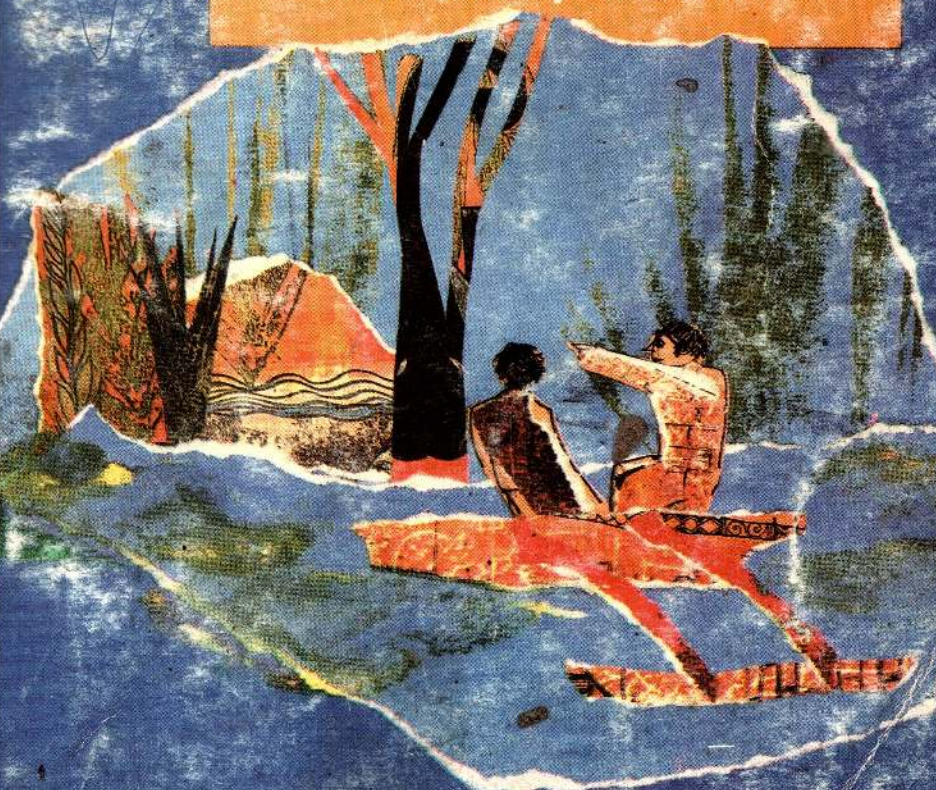


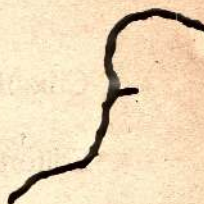
LEARNING ABOUT LITERATURE

at
Ordinary Level



Learning about Literature at Ordinary Level

NO. 1444



by
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Geetha Premaratne
and
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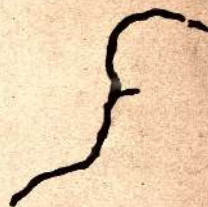
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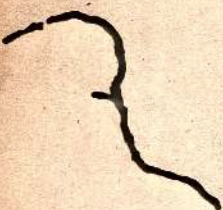
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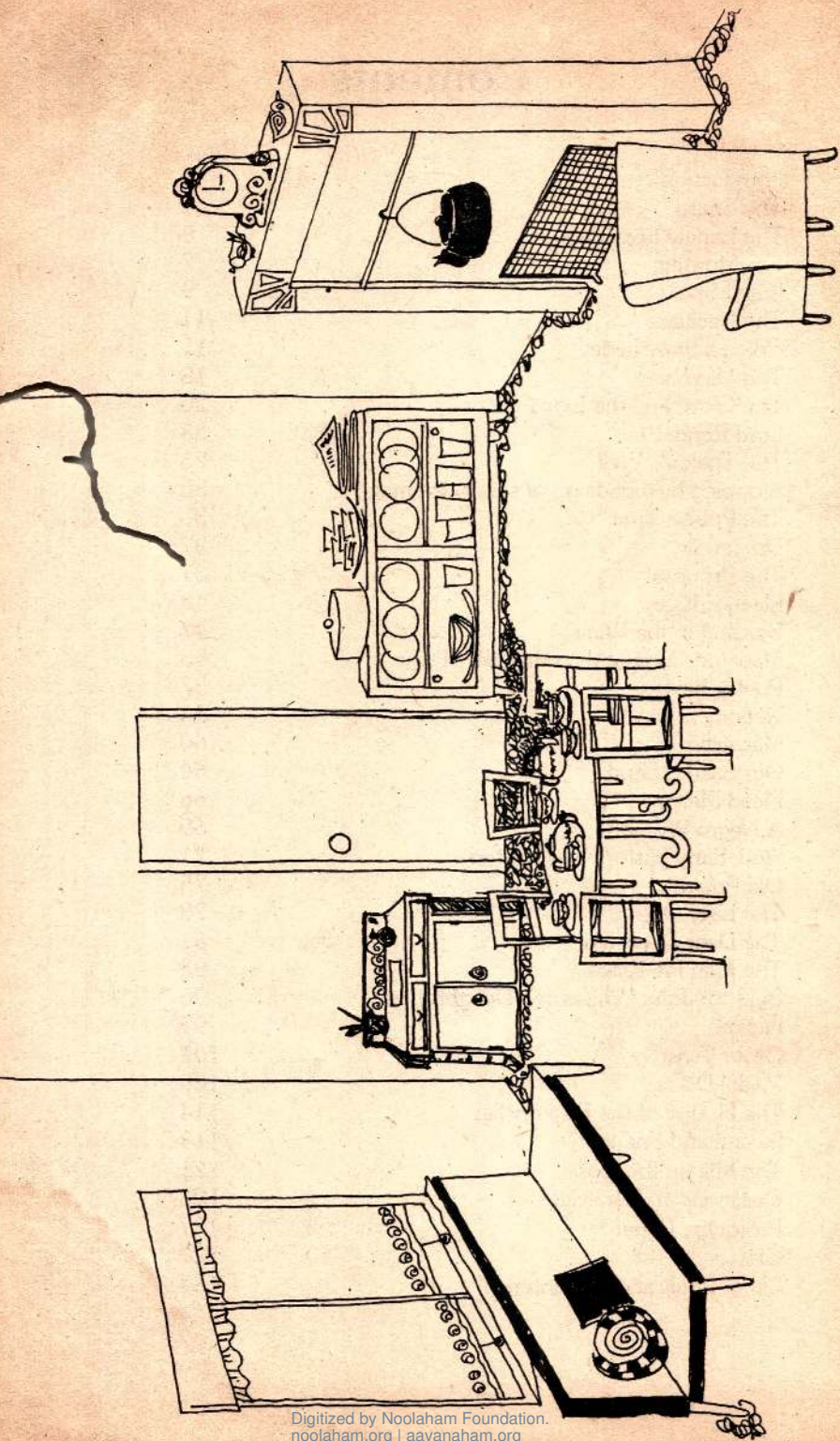
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Contents

	Page
Introduction	iii
The Snare	1
The Lonely Scarecrow	5
Sea Morning	7
Island Spell	9
The Necklace	11
Colonel Fazackerley	15
The Microbe	18
The Glove and the Lions	20
Lord Randal	23
The Thakur's Well	25
Stopping by woods on a snowy evening	30
The Poison Tree	33
Drama	37
The Proposal	37
Eleanor Rigby	43
Blowing in the Wind	47
Madame Curie at the outbreak of war	53
Poetry Review	57
Nobody	58
Macavity	60
Our Sacred Land	64
Plead Mercy	66
A Negro Woman	69
How Early History was written	71
Old Poem	75
The Lazy One	78
The Dear Departed	81
The Man He Killed	93
Bells for John Whiteside's Daughter	96
Fiction	99
Oliver Twist	102
Madol Doova	109
The Hound of the Baskervilles	114
Swami and Friends	118
The Mill on the Floss	121
Questions and Activities	125
Prototype Paper	127
Glossary	129
Other Publications of interest	134



INTRODUCTION

English literature is being reintroduced at "Ordinary Level" after a very long time. We should first consider briefly why this is being done and how it should be taught.

As the other texts now used to teach English in schools indicate, students should be encouraged to use the language as a tool for communication. It is in accordance with this approach that literature too should be studied.

