I was not attentive at the question.

But, because, and, before, when, at that time, firstly, afterwards, during, therefore, although, nevertheless, however, despite, in spite of etc.

2. Exemplify in what situations you would say this.

Let me think.

Seriously?

You dont know me!

Excuse me.

No way!

What did you expect?!

3. Make up a (free verse) quatrain (4 lines) about *freedom*, using consecutively a metaphor, a personification, a comparison and anthithesis in the end.

4. Read *I Know Why the Caged Bird Sings* by Maya Angelou and find in the poem the proper words for the definitions given below.

- 📌 rest or move on or near the surface of a liquid without sinking.
- 📌 the power or right to act, speak, or think as one wants without hindrance or restraint.
- 📌 a frightening or unpleasant dream.
- 📌 a naturally raised area of land, not as high or craggy as a mountain.
- 📌 feeling afraid; showing fear or anxiety.

5. Arrange the mixed words in a logical order.

bird breeze thinks of The another free
 winds And soft the trade through
 trees The sighing
 dawn fat And waiting on waiting a -bright the -
 own he sky the own Lawn and names.

6. Identify the error in the following lines from the poem and correct them.

The caged bird sing on (2)
 A fearfulling trills of things unknown (2)
 But longed for stilled and their (2)
 Tune is heard into distant hill (3)
 But the caged bird sings from freedom. (2)

7. Transform the following lines of the poem, giving them an optimistic shade. Replace the highlighted words with antonyms or possible oppositions.

The **caged** bird sings with _____ Tune is heard on the **distant** hill
 A **fearful** trill of things **unknown** _____ For the **caged** bird sings of freedom.
 But longed for **still** and his _____

8. Complete the following lines with the preposition and conjunctions below.

for, of, but, and, on, of, with, for

The caged bird sings ___ a fearful trill _____ his tune is heard ___ the distant hill ___
 ___ things unknown ___ longed ___ still – The caged bird sings ___ freedom.

9. Identify stylistic devices in the examples below and comment on them.

*The sighing trees
 caged bird sings of freedom.
 a fearful trill
 His wings are clipped
 current ends and dips his wing
 a dawn-bright lawn*

10. Match the literary devices with the proper examples and motivate the choice referring to the repeated sound.

Literary devices	Alliteration	EXAMPLES	seldom see through
	Assonance		worms waiting
	Consonance		shadows shouts
			distant hills
			sings with fearful trill
			trade winds

11. Identify in the poem the imagery: visual, auditive, dynamic. Put them down in the table below:

Visual	Auditive	Dynamic
<i>Orange sun rays</i>	<i>Throat to sing</i>	<i>Floats downstream</i>
...

12. Find in the text the informaton that refers to the: **bird's wings, feet, bird's singing, cage, sun rays.**

bird's wings	•wings are clipped	feet	•his feet are tied	bird's singing	•sings with a fearful trill	cage	•his narrow cage	sun rays	•the orange suns rays
---------------------	--------------------	-------------	--------------------	-----------------------	-----------------------------	-------------	------------------	-----------------	-----------------------

13. Identify in the poem examples for the next stylistic devices: **metaphor, epithet, personification, antithesis, assonance and alliteration.** Note them. Pass the cube through the class, giving an example requested by the face of the cube.

14. Analyse the types of arguments, ways of communicating the assumptions, intentions, allusions - the connotations of the statement - and the receiver's involvement in receiving its meaning.
15. Describe the enunciation system, emotional, stylistic and rhetorical language of the text.
16. Relate the text language to its social, historical and cultural context; discursive strategies (describing, narrating, denying, transforming, rewriting, arguing etc.) in the construction of textual reality.

Integrating

1. Compare these two quotes and remark the contrast.

*“A free bird leaps on the back of the wind
and floats downstream till the current ends.”* *“The caged bird sings with a fearful trill
of things unknown but longed for still.”*

2. Are the following statements True or False? Pick the correct variant and prove your choice.

- The poem is a quatrain. **T/F**
- The poem is written in the third point of view. **T/F**
- The theme of the poem is friendship. **T/F**
- The birds in the poem refer to real people. **T/F**
- The problem reflected in the poem is a social one. **T/F**
- The author uses interjections. **T/F**

3. Choose the social/human values promoted in the poem and underline their significance.

- Hate
- Peace
- Equity
- Freedom

- Friendship
- Equality
- Love
- Justice

- Family
- Responsibility
- Health
- Education

4. Look at the following illustration and reveal the message it communicates.



5. Open the youtube link <https://www.youtube.com/watch?v=31x0BQzR6Pc> and watch the 4 minute video about the history of segregation in the USA. Explain the premise, the consequences and the impact of the events on the USA history and future.
6. Complete the T-chart with information about the situation of the African Americans in the first half of the 20th century, before the Civil Rights Act of 1964, and nowadays

THEN	NOW
No access in the pubs for black people	Access in every public place
...	...

7. Write a paragraph about the importance of the rights equality in our society.

Project. Create a poster and entitle it **EQUALITY AND HUMAN RIGHTS**. Sketch relevant illustrations and make up a clustering with all the human rights and advantages of social equality you know, using the brainstorming technique. Members from other teams will check the posters “exposition”, analyzing, commenting, appreciating and suggesting other original ideas.

23. THE SANDBOX

by Edward Albee (drama)

A Brief Play, in Memory of My Grandmother (1876-1959)

Players:

The Young Man, 25, a good-looking, well-built boy in a bathing suit.

Mommy, 55, a well-dressed, imposing woman.

Daddy, 60, a small man; gray, thin.

Grandma, 86, a tiny, wizened woman with bright eyes.

The Musician, no particular age, but young would be nice.

Note. When, in the course of the play, Mommy and Daddy call each other by these names, there should be no suggestion of regionalism. These names are of empty affection and point up the pre-senility and vacuity of their characters.

Scene. A bare stage, with only the following: Near the footlights, far stage right, two simple chairs set side by side, facing the audience; near the footlights, far stage left, a chair facing stage right with

a music stand before it; farther back, and stage center, slightly elevated and raked, a large child's sandbox with a toy pail and shovel; the background is the key, which alters from brightest day to deepest night.

At the beginning, it is brightest day; the Young Man is alone on stage to the rear of the sandbox, and to one side. He is doing calisthenics; he does calisthenics until quite at the very end of the play. These calisthenics, employing the arms only, should suggest the beating and fluttering of wings. The Young Man is, after all, the Angel of Death.

Mommy and Daddy enter from stage left, Mommy first.

Mommy Well, here we are; this is the beach.

Daddy (whining) I'm cold.

Mommy (dismissing him with a little laugh) Don't be silly; it's as warm as toast. Look at that nice young man over there: he doesn't think it's cold (waves to the Young Man) Hello.

Young Man (with an endearing smile) Hi!

Mommy (looking about) This will do perfectly...don't you think so, Daddy? There's sand there...and the water beyond. What do you think, Daddy?

Daddy (vaguely) Whatever you say, Mommy.