The main aim of prescribing literary texts at this stage is to help students to be able to read more widely on their own and to be able to understand and to choose for themselves. If at the end of the year all they know is a great deal about the texts they have studied, that will be of no use except to answer questions about those same texts only. Instead, they should be taught in a way that makes them able to read other texts and that helps them to find out what the writers are saying, and why, and to be able to judge for themselves whether this is done well or badly. They should also be able to analyse the subjects and the themes, and to find out if these help or add in any way to their understanding and appreciation of the way the world works and how people behave.

Literature is generally thought of as likely to be interesting in itself. So it is more likely that students will be willing to attempt a variety of productive uses of it. Perhaps this is because Literature deals with what is very close to our feelings and our beliefs. Therefore when we study Literature we learn how to think about and how to analyse ourselves. Thus what we read becomes part of us as well as our approach to life. Certain things we read stay with us and mean more to us than other things we read. When we study Literature we must explore the reasons for this, and we must also learn to distinguish the qualities that make certain works more valuable to us than others.

Teachers should however remember that to achieve the best effects within the classroom they must first make use of the qualities in texts that are of immediate appeal. The story line and the plot, the way characters are presented and the way they respond and react to each other, should be stressed. Students should want to know what happens next and even be ready to make guesses; they should want to know why and how and be prepared to discuss reasons for, and results of, the sequence of events in a text, and also to search for alternatives.

In poetry the text may first be presented as a whole, with emphasis first on subject and then on theme. The atmosphere and mood necessary for understanding and responding to the text can be created, by drawing the attention of students to significant lines and key words. Analysis should follow, of grammar and vocabulary too,

while if possible the interest rhyme and rhythm provide should be exploited. However, if students find rhyme and rhythm difficult, they may be simplified, or even omitted, unless they are vital to the appreciation of the poem. Understanding the structure of sentences is however a vital sub-skill of reading, and poetry lends itself easily to instructive analysis of this. The new grammatical exercises that have been introduced in this edition are therefore especially important, and should be gone through carefully.

At its most basic the study of Literature should enable students to understand how language is used: the way in which words, phrases and sentences can be strung together for special effect. Students should not stop at this point, but should go on to use this knowledge to help themselves to write and speak as well. They should not only analyse the material they read, but they should also be encouraged to use their imaginations to create; working from the text they can build up new situations and make up similar ones, drawing from their own experience, that will help them to use language effectively.

It should therefore be recognized that there is no point in treating particular individual selections as glittering gems. Rather, the study of Literature should be seen as an instrument that opens up a whole new area for the students' imaginations. The texts prescribed for study in the "English Every Day" series are intended to help with language learning; the "O" Level syllabus has been selected to enable students to go further still in understanding and putting into practice the ways in which English is used. In the process they should be provided with both the desire and the capacity to read more widely and more deeply.

Thus teaching, as sketched here, is very much a process in which teachers and students participate together. The method of dictating notes that students then cram should be avoided, as it defeats the primary purpose of education, which is to teach students to think. That method is especially useless when studying Literature. In other subjects it can be argued that certain facts must be known and form the basis for discussion. Literary texts must not be taught in this way, but rather as material upon which sensitive judgements must be made.

It is to take away from the impression of a "top down" method of teaching that this Guide uses both the first and the third person when suggesting notes for lessons. Also, it must be stressed that this Guide is neither comprehensive nor absolute and teachers should not stick to it rigidly. For instance, the order in which the various texts are set out can be altered to suit the varying needs of each class, according to whether teachers feel that a particular selection would be better dealt with earlier or later. Variations of the questions and exercises given here should also be developed. It is up to teachers to adapt and alter according to the responses of their pupils, so as to make this first experience of Literature a productive and stimulating one.

THE SNARE

1. Read the poem, individually or in pairs. What does the title of this poem mean? The rabbit in the "Snare" is crying. Why would this happen?

- 1.1. What other words come to your mind when you think of a snare? Look at the word listed below and tick the ones that you can associate with the title of the poem.

pain	injury
animals	paw
release	death
hurt	kindness
animal-lover	fear
catch	whimper
tenderness	accident
hunter	care
cruelty	enemy
noose	cuddle
revenge	vicious

- 1.2 Judging from the title and the words you can associate with the title, what do you think the poem is about?