Mommy (with a little laugh) Well, of course...whatever I say, Then it's settled, is it?

Daddy (shrugs) She's your mother, not mine.

Mommy I know she's my mother. What do you take me for? (a pause) All right, now; let's get on with it. (She shouts into the wings, stage-left) You! Out there! You can come in now (The Musician enters, seats himself in the chair, stage-left, places music on the music stand, is ready to play. Mommy nods approvingly.) Very nice; very nice. Are you ready, Daddy? Let's go get Grandma.

Daddy Whatever you say, Mommy.

Mommy (leading the way out, stage-left) Of course, whatever I say. (To the Musician) You can begin now. (The Musician begins playing; Mommy and Daddy exit; the Musician, all the while playing, nods to the Young Man.)

Young Man (with the same endearing smile) Hi! (After a moment, Mommy and Daddy re-enter, carrying Grandma. She is borne in by their hands under her armpits; she is quite rigid; her legs are drawn up; her feet do not touch the ground; the expression on her ancient face is that of puzzlement and fear.)

Daddy Where do we put her?

Mommy (with a little laugh) Wherever I say, of course. Let me see...well...all right, over there...in the sandbox. (pause) Well, what are you waiting for, Daddy? ... The sandbox!

(Together they carry Grandma over to the sandbox and more or less dump her in.) Grandma (righting herself to a sitting position; her voice a cross between a baby's laugh and cry) Ahhhhhh! Graaaaaa!

Daddy What do we do now?

Mommy (to the Musician) You can stop now. (the Musician stops.) (Back to Daddy) What do you mean, what do we do now? We go over there and sit down, of course. (to the Young Man) Hello there.

Young Man (smiling) Hi! (Mommy and Daddy move to the chairs, stage-right, and sit down)

Grandma (same as before) Ahhhhhh! Ah-haaaaaaa! Graaaaaa!

Daddy Do you think...do you think she's...comfortable?

Mommy (impatiently) How would I know?

Daddy What do we do now?

Mommy We...wait. We...sit here...and we wait...that's what we do.

Daddy Shall we talk to each other?

Mommy Well, you can talk, if you want to...if you can think of anything to say...if you can think of anything new.

Daddy (thinks) No...I suppose not.

Mommy (with a triumphant laugh) Of course not!

Grandma (banging the toy shovel against the pail) Haaaaa! Ah-haaaaaa!

Mommy Be quiet, Grandma...just be quiet, and wait. (Grandma throws a shovelful of sand at Mommy.) She's throwing sand at me! You stop that, Grandma; you stop throwing sand at Mommy! (to Daddy) She's throwing sand at me. (Daddy looks around at Grandma, who screams at him.)

Grandma GRAAAAAA!

Mommy Don't look at her. Just ...sit here...be very still...and wait. (to the Musician) You...uh...you can go ahead and do whatever it is you do (The Musician plays. Mommy and Daddy are fixed, staring out beyond the audience. Grandma looks at them, looks at the Musician, looks at the sandbox, throws down the shovel.)

Grandma Ah-haaaaaa! Graaaaaaa! (Looks for reaction; gets none. Now...she speaks directly to the audience) Honestly! What a way to treat an old woman! Drag her out of the house...stick her in a car... bring her out here from the city.... dump her in a pile of sand...and leave her here to set. I'm eighty-six years old! I was married when I was seventeen. To a farmer. He died when I was thirty. (To the Musician) Will you stop that, please? (The Musician stops playing). I'm a feeble old woman...how do you expect anybody to hear me over that peep! Peep! Peep! (to herself) There's no respect around here. (to the Young Man) There's no respect around here!

Young Man (smiles) Hi!

Grandma (continues to the audience) My husband died when I was thirty, and I had to raise that big cow over there (indicates mommy) all by my lonesome. You can imagine what that was like. Lordy! (to the Young Man) Where'd they get you?

Young Man Oh...I've been around for a while.

Grandma I'll bet you have! Heh, heh, heh. Will you look at you!

Young Man (flexing his muscles) Isn't that something?

Grandma Boy, oh boy; I'll say. Pretty good.

Young Man (sweetly) I'll say.

Grandma Where ya from?

Young Man Southern California.

Grandma Figgers; figgers. What's your name, honey?

Young Man I don't know...

Grandma (to the audience) Bright, too!

Young Man I mean...I mean, they haven't given me one yet...the studio...

Grandma (giving him the once-over) You don't say...you don't say. Well...uh, I've got to talk some more...don't you go 'way.

Young Man Oh, no.

Grandma (turning her attention to the audience) Fine; fine. (then back once more to the Young Man) You're...you're an actor, huh?

Young Man (beaming) Yes, I am.

Grandma (to audience again) I'm smart that way. Anyhow, I had to raise ... that over

there all by my lonesome; and what's next to her there...that's what she married. Rich? I tell you...money, money, money. They took me off the farm...which was real decent of them...and they moved me into the big town house with them...fixed a nice place for me under the stove...gave me an army blanket...and my own dish...my very own dish! So, what have I got to complain about? Nothing, of course! I'm not complaining. (She looks up at the sky, shouts to someone off stage) Shouldn't it be getting dark now, dear? (the lights dim; night comes on. The musician begins to play; it becomes deepest night. There are spotlights on all the players, including the Young Man, who is, of course, continuing his calisthenics.)

Daddy. It's nighttime.

Mommy Shhhhh. Be still...wait.

Daddy (whining) It's so hot.

Mommy Shhhhhhhh. Be still... wait.

Grandma (to herself) That's better. Night. (to the musician) Honey, do you play all through this part? (the musician nods). Well, kept it nice and soft; that's a good boy. That's nice.

Daddy (starting) What was that?

Mommy (beginning to weep) It was nothing.

Daddy It was....it was...thunder...or a wave breaking...or something.

Mommy (whispering, through her tears) It was an off-stage rumble,...and you know what that means.

Daddy I forget...

Mommy (barely able to talk) It means the time has come for poor Grandma ... and I can't bear it!

Daddy I...I suppose you've got to be brave.

Grandma (mocking) That's right, kid; be brave. You'll bear up; you'll get over it. (offstage: another rumble...louder)

Mommy Ohhhhhhhhhhhh...poor Grandma.... poor Grandma...

Grandma (to mommy) I'm fine! I'm all right! It hasn't happened yet! (offstage: violent rumble; all lights go out, save the spot on the young Man; musician stops playing)

Mommy Ohhhhhhhhh. . . Ohhhhhhhhhhh..... (silence)

Grandma Don't put the lights up yet...I'm not ready; I'm not quite ready. (silence) All right, dear...I'm about done. (the lights come up again, to the brightest day; the musician begins to play. Grandma is discovered, still in the sandbox, lying on her side, propped up on an elbow, half covered, busily shoveling sand over herself.)

Grandma (muttering) I don't know how I'm supposed to do anything with this god-damn toy shovel...

Daddy Mommy! It's daylight!

Mommy (brightly) It is! Well! Our long night is over. We must put away our tears, take off our mourning...and face the future. It's our duty.

Grandma (still shoveling; mimicking) ...take off our mourning...face the future.... Lordy! (Mommy and Daddy rise, stretch. Mommy waves to the Young Man.)

Young Man (with a smile) Hi! (Grandma plays dead. Mommy and daddy go over to look at her; she is little more than half buried in the sand; the toy shovel is in her hands which are crossed on her breast.)

Mommy (before the sandbox; shaking her head) Lovely! It's.... it's hard to be sad...she looks...so happy. (with pride and conviction) It pays to do things well. (to the Musician)
 All right, you can stop now, if you want to. I mean, stay around for a swim, or something; it's all right with us. (she sighs heavily) Well, Daddy...off we go.
Daddy Brave Mommy!
Mommy Brave Daddy! (they exit, stage-left)
Grandma It pays to do things well...Boy, oh boy! (she tries to sit up) ... well, kids...I ...I can't get up. I ... I can't move... (The Young Man stops his calisthenics, nods to the Musician, walks over to Grandma, kneels down by the sandbox.)
Grandma I... can't move....
Young Man Shhhh...be very still....
Grandma I ... I can't move...
Young Man Uh...ma'am; I...I have a line here.
Grandma Oh, I'm sorry, sweetie; you go right ahead.
Young Man I am ...uh...
Grandma Take your time, dear.
Young Man I am the Angel of Death. I am...uh...I am come for you.
Grandma What...wha (then, with resignation) ...ohhhhh.... ohhhhh, I see. (The Young Man bends over, kisses Grandma gently on the forehead).
Grandma (her eyes closed, her hands folded on her breast again, the shovel between her hands, a sweet smile on her face) Well.... that was very nice, dear...
Young Man (still kneeling) Shhhhh...be still....
Grandma What I meant was...you did that very well, dear...
Young Man (blushing) ...oh...
Grandma No; I mean it. You've got that.... you've got a quality.
Young Man (with an endearing smile) Oh...thank you; thank you very much...ma'am.
Grandma (slowly; softly—as the Young Man puts his hands-on top of Grandma's hands) You're.... you're welcome.... dear.

Recalling

1. Determine the diminutives, interjections, shortened, colloquial or dialect words.

<i>Huh?</i>	<i>Graaaaa!</i>
<i>Mommy</i>	<i>Figgers</i>
<i>Sweetie</i>	<i>Daddy</i>
<i>heh</i>	<i>god-damn</i>
<i>Grandma</i>	<i>ma'am</i>
<i>Ya</i>	<i>Shhhhh</i>

2. Explain the position of the punctuation marks in the given examples.

- ⚡ Lordy! (to the Young Man) Where'd they get you?
- ⚡ What's your name, honey? - I don't know...
- ⚡ I'll bet you have! Heh, heh, heh. Will you look at you!
- ⚡ Look at that nice young man over there: he doesn't think it's cold.

3. Paraphrase the following lines from the drama, replacing the deixis with the contextual names and things to which they refer.
- Well, of course...whatever **I** say, then it's settled, is **it**?*
*She's **your** mother, not mine.*
***You** can imagine what **that** was like. Lordy! Where'd **they** get **you**?*
*They took **me** off the farm...which was real decent of **them**...and **they** moved **me** into the big town house with **them**...*
***It** was an off-stage rumble, and **you** know what **that** means.*
***It** hasn't happened yet!*
4. Exemplify in what situations you would say the following:
- *Oh, no.*
 - *You don't say...you don't say...*
 - *You'll bear up; you'll get over it.*
 - *We must put away our tears, take off our mourning ...and face the future*
 - *It's our duty.*
5. Match the following words with the proper suffixes to make diminutives. Explain in which cases you would use them and give examples.

*Sweet, cute, mom, dad, dog, bird, bus, cab, bike, skirt, child,
 duck, pig, dress, drop, red, kitchen, eye, book, novel*

-y, -ie, -ish, -let, -ling, -mini, -ette, -let, -lette

Interpreting

1. Read the text **The Sandbox** by Edward Albee and determine the dialogic dimension of statements; the interpretative act by identifying explicitly and implicitly the addressed messages.
2. Establish the function of the deixis in the text (personal and demonstrative pronouns; special, temporal and causal indexes).
3. Determine the historical, cultural and social references and analyze them.
4. Identify the logical connectors (coordination and subordination conjunctions, prepositions and prepositional phrases) and comment on their function in rendering the meaning of the text message.
5. Analyse the types of arguments, ways of communicating the assumptions, intentions, allusions - the connotations of the statement - and the receiver's involvement in getting its meaning.
6. Describe the enunciation system, emotional, stylistic and rhetorical language of the text.
7. Role-play the next cases and make up a 6-line dialogue. Use modal verbs (*may/shall/can/might/must/will/could/would*), expressions of permission (ex. *would you mind/don't you mind/is it okay if* etc.) and imperative forms to convince your interlocutor who will use excuses and arguments to refuse.

- ✚ Your friend asks insistently for your permission to smoke in your room.
- ✚ Your boyfriend/girlfriend wants to borrow your car tonight.
- ✚ Mother requests for your cellphone to check your archive.
- ✚ You ask your boss to give you a day off tomorrow.

8. Work in 3 groups and choose a type of imagery: visual/auditive/dynamic. Note in 5 minutes as many examples as possible, using verbs in Present Continuous.

Visual	Auditive	Dynamic
<i>The sun is rising.</i>	<i>The dog is barking.</i>	<i>The book is falling on the floor.</i>

9. Make up a story on any topic (20 lines), using at least 5 temporal and 5 spatial relations from the list.

Adverbs of place: *inside, nearby, away, backwards, here, there, anywhere, somewhere, elsewhere, everywhere, about, above, below, behind, next to, abroad, across, ahead, along, around, down, by, far etc.*

Adverbs of time: *now, then, yesterday, never, ever, everyday, seldom, often, before, late, yet, early, still etc.*

10. Show 5 cases in the text that highlight the relation author/narrator/reader and comment on it.



11. Find in the text the proper words for the next definitions.

- ✚ say something in a low or barely audible voice, especially in dissatisfaction or irritation
- ✚ tease or laugh at in a scornful or contemptuous manner
- ✚ the expression of deep sorrow for someone who has died
- ✚ position something underneath (someone or something) for support
- ✚ an act of retiring or giving up a position
- ✚ gymnastic exercises to achieve bodily fitness and grace of movement

12. Replace the words in bold with contextual synonyms.

- a. **Drag** her out of the house...**stick** her in a car....**bring** her out here from the city....**dump** her in a pile of sand...and **leave** her here **to set**.
- b. They **took** me **off** the farm...which was real decent of them...and they **moved** me into the big town house with them...**fixed** a nice place for me under the stove ...**gave** me an army blanket.