2. Read the poem once or twice to understand what happens. Do not bother about difficult words just now.

- 2.1 What happens in the poem is known as the subject of the poem. What is the subject of this poem? Describe it in your own words.

- 2.2 What type of person is the narrator in the poem? The narrator is the person who calls himself "I" in the poem and narrates what happens in the poem.

3. In a poem, the poet generally tries to make a point by rousing certain feelings in the reader. We call this the message or the theme of the poem.

- 3.1 In this poem, what do we feel for the rabbit - pity, sympathy, anxiety, happiness, relief?
- 3.2 Are the feelings aroused for the rabbit intended to apply only to the rabbit in this poem or are we meant to think further about the way people can cause pain to animals? In what ways can people be cruel to animals?
- 3.3 What about cruelty among people? Think of the snares or traps people lay for each other in various ways. You may have read about, heard about or experienced such occasions. Describe what you can remember.
- 3.4 What do you think is the theme of this poem?

4. The rabbit and the narrator are both helpless in the poem. Why? Note that the narrator had only heard the rabbit, but was able to describe the rabbit as though he could see it. Does this suggest he has had a similar experience previously?

- 4.1 Why does the poet emphasize the smallness of the rabbit? How does he do it? What words does he use?
- 4.2 Do you think the narrator's search for the rabbit will be successful? Which line indicates the outcome of the search?
- 4.3 What is the impression created by the line before the last one? What phrase is repeated in this line? For what effect?

5. In addition to the subject and the theme of a poem, we should also look at the techniques (namely, the various ways in which language is used to make us respond) employed in a poem. The most obvious technique that is usually used by poets, and the one that makes the most striking difference between prose and poetry, is the use of rhyme.

- 5.1 When the last word of a line of poetry has the same sound as the last word of another line, we say that both lines rhyme. To make it easier to identify and talk about the pattern of rhyme in a poem, we use a different letter of the alphabet for each of the rhymes in each verse. The pattern of rhyme in the poem that is marked in this manner is called the rhyme scheme. In the first verse of this poem "pain" rhymes with "again" and "snare" with "where". So the rhyme scheme in this verse is **abab**.
- 5.2 Mark out the rhyme scheme for the rest of the poem. In which verse is the rhyme scheme different?
- 5.3 Why do you think the rhyme scheme is different in this verse? How does it emphasize the strength of feeling of the narrator? Does it also add to our appreciation of his or her helplessness?

6. This poem has something special about its rhyme scheme in that the last line of each verse, and therefore that rhyme, is repeated in the next verse. Repetition of whole words or lines, just like the repetition of sounds at the end of lines, is another technique used by poets to bind a poem together. Here it helps to create an impression of continuous pain and frustration, as well as a continuous search.

- 6.1 What is special about the lines that are repeated? You can test this as far as the first verse is concerned by changing lines 2 and 4 around. Is the effect as forceful if you repeat the new last line in the next verse?
- 6.2 Can you change any of the other pairs of lines round? What about words? Can you substitute other words that mean the same for various words here, to create a similar effect? Try by putting the following words in suitable places - leg, screaming, looking, screwing, once more. Is there a difference?

7. What is the meaning of "making everything afraid" in the third stanza? Does the poet mean exactly what he says? Or is this a forceful way of saying that the narrator feels a sense of fear all round? Poets often use figurative language in this manner to express ideas and feelings in a novel or different way, to create a special effect or to make a stronger impression.

7.1 Can you find another phrase in this poem that is not to be taken literally? What does it mean? Is it effective?

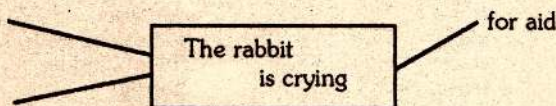
8. How old do you suppose the narrator in this poem is? Are we given any clues? Does the narrator's age make any difference?

8.1 When reading the poem, did you think it was someone like yourself? If so, the poet has succeeded in making you identify with, ie. have feelings similar to those of, his narrator. This is an important achievement in writing that is largely concerned with feelings.