13. Find spatial and temporal relations in the text and put them down in the spidergram.



14. Identify in the text the imagery: **visual; auditive; dynamic; stylistic**. Put them down in the table below.

Visual	Auditive	Dynamic	Stylistic
<i>a large child's sandbox</i>	<i>a baby's laugh and cry</i>	<i>fluttering of wings.</i>	<i>Angel of Death (metaphor)</i>
<i>spotlights</i>	<i>whining</i>	<i>throwing sand</i>	<i>her time had come (euphemism)</i>
<i>her hands folded on her breast</i>	<i>muttering</i>	<i>banging the toy</i>	<i>it's as warm as toast (comparison)</i>

15. Continue to work in groups. Determine the elements that reveal: **an imperative shade, sarcasm, humour, absurd**.

Imperative	Sarcasm	Humour	Absurd
<ul style="list-style-type: none"> <i>Just ...sit here...be very still order....and wait.</i> 	<ul style="list-style-type: none"> <i>Bright, too!</i> <i>You don't say...you don't say</i> 	<ul style="list-style-type: none"> <i>Grandma plays dead</i> <i>What's your name, honey? -I don't know...</i> 	<ul style="list-style-type: none"> <i>What's your name, honey?-I don't know...</i>

16. State the values/problems reflected in the text. Motivate your choice.

- Ridiculous
- Negligence
- Hate
- Care
- Faith
- Absurd
- Responsibility
- Disrespect
- Love

Integrating

1. *Role-play.* Make up a 6-line dialogue between the text characters *Mommy* and *Daddy* at the end of the drama. Act out as one of the characters and use their specific expressions: *modal verbs, expressions of permission and imperative verbs to express order.*
2. *Summarize the text in 15 lines, transforming the denouement (the final scene) into a happy ending, where the characters act ethically towards Grandma.*
3. *Comment on the next quotations, referring to the suggested allusions and to the social problem they highlight.*

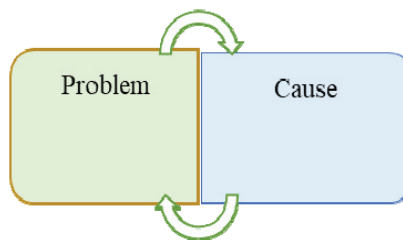
Mommy: ***It pays to do things well.***

Grandma: ***There's no respect around here!***

1. Edward Albee describes his absurd dramas as "*an examination of the American Scene, an attack on the substitution of artificial for real values in our society...*". Comment on this opinion, referring to the behavior of *Grandma* "*playing*" in the sandbox and reflecting on the picture below. What ethical problem and what social moral are emphasized in the drama?



2. *Web-quest.* Open the link <https://www.youtube.com/watch?v=xS5HbJ9CI5o> and watch the theatrical performance of *The Sandbox* by Edward Albee. Compare the impressions with those given by the text.
3. *Write in the left column of the T-chart the difficulties old people meet in our society and in the right column note their causes.*



4. *Write a paragraph about the importance of respecting old people and mention your own actions that demonstrate care and attention towards them. Use 10 cases of temporal/spatial relations.*
5. **Project.** *Build a poster with gratitude messages for those who took care of you and raised you.*

24. THE CRY OF THE CHILDREN

by Elizabeth Barrett Browning

"Pheu pheu, ti prosderkesthe m ommasin, tekna;"
[[Alas, alas, why do you gaze at me with your eyes, my children.]]—Medea.
Do ye hear the children weeping, O my brothers,
Ere the sorrow comes with years?
They are leaning their young heads against their mothers, —
And that cannot stop their tears.
The young lambs are bleating in the meadows;
The young birds are chirping in the nest;
The young fawns are playing with the shadows;
The young flowers are blowing toward the west—
But the young, young children, O my brothers,
They are weeping bitterly!
They are weeping in the playtime of the others,
In the country of the free.

Do you question the young children in the sorrow?
Why their tears are falling so?
The old man may weep for his to-morrow
Which is lost in Long Ago —
The old tree is leafless in the forest —
The old year is ending in the frost —
The old wound, if stricken, is the sorest —
The old hope is hardest to be lost:
But the young, young children, O my brothers,
Do you ask them why they stand?
Weeping sore before the bosoms of their mothers,
In our happy Fatherland?

They look up with their pale and sunken faces,
And their looks are sad to see,
For the man's grief abhorrent, draws and presses
Down the cheeks of infancy —
"Your old earth," they say, "is very dreary;"
"Our young feet," they say, "are very weak!"
Few paces have we taken, yet are weary—
Our grave-rest is very far to seek!
Ask the old why they weep, and not the children,
For the outside earth is cold —
And we young ones stand without, in our bewildering,
And the graves are for the old!"

"True," say the children, "it may happen
That we die before our time!
Little Alice died last year her grave is shapen
Like a snowball, in the rime.
We looked into the pit prepared to take her —
Was no room for any work in the close clay:

From the sleep wherein she lieth none will wake her,
Crying, 'Get up, little Alice! it is day.'
If you listen by that grave, in sun and shower,
With your ear down, little Alice never cries;
Could we see her face, be sure we should not know her?
For the smile has time for growing in her eyes, —
And merry go her moments, lulled and stilled in
The shroud, by the kirk-chime!
It is good when it happens," say the children,
"That we die before our time!"

Alas, the wretched children! they are seeking
Death in life, as best to have!
They are binding up their hearts away from breaking,
With a cerement from the grave.
Go out, children, from the mine and from the city —
Sing out, children, as the little thrushes do —
Pluck you handfuls of the meadow-cowslips pretty
Laugh aloud, to feel your fingers let them through!
But they answer, " Are your cowslips of the meadows
Like our weeds anear the mine?
Leave us quiet in the dark of the coal-shadows,
From your pleasures fair and fine!

"For oh," say the children, "we are weary,
And we cannot run or leap —
If we cared for any meadows, it were merely
To drop down in them and sleep.
Our knees tremble sorely in the stooping —
We fall upon our faces, trying to go;
And, underneath our heavy eyelids drooping,
The reddest flower would look as pale as snow.
For, all day, we drag our burden tiring,
Through the coal-dark, underground —
Or, all day, we drive the wheels of iron
In the factories, round and round.

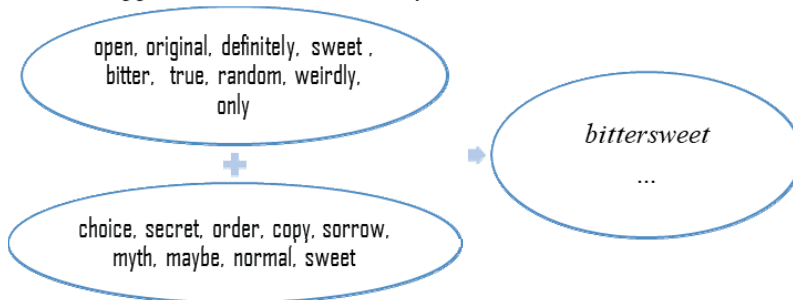
"For all day, the wheels are droning, turning, —
Their wind comes in our faces, —
Till our hearts turn, — our heads, with pulses burning,
And the walls turn in their places
Turns the sky in the high window blank and reeling —
Turns the long light that droppeth down the wall, —
Turn the black flies that crawl along the ceiling —
All are turning, all the day, and we with all! —
And all day, the iron wheels are droning;
And sometimes we could pray,
'O ye wheels,' (breaking out in a mad moaning)
'Stop! be silent for to-day! ' "

Recalling

1. Identify and replace the wrong words in the next idioms.

To beat around the straw
It rains eggs and details
Once in a blue ice
The basket is in the cats
Kill two dogs with one devil
Put all birds in one stone
Better never than late
The last bush
On thin moon

2. Match the opposite words to create oxymorons.



3. Arrange the words in the lines and reveal the poem.

Snowball

Myself snowball made a I
Could as perfect be as.
a it pet I'd as I keep thought
Sleep me with let and it.
Pajamas made I it some
Head for its pillow and a.
Night ran away last then it
First but – the it bed wet.

4. Make up a metaphor, an epithet, a comparison with the following words.

Childhood, life, work, mother.

5. Fill in the final spaces of the quotes with the missing words in order to make a rhyme.

- Child labour is child abuse for which you have no ...
- Buildings are built on big lands, work is done by tiny ...
- A child is your heart not born to push your ...
- Childhood is for learning and adulthood is for ...

- Show a child love and care, child labour is just not ...
- Prohibit child to go to the workplace, child labour to school need to

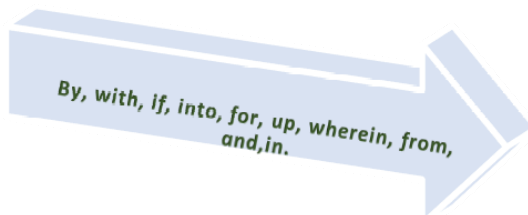
earning replace excuse
cart fair age
exploitation all hands
line

- Kids are too small don't make them do ...
- How the future will be fine if you send your kids to the factory ...
- For a better nation stop child ...exploitation
- Don't let your kids get wage at their very little ...

6. Identify the error in the following lines from the poem and correct them.

Our knees tremble sorely into stooping— (3)
 We fall into our faces, trying to go; (1)
 Or, towards our heavy eyelids drooping, (2)
 The redder flower would look so pale as snow. (2)

7. Fill in the lines with the connectors from the list.



Was no room ___ any work in the close clay:
 ___ the sleep ___ she lieth none will wake her,
 Crying, 'Get __, little Alice! it is day.'
 _ you listen __ that grave, __ sun ___ shower,
 _ your ear down, little Alice never cries.

We looked ___ the pit prepared to take her —

Interpreting

1. Transform the following lines of the poem, giving them an optimistic shade. Replace the highlighted words with antithesis.

The **old** tree is **leafless** in the forest
 The **old** year is **ending** in the **frost**
Weeping sore before the bosoms of their mothers,
 The **old** hope is **hardest** to be **lost**

2. Arrange the next lines from the poem into a logical order.

And we cannot run or leap —
 We fall upon our faces, trying to go;
 If we cared for any meadows, it were merely
 The reddest flower would look as pale as snow.
 Our knees tremble sorely in the stooping—
 To drop down in them and sleep.
 And, underneath our heavy eyelids drooping,
 "For oh," say the children, "we are weary.

3. Work in pairs to describe the relation between lyrical I/reader. Note in the first column examples of the voices of the author (the first, the second, the third person point of view) and in the second one the examples of direct addressing to the readers. Mark the referential pronouns and the speakers.

4. Point out the imagery of the poem: **visual; auditive; dynamic**. Put them down in the table below

Visual	Auditive	Dynamic
<i>The reddest flower</i>	<i>the iron wheels are droning</i>	<i>the walls turn in their places</i>
...

5. Establish the informaton that refers to children: **death, sadness, working environment, desire, appearance**.

Death	Sadness	Desire	Appearance	Working environment
<ul style="list-style-type: none"> •we die before our time ! •..... 	<ul style="list-style-type: none"> •the young children in the sorrow •..... 	<ul style="list-style-type: none"> •To drop down in them •.... 	<ul style="list-style-type: none"> •pale and sunken scobit faces •..... 	<ul style="list-style-type: none"> •the coal-dark, underground •...

- How does the author’s language shape the meaning?
- How does the purpose, audience, medium and style impact the reception of the message? How does the author use language to persuade?
- Why did the author write this text? What is the intent of the piece: *to inform, to narrate, to persuade, to describe*? Consider the following:

- what the author said
- what the author did not say
- how the author said it and the alternative ways it could have been said
- what the intended effect is e.g. *to reflect, to call to action*

- Who is the target audience? How does the text’s language and rhetoric suit the audience?
- What are the characteristics that define the text? What modes of writing are included: *expository, narrative, descriptive, argumentative*? Does the author adhere to the conventions of the genre or stray from them?
- What is the impact of the medium and how the message is received?
- How does the author use strong, connotative language that incites a reaction making an *emotional appeal (pathos)*?
- How does the author use a *logical appeal (logos)* through facts, statistics, examples, organizational strategies, etc?
- How does the author create an *ethical appeal (ethos)* through his or her experience and credibility in order to gain the trust of the audience?
- How is the piece ordered e.g. compare/contrast, cause/effect, problem/solution, analogies, narrative, description, etc? What rhetorical tropes and schemes are used?
- How would you describe the word choice and its effect to convey the message? How do rhetorical tropes and schemes affect how the text is read? (**See the Glossary**)



Integrating

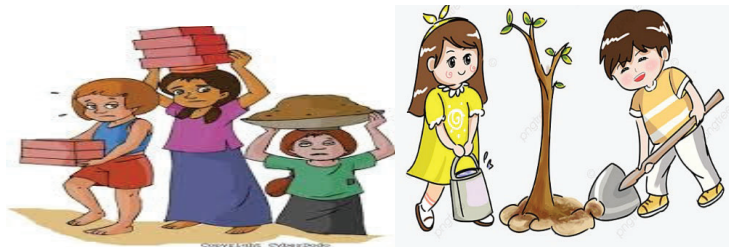
1. Elizabeth Barrett Browning's "*The Cry of the Children*" is "a passionate indictment of child labor in 19th-century industrial England. The poem captures the immorality of exploiting children as workers, and condemns both the people and societal institutions that uphold child labor as a practice." Comment on this opinion, with reference to the ideas suggested in the picture below and to the relevant examples from the poem which highlight this social problem

2. Compose two cinquains – one about your childhood and the other based on the childhood reflected in the poem. Compare them.

Cinquain - the first line is a one-word title, the subject of the poem; the second line is a pair of adjectives describing that title; the third line is a three-word phrase that gives more information about the subject (often a list of three gerunds); the fourth line consists of four words describing feelings related to that subject; and the fifth line is a word synonym or other reference for the subject from line one.