VOCABULARY / GRAMMAR

1. In this poem we read about a rabbit caught in a snare. Why is the rabbit crying?

1.1 Find words from the poem that tell you why and complete the diagram below:



1.2 Which of the following words mean the same as the ones in the diagram? Tick them.

terrified
pleasure
startled
help
suffering
agony
assistance
joyful
hurt
scared
torment

comfort
horrified
relaxed
fearful
nervous
anguish
distressed
support
frightening
discomfort
delight

1.3 Arrange the words you ticked in clusters around the headwords.

Eg:

Support

Assistance

Aid

Help

2. Note the different uses of the Present and the Present Continuous Tenses.

I hear

He is calling out

I am searching

The narrator relates the incident as though it were happening at this very moment. The present tense is used to set the scene - "I hear" is an action that occurs at intervals; the present continuous is used to describe a process that goes on - without any relief, it is made clear.

3. The speaker says that the rabbit cries for help, "wrinkling up" his little face. This means that the rabbit is frightened, so the muscles on his face bring up a lot of lines and creases. Why do you think the rabbit is doing this?

3.1 When do people do the following things? Match words in the left hand column with those in the right hand column. For some of the words you might find more than one matching word/phrase.

scowl
glare
stare
frown
gaze
smile

surprised
full of admiration
full of wonder
happy
frightened
thoughtful
angry
worried
amused
pleased
bad-tempered

3.2 Ask some of your classmates to have these expressions on their faces. Describe what happens to their faces with each of the expressions.

4. Identify the Subject of each sentence. Note the Participial Phrases that describe the Subject 'he' in the 2nd & 3rd verses (a participial phrase is one that begins with a participle: the Present Participle of verbs is made by adding 'ing', and is used with the 'be' verb to form continuous tenses. It can also be used by itself to form (adjectival) participial phrases.)

4.1 Make up other participial phrases of your own to describe the rabbit.

THE LONELY SCARECROW

1. It may be interesting to introduce this poem as though it were about a person. This can be done by writing out the poem on the board without the words that make it clear it is about a scarecrow. The poem would look something like this then -

My poor old bones - I've only

A shank and a broken

My ragged gloves are a disgrace.

My one foot is in the grave.

I wear the labourer's old clothes:

Coat, shirt and trousers all undone.

I bear my cross upon a hill

In rain and shine, in snow and sun.

I cannot help the way I look.

My funny hat is full of

O wild birds, come and me!

Why do you always fly away?

2. Now we can guess how the blanks should be filled in. When the poem is reduced to a skeleton, like this, even though its subject may not be clear, the theme becomes easier to understand. Which of the following is the poem about - age, poverty, loneliness, suffering, birds weather? Can you give reasons for all these? Which clearly have nothing to do with the theme?

3. Once theme has been established, we can start guessing what words to fit into the blanks. In some cases we can get help from the rhyme scheme, which we can make out from the second verse. This is a simpler rhyme scheme than in "The Snare", for only the second and fourth lines of each verse rhyme. Once we know this we can try to guess two of the words, though in fact the first verse may still be very difficult since the word "stave" is an unusual one. It is more likely that parts of the real human body will be mentioned, and in fact a word like "leg" may come to mind. What is important however is the sense of poverty that emerges. Once that is established, the words that belong to the poem really can be filled in, and students can compare the result with what they had thought of.

4. What were the feelings the poem roused before we knew it was about a scarecrow? Are those feelings different when we realize its subject is not a human being? Should they be different?

- 4.1 Are there some aspects of the poem that relate to what real people undergo? Bearing a cross upon a hill is a reference to the fact that Jesus Christ carried a cross, on which he

was nailed because of sinful human beings. The scarecrow too is presented as suffering on behalf of others. He is meant to scare away birds, as the word scarecrow suggests, so as to protect the crops. Does the poet succeed in making you feel his sorrow because the birds are afraid of him and fly away from him?

- 4.2 Does the poem show you a difference between the way people think of a scarecrow and the way he thinks of himself? How is this different?

5. Which lines in this poem do you find the most effective? Had you previously heard the phrase "one foot in the grave"? What does it mean? Does the poet use it effectively, with an alteration, to reinforce the idea of how broken down the scarecrow is?

- 5.1 Do you feel the scarecrow has been brought alive? Do you identify with him? If not, are there reasons for this being difficult?

- 5.2 If you were a scarecrow, would you think and feel like this scarecrow or differently? Give reasons.

VOCABULARY / GRAMMAR

1. What objects and materials have been needed to make the scarecrow?

- 1.1 Make a list of the words in the poem that refer to these.