Childhood Free and careless Playing, laughing, running Love, joy, nostalgia, happiness Paradise
--	-------

3. Analyze the following pictures and explain the difference between the children's activities represented in them.



4. Using the T-chart point out the advantages and disadvantages an adult takes from physical hard work. Share your opinions on the consequences of hard work upon a child.

ADVANTAGES	DISADVANTAGES

5. Write a paragraph about the severity of child labor problem. Propose solutions to this problem

6. **Project.** Imagine you are a group of civic activists. Open the link <https://www.tate.org.uk/kids/make/paint-draw/make-protest-poster> and create a poster about the prohibition of child labor. Add ardent headlines and drawings. Create an original design, then make it public on the internet.

25. GLOSSARY

Alliteration- the repetition of consonant sounds at the beginning of words.

Example: "...many a man is making friends with death/ Even as I speak, for lack of love alone." (Edna St. Vincent Millay's "Sonnet 30").

Alliteration is used by an author to create emphasis, to add beauty to the writing style, and occasionally to aid in shaping the mood.

Assonance- similar to alliteration, in which vowel sounds are repeated.

Example: "batter that mattered", "the blue bulging plug."

Example: "odds and ends", "short and sweet."

Allusion - (historical, literary, pop cultural metaphorical reference)

Analogy - (comparison)

Antithesis - (two opposing ideas presented in a parallel manner; the juxtaposition of contrasting ideas through syntax EX "She is my happiness!—she is my torture, none the less!")

Anaphora - (the regular repetition of the same word or phrase at the beginning of successive phrases or clauses e.g. "We shall fight on the beaches. We shall fight on the landing grounds....")

Allegory- Where every aspect of a story is representative, usually symbolic, of something else, usually a larger abstract concept or important historical/geopolitical event.

Lord of the Flies provides a compelling **allegory** of human nature, illustrating the three sides of the psyche through its sharply-defined main characters.

Antagonist- Counterpart to the main character and source of a story's main conflict. The person may not be "bad" or "evil" by any conventional moral standard, but he/she opposes the protagonist in a significant way.

Anthropomorphism- Where animals or inanimate objects are portrayed in a story as people, such as by walking, talking, or being given arms, legs and/or facial features. (This technique is often incorrectly called **personification**.)

The King and Queen of Hearts and their playing-card courtiers comprise only one example of Carroll's extensive use of anthropomorphism in Alice's Adventures in Wonderland.

Blank verse- Non-rhyming poetry, usually written in iambic pentameter.

Most of Shakespeare's dialogue is written in blank verse, though it does occasionally rhyme.

Characterization- The author's means of conveying to the reader a character's personality, life history, values, physical attributes, etc. Also refers directly to a description thereof.

*Atticus is **characterized** as an almost impossibly virtuous man, always doing what is right and imparting impeccable moral values to his children.*

Climax- The turning point in a story, at which the end result becomes inevitable, usually where something suddenly goes terribly wrong; the “dramatic high point” of a story.

*The story reaches its **climax** in Act III, when Mercutio and Tybalt are killed and Romeo is banished from Verona.*

Conflict- A struggle between opposing forces which is the driving force of a story. The outcome of any story provides a resolution of the conflict(s); this is what keeps the reader reading. Conflicts can exist between individual characters, between groups of characters, between a character and society, etc., and can also be purely abstract (conflicting ideas).

*The **conflict** between the Montagues and Capulets causes Romeo and Juliet to behave irrationally once they fall in love.*

*Jack’s priorities are in **conflict** with those of Ralph and Piggy, which causes him to break away from the group.*

*Man-versus-nature is an important **conflict** in The Old Man and the Sea.*

Consonance -similar to alliteration, but the consonants are at the ends of words.

Context- Facts and conditions surrounding a given situation.

*Madame Defarge’s actions seem almost reasonable in the **context** of the Revolution.*

Creative license- Exaggeration or alteration of objective facts or reality, for the purpose of enhancing meaning in a fictional context.

*Orwell took some **creative license** with the historical events of the Russian Revolution, in order to clarify the ideological conflicts.*

Dialogue - Where characters speak to one another; may often be used to substitute for exposition.

*Since there is so little stage direction in Shakespeare, many of the characters’ thoughts and actions are revealed through **dialogue**.*

Dramatic irony- Where the audience or reader is aware of something important, of which the characters in the story are *not* aware.

*Macbeth responds with disbelief when the weird sisters call him Thane of Cawdor; **ironically**, unbeknownst to him, he had been granted that title by king Duncan in the previous scene.*

Exposition- Where an author interrupts a story in order to explain something, usually to provide important background information.

Epithet - (adjectives or nouns used to describe another noun- accentuates a dominant characteristic for effect). Epithet is a stylistic device based on the interaction of the logical and emotive meanings. It shows the purely individual emotional attitude of the writer or the speaker towards the object mentioned.

Epithet is expressed by:

- 1) adjectives;
- 2) adverbs;

Adjectives and adverbs constitute the greatest majority of epithets.

Euphemism - (softer word instead of a harsh one)

Figurative language - Any use of language where the intended meaning differs from the actual literal meaning of the words themselves. There are many techniques which can rightly be called figurative language, including metaphor, simile, hyperbole, personification, onomatopoeia, verbal irony, and oxymoron.

*The poet makes extensive use of **figurative language**, presenting the speaker's feelings as colors, sounds and flavors.*

Foil - A character who is meant to represent characteristics, values, ideas, etc. which are directly and diametrically opposed to those of another character, usually the protagonist.

*The noble, virtuous father Macduff provides an ideal **foil** for the villainous, childless Macbeth.*

Foreshadowing- Where future events in a story, or perhaps the outcome, are **suggested** by the author before they happen. Foreshadowing can take many forms and be accomplished in many ways, with varying degrees of subtlety. However, if the outcome is deliberately and explicitly revealed early in a story (such as by the use of a narrator or flashback structure), such information does **not** constitute foreshadowing.

*Willy's concern for his car **foreshadows** his eventual means of suicide.*

Litotes - (understatement, form of irony)

Hyperbole - (exaggeration, form of irony)

Irony- (situation is not expected. Verbal irony occurs when someone says something that is exaggerated or understated for an effect)

Juxtaposition - (contrasting ideas next to each other)

Literary device refers to any specific aspect of literature, or a particular work, which we can recognize, identify, interpret and/or analyze. Both literary elements *and* literary techniques can rightly be called literary devices.

Literary element refers to aspects or characteristics of a whole text. They are not "used," per se, by authors; we derive what they are from reading the text. Most literary elements can be derived from any and all texts; for example, every story has a **theme**, every story has a **setting**, every story has a **conflict**, every story is written from a particular **point-of-**

view, etc. In order to be discussed legitimately, literary elements must be *specifically identified* for that text.

Literary technique refers to any specific, deliberate constructions of language which an author uses to convey meaning. An author's use of a literary technique usually occurs with a single word or phrase, or a particular group of words or phrases, at one single point in a text. Unlike literary elements, literary techniques are *not* necessarily present in *every* text.

Literary term refers to the words themselves with which we identify and describe literary elements and techniques. They are *not* found in literature and they are *not* "used" by authors.

Imagery- Language which describes something in detail, using words to substitute for and create sensory stimulation, including visual imagery and sound imagery. Also refers to specific and recurring types of images, such as food imagery and nature imagery.

*The author's use of **visual imagery** is impressive; the reader is able to see the island in all its lush, colorful splendor by reading Golding's detailed descriptions.*

Irony (Situational irony)- Where an event occurs which is unexpected, and which is in absurd or mocking opposition to what is expected or appropriate. (Note: Most of the situations in the Alanis Morissette song are *not* ironic at all.) See also **Dramatic irony; Verbal irony**.

*Jem and Scout are saved by Boo Radley, who had **ironically** been an object of fear and suspicion to them at the beginning of the novel.*

Metaphor - A direct relationship where one thing or idea substitutes for another.

*Shakespeare often uses light as a **metaphor** for Juliet; Romeo refers to her as the sun, as "a rich jewel in an Ethiop's ear," and as a solitary dove among crows.*

Example: The man's arm exploded with pain, spiderwebs of fire crawling up and down its length as the tire of a passing car crushed it. (There is no literal explosion, spiderweb, or fire, but the words are used to create images and draw similarities to the way such an event would feel)

Metonymy- Metonymy is similar to synecdoche, but instead of a part representing the whole, a related object or part of a related object is used to represent the whole. Often it is used to represent the whole of an abstract idea.

Example: The phrase "The king's rifles stood at attention," uses 'rifles' to represent infantry.

Example: The word 'crown' may be used metonymically to refer to the king or queen, and at times to the law of the land.

Mood- The atmosphere or emotional condition created by the piece, within the setting.

The **mood** of Macbeth is dark, murky and mysterious, creating a sense of fear and uncertainty.

Motif- A recurring important idea or image. A motif differs from a theme in that it can be expressed as a single word or fragmentary phrase, while a theme usually must be expressed as a complete sentence.

*Blood is an important **motif** in A Tale of Two Cities, appearing numerous times throughout the novel.*

Negation- (using negative constructions to emphasize a point)

Pastiche - (*A pastiche imitate the author's style in a respectful way by changing an aspect of the story: point of view, ending, change protagonist from male to female, setting, etc. You also could imitate the author's style and language with a new topic.*)

Parody - (an imitation of the style of a writer or artist with deliberate exaggeration for comic effect or ridicule)

Parallelism - (similar constructions help audience to compare/contrast parallel subjects or to emphasize a point. Writers will use similar phrases and clauses to balance a sentence)

Paradox: Where a situation is created which cannot possibly exist, because different elements of it cancel each other out.

*In 1984, "doublethink" refers to the **paradox** where history is changed, and then claimed to have never been changed.*

*A Tale of Two Cities opens with the famous **paradox**, "It was the best of times, it was the worst of times."*

Parallelism: Use of similar or identical language, structures, events or ideas in different parts of a text.

*Hobbs' final **strikeout** **parallels** the Whammer's striking out against him at the beginning of the novel.*

Personification (I) Where inanimate objects or abstract concepts are seemingly endowed with human self-awareness; where human thoughts, actions and perceptions are directly attributed to inanimate objects or abstract ideas. (Not to be confused with **anthropomorphism**.)

*Malamud **personifies** Hobbs' bat, giving it a name, Wonderboy, referring to it using personal pronouns, and stating that "he went hungry" during Hobbs' batting slump.*

Personification (II) Where an abstract concept, such as a particular human behavior or a force of nature, is represented as a person.

*The Greeks **personified** natural forces as gods; for example, the god Poseidon was the **personification** of the sea and its power over man.*

Plot: Sequence of events in a story. Most literary essay tasks will instruct the writer to "avoid plot summary;" the term is therefore rarely useful for response or critical analysis. When discussing plot, it is generally more useful to consider its **structure**, rather than simply "what happens."

Point-of-view: The identity of the narrative voice; the person or entity through whom the reader experiences the story. May be third-person (no narrator; omniscient or limited) or first-person (narrated by a character in the story). Point-of-view is a commonly misused term; it does *not* refer to the author's (or characters') feelings, opinions, perspectives, biases, etc.

*Though it is written in **third-person**, Animal Farm is told from the **point-of-view** of the common animals, unaware of what is really happening as the pigs gradually and secretly take over the farm.*

*Writing the story in **first-person point-of-view** enables the reader to experience the soldier's fear and uncertainty, limiting the narrative to what only he saw, thought and felt during the battle.*

Protagonist: The main character in a story, the one with whom the reader is meant to identify. The person is not necessarily "good" by any conventional moral standard, but he/she is the person in whose plight the reader is most invested.

Repetition: Where a specific word, phrase, or structure is repeated several times, to emphasize a particular idea.

*The **repetition** of the words "What if..." at the beginning of each line reinforces the speaker's confusion and fear.*

Rhetorical question - (asking? for effect)

*The first chapter consists mostly of **exposition**, running down the family's history and describing their living conditions.*

Onomatopoeia- Where sounds are spelled out as words; or, when words describing sounds actually sound like the sounds they describe.

*Remarque uses **onomatopoeia** to suggest the dying soldier's agony, his last gasp described as a "gurgling rattle."*

Oxymoron- A contradiction in terms.

*Romeo describes love using several **oxymorons**, such as "cold fire," "feather of lead" and "sick health," to suggest its contradictory nature.*

Setting- The time and place where a story occurs. The setting can be specific (e.g., New York City in 1930) or ambiguous (e.g., a large urban city during economic hard times). Also refers directly to a description thereof.

*The novel is **set** in the South during the racially turbulent 1930's, when blacks were treated unfairly by the courts.*

*With the island, Golding creates a pristine, isolated and uncorrupted **setting**, in order to show that the boys' actions result from their own essential nature rather than their environment.*

Simile- An indirect relationship where one thing or idea is expressed as being similar to another. Similes usually contain the words “like” or “as,” but not always.

The simile in line 10 describes the lunar eclipse: “The moon appeared as a large drop of blood.”

Example: "From up here on the fourteenth floor, my brother Charley looks like an insect scurrying among other insects." (from "Sweet Potato Pie," Eugenia Collier)

Example: The beast had eyes as big as baseballs and teeth as long as knives.

Example: She put her hand to the boy's head, which was steaming like a hot train

Synecdoche - Synecdoche occurs when a part of something is used to refer to the whole. Many examples of synecdoche are idioms, common to the language.

Example: Workers can be referred to as ‘pairs of hands’, a vehicle as one’s ‘wheels’ or mounted infantrymen as ‘horse’, the latter appearing to be singular but actually employing the generic plural form: "Napoleon deployed two thousand horse to cover the left flank."

Situational irony- this is when the author creates a surprise that is the perfect opposite of what one would expect, often creating either humor or an eerie feeling. For example, in Steinbeck's novel *The Pearl*, one would think that Kino and Juana would have become happy and successful after discovering the "Pearl of the World," with all its value. However, their lives changed dramatically for the worse after discovering it.