Eg. A broom shank
A broken stave
Ragged gloves

- 1.2 How many of the words you located have adjectives in front of them? Draw two columns. In column A write the adjectives. In column B write the nouns, as follows.

A	B
broken	stave
ragged	gloves

- 1.3 Find adjectives for nouns in your list that do not have adjectives.

2. Draw a picture of a scarecrow. Name as many parts as possible that make him up.

3. Put each sentence in this poem into the past tense. Note that you need to use a short form in the first sentence, otherwise it will be too long.

- 3.1 Which sentence cannot be put in the past? Why?

SEA MORNING

1. This poem is a fairly recent one by a Sri Lankan poet. How is it different from the poems you have read so far in the collection? What does it have in common with modern poetry, that you have come across?

2. Draw up a list of words that come to mind when we think of dawn.

2.1 How many relate specifically to dawn by the sea? Check how many of them or similar words occur in the poem.

3. The first stanza describes nature both animate and inanimate at dawn. What is the meaning of "a ringing sun"? Usually the word ringing makes us think of bells, telephones or alarm clocks. Are we to take the word literally here and if so who or what is ringing? - or is it a figure of speech suggesting the way in which a new day is announced? With the "crying" we can more readily identify a source, namely some sort of bird; and the "calling" is clearly stated as being that of crows and gulls. Which of the three gerunds, or verbal nouns, is the most definite and clear, which the most distant from us?

3.1 What about the places where these sounds come from? Note how they get more definite. Why do you suppose the "nets and golden dunes" (heaps of sand) are described as "of the dawn"? Are we meant to think of them as belonging to the dawn? Does the use of the possessive just suggest a loose connection that emphasizes the freshness of the scene?

4. The second verse introduces people in a very lively manner. What is the effect of the adjective "waking" being transferred to the huts, rather than to the people to whom it applies? Why are the men described as stumbling? Note how they suddenly seem to snap into life with the description of their activities, both in work and in leisure. Why do you suppose the poet only talks of the men in this stanza?

4.1 These are all outdoor scenes which we have seen or can imagine easily. Would the same sense of life have been conveyed if the poet had described what goes on indoors at this time? Note how the poem moves from a scene, to people, to one person, through the three verses.

5. The third stanza ends on a very different note, of uncertainty and even fear. How do the adjectives here help to prepare us for this? If you try replacing words in this poem with other similar ones, you will realize how skilled the poet has been in choosing precisely the right words to convey the atmosphere she wants, of freshness and openness earlier on, of uncertainty and restrictions in the last verse.

6. What sort of thing do you suppose the woman is wondering about? Is it only death or some sort of accident that those who work on the

sea must fear? Or can it be something simpler, about whether the catch will be good, whether she will get enough money to look after her household and so on?

- 6.1 Do we automatically assume the woman is a wife and a mother? Whatever her age, does the poet make us identify with her, and share her worry? Why do you suppose there is a definite contrast between the men who are shown as relaxing, and the worry of the woman? Does this suggest that the poet's sympathies are markedly with women, or does she express an unfortunate reality about where responsibilities for a household lie (even though, in a fishing community, a woman cannot go out to sea and earn her living)? As you can see, though the poem seems a simple one, in its very skilful evocation of a scene it also raises very serious questions.

VOCABULARY / GRAMMAR

1. Although the poem does not use rhyme, it is held together by other techniques. Note the repeated use of verbal nouns and adjectives ending in "ing", in all three verses; and the many infinitives (the verb with "to") in the second verse.

- 1.1 Make lists of these words. Use them in sentences to bring out their meaning.

2. Name all the people, animals and objects mentioned in the poem. Write them down in different columns, as follows.

People	Animals	Objects
woman	prawns	sea reaches

3. If you were asked to describe a seascape at sunset in another area, what words would you add to the columns?

4. Select 4 words from each column. Write an expanded phrase for each word using descriptive details.

Eg. A woman watching the sea anxiously.

5. Note the Object of the last participle in the poem. Can you replace it with other Clauses, that is phrases containing a main verb, that make sense? What words do you use to begin these clauses?

ISLAND SPELL

1. This poem was also written by a Sri Lankan and celebrates an enthusiastic response to the beauties of this country.

- 1.1 What does the narrator find attractive in this country? Out of these attractions, which ones are typical of Sri Lanka? Does the description of these attractions help to create a clear image of Sri Lanka for a foreigner who has never visited the country?
- 1.2 Read an introduction to Sri Lanka in a tourist brochure. What differences and similarities do you see between that and this poem?
- 1.3 What is a spell? Find words from the poem that mean the same as or are close to the meaning of the word "spell". What do these words suggest?
- 1.4 What is the effect of this spell on the narrator? Which verse describes this most clearly?

2. The poem begins with a metaphor. A metaphor is a comparison that compares two things without using 'as' or 'like' (which are words that indicate comparison).

- 2.1 What metaphors do you see in the first verse? Are there several metaphors here or is there an extension of the same metaphor throughout the verse? Can you write down the meaning of the verse without using metaphors?
- 2.2 What are the other metaphors that you see in the poem? What do they mean? Are they effective?
- 2.3 Although it is obvious that we are not speaking literally when we use metaphors, sometimes we do begin to take them literally. This happens when they are very effective or are sustained (carried through for some time). Does this happen in this poem?

3. When metaphors have been used often, it is very easy to slip into them almost without thinking. Figures of speech that are used very often are called cliches. There is no harm in using a cliché if it conveys what you want conveyed, but often cliches lose their power to affect because we have heard them so often.

- 3.1 Do you think this poem uses cliches, and if so do they seem artificial and ineffective?

4. Note in this poem that a number of words are used which can be replaced by other words that mean the same without the general sense being changed. For instance, the words "wrapped", "caught" and "snared" in the first verse can all be interchanged, without the meaning being much affected.

- 4.1 Are there other synonyms that could also be used quite readily, such as "held" or "trapped" or "bound"? Do some of these create a slightly different impression?

5. In some cases you may feel that particular words can be replaced by others that have a more forceful impact. Go through the poem, substituting words as you think effective. Are there instances where the poet has used what seems to you the perfect phrase, that cannot be changed?

6. Are there some passages that you feel might have been appropriate in another context, but are artificial or even 'clichetic' when applied to Sri Lanka? What changes could you make so that they would be more suitable here?

7. In this poem we can say that the subject of the poem and its theme or message are the same, namely the strong feelings of the poet for her homeland. Does she succeed in communicating them to the reader, so that even if we did not feel the same at first, we would begin to share them? Does this imply a process of identification with the poet?

7.1 Note that the poet in this case seems identical with the narrator, whereas previously we were aware of the poet being separate from the narrator, and using his skill to get the narrator's viewpoint across to us.

8. The poem has a simple rhyme scheme. What is it?

9. The number of changes we can make to the poem suggest that it is not a good poem. However, the forceful repetition of the theme, and its jolly rhymes, make it quite an enjoyable poem. This should make us realize that our responses are not always related to artistic quality. Also the poem has a kind of music that lends it enchantment, especially when spoken aloud. It is very effective as a choral speaking exercise, and should be read aloud by a number of people together.

VOCABULARY / GRAMMAR

1. Here are some nouns and adjectives from the poem. For each word, write the corresponding noun or adjective in the appropriate column. The first one is done for you. Use each of them in sentences.

NOUN	ADJECTIVE
enchantment	enchanted
magic
.....	strange
.....	snared
thirst
love
.....	great
water
.....	green
.....	dazed
.....	golden
.....	starry

2. For how many of these nouns and adjectives can you find corresponding verbs? Use them too in sentences,

THE NECKLACE

1. Read the first two paragraphs.

- 1.1 What was the background of this girl? What did she want? Whom did she marry? Did she want that? Why then did she marry him? Is this unusual?
- 1.2 Pick out the adjectives that describe this girl. What other adjectives are associated with these ones, and what kind of woman do we usually link these with?
- 1.3 What does the writer claim about how such qualities are thought of? Do you agree?
- 1.4 What was the attitude of the girl who is the subject of this story?

2. Read the next two paragraphs. Identify the words that refer to the reality of the situation, and those that refer to the girl's dream. Complete this chart, by placing the words in the column to which they belong

	Reality	Dream
House		
Contents of house		
Servant		
Food		

- 2.1 Note how the writer makes some of the contrasts obvious, by using adjectives. Add other words of your own to this chart, to develop the differences that the author is showing. You can think of other subjects too, such as 'drink' or 'dress'.