Similarly, in Shakespeare's *Hamlet*, the title character almost kills King Claudius at one point, but resists because Claudius is praying and therefore may go to heaven. As Hamlet wants Claudius to go to hell, he waits. A few moments later, after Hamlet leaves the stage, Claudius reveals that he doesn't really mean his prayers ("words without thoughts never to heaven go"), so Hamlet should have killed him after all. The way to remember the name is that it's for an *ironic situation*.

Speaker- The “voice” of a poem; *not* to be confused with the poet him/herself. Analogous to the narrator in prose fiction.

Structure- The manner in which the various elements of a story are assembled.

*The individual tales are told within the **structure** of the larger framing story, where the 29 travelers gather at the Inn at Southwark on their journey to Canterbury, telling stories to pass the time.*

*The play follows the traditional Shakespearean five-act plot **structure**, with exposition in Act I, development in Act II, the climax or turning point in Act III, falling action in Act IV, and resolution in Act V.*

Symbolism- The use of specific objects or images to represent abstract ideas. This term is commonly misused, describing any and all representational relationships, which in fact are more often metaphorical than symbolic. A **symbol** must be something tangible or visible, while the idea it **symbolizes** must be something abstract or universal.

*Golding uses **symbols** to represent the various aspects of human nature and civilization as they are revealed in the novel. The conch **symbolizes** order and*

authority, while its gradual deterioration and ultimate destruction **metaphorically** represent the boys' collective downfall.

Theme- The main idea or message conveyed by the piece. A theme is generally stated as a complete sentence; an idea expressed as a single word or fragmentary phrase is a **motif**.

*Orwell's **theme** is that absolute power corrupts absolutely.*

*The idea that human beings are essentially brutal, savage creatures provides the central **theme** of the novel.*

Tone- The apparent emotional state, or "attitude," of the speaker/narrator/narrative voice, as conveyed through the language of the piece.

*The poem has a bitter and sardonic **tone**, revealing the speaker's anger and resentment.*

*The **tone** of Gulliver's narration is unusually matter-of-fact, as he seems to regard these bizarre and absurd occurrences as ordinary or commonplace.*

Tragedy- Where a story ends with a negative or unfortunate outcome which was essentially avoidable, usually caused by a flaw in the central character's personality. *Tragedy* is really more of a dramatic genre than a literary element; a play can be referred to as a tragedy, but tragic events in a story are essentially part of the plot, rather than a literary device in themselves.

Tragic hero/tragic figure- A protagonist who comes to a bad end as a result of his own behavior, usually caused by a specific personality disorder or character flaw.

*Willy Loman is one of the best-known **tragic figures** in American literature, oblivious to and unable to face the reality of his life.*

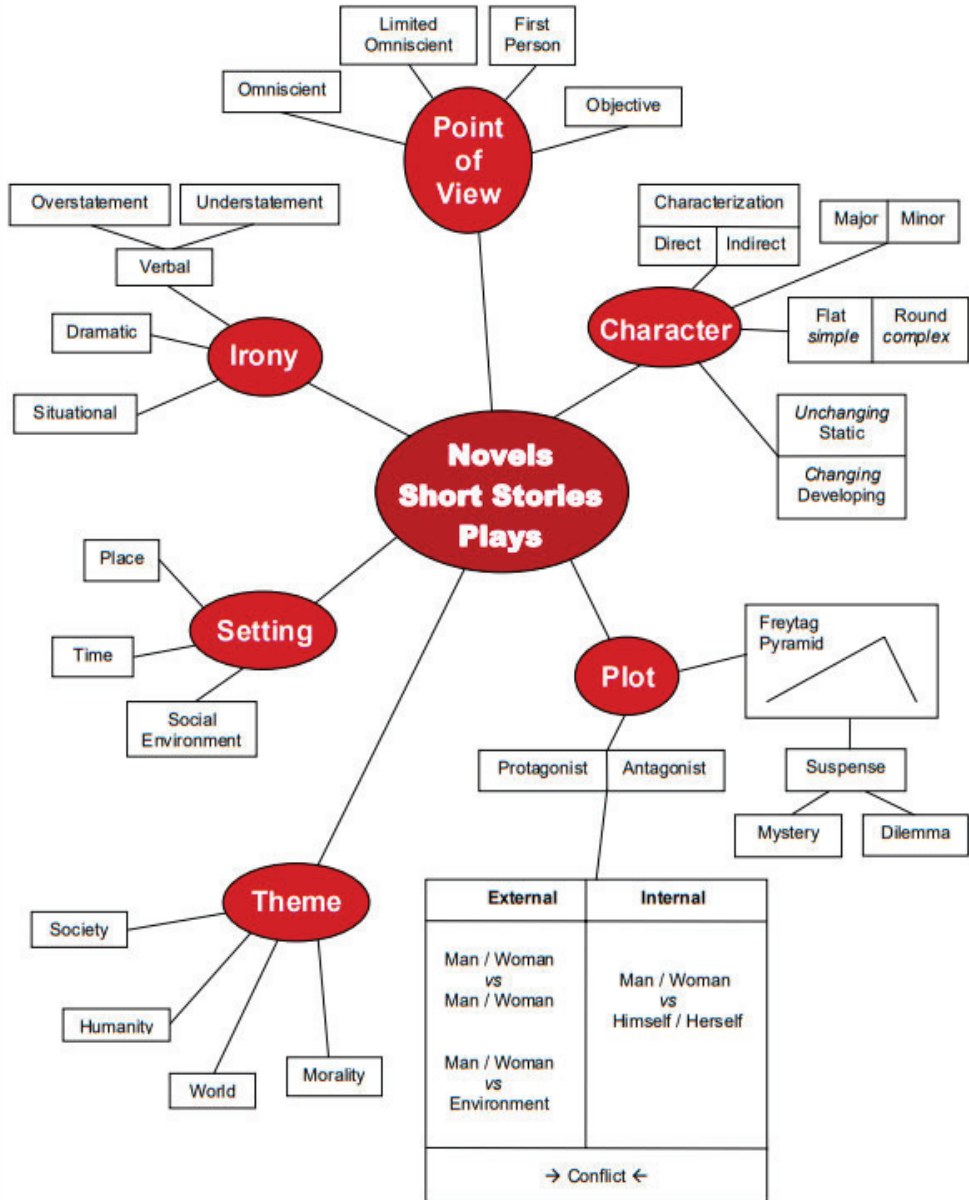
Tragic flaw- The single characteristic (usually negative) or personality disorder which causes the downfall of the protagonist.

*Othello's **tragic flaw** is his jealousy, which consumes him so thoroughly that he is driven to murder his wife rather than accept, let alone confirm, her infidelity.*

Verbal irony- Where the meaning is intended to be the exact opposite of what the words actually mean. (**Sarcasm** is a tone of voice that often accompanies verbal irony, but they are not the same thing.)

*Orwell gives this torture and brainwashing facility the **ironic** title, "Ministry of Love."*

The Elements of Literature



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