3. Can we guess the period at which this story was written from some of the items that are described? Is it recent?

- 3.1 Also the country. Find out what Breton refers to and where it is. To what social class does Mathilde belong?
- 3.2 Was this girl typical of her class? Does the author think she could have achieved her dream?
- 3.3 How at this point do you think the story will end?

4. Read paras 5 and 6.

- 4.1 What did the girl want?
- 4.2 Why did she not want to visit her friend?
- 4.3 What do you think of this girl? What do you think the author wants us to think, and does he succeed in this?

5. Divide into 3 groups. The first group reads from para 7 onward, until the speech of the husband that ends "with the money", and tries to work out the answers to the following questions.

- 5.1 What does the husband bring home?
- 5.2 How does she feel? Why? How does he expect her to feel?

- 5.3 How does she react? How does he feel? Why?
 - 5.4 What does she want? What does he want? What does he decide to do? Why? What phrase tells us how he normally deals with money?
 - 5.5 Chart the different emotions each of them feels, what the causes of these are, and how they behave. What are your reactions to them at the various points?
6. The second group reads from "The day of the party" until "with her treasure", and tries to answer the following questions.
- 6.1 What kind of a party is this? Who will be there? Why is this important to them?
 - 6.2 How did Mme Loisel feel a few days before the party? Why?
 - 6.3 What two suggestions did her husband make? How did she respond?
 - 6.4 Who is Mme Forestier? Does she help Mme Loisel? Why?
 - 6.5 How does Mme Loisel feel at this stage? How do you know?
 - 6.6 What have you learned about the characters of M and Mme Loisel? How have you felt about them?
7. The third group reads from "The day of the party" to What impossible", and tries to answer the following.
- 7.1 What kind of a party was this? Who was there?
 - 7.2 Did Mme Loisel enjoy the party? Why? Did her husband? Were there others like him?
 - 7.3 What two special things did Mme Loisel wear to the party? From where do you think she got them?
 - 7.4 When they left, M Loisel wanted her to wait until he got a cab. Why didn't she?
 - 7.5 How did they go home? How did they feel? Why?
 - 7.6 What did she discover once they got home? How did they react?
 - 7.7 What qualities did either of them display in this section? What do you feel about them?
8. Now go through the main events all together.
- 8.1 To what extent does Mme Loisel progress towards fulfilling her dream?
 - 8.2 What do you think will be the result of all this? Why has this happened? What are the qualities in both that have led to this?
 - 8.3 What do we think of the couple at this point? What do we suppose they will do now? Have similar factors emerged from the three different sections we have read?
9. Now divide again into the same 3 groups. The first group reads from "They searched" upto "at his dictation", and answers the following questions.

- 9.1 What did they do first?
- 9.2 What did he do after that? What was the result?
- 9.3 Where did he go the next day? What was the result?
- 9.4 What did she do during this time? Why?
- 9.5 What did they finally decide to do? Does this solve their problem?
- 9.6 What are the different emotions each feels, and how do they behave? What do you feel about either of them at this period? Have your feelings changed from the earlier section, and if so how?

10. The second group reads from "By the end" to "for a thief", and answers the following.

- 10.1 Did they find the diamonds? What did M Loisel decide they should do? What problems did they face? Did they succeed in the end? Give details as to how.
- 10.2 Did this solve their problem? What do they have to face now?
- 10.3 How did Mme Forestier respond? Why do you think this was? What had Mme Loisel feared? Why do you think she did not tell her friend the truth?
- 10.4 What qualities do M and Mme Loisel display? What do you feel about them now? Have your feelings changed from the earlier section you read, and if so how?

11. The third group reads from "Madame Loisel came to know" until "super-imposed interest", and answers the following.

- 11.1 What do you think this "fearful debt" is?
- 11.2 What did they do to pay it off? Give details as to how this affected them.
- 11.3 How long did it take? Did paying off their debt solve their problems? Note the differences between the life they lived and the life they live now.
- 11.4 What qualities do both of them display here? What do you feel about them?
- 11.5 Have your feelings changed from the earlier section you read, and if so how?
- 12. Read the next three paragraphs all together.
- 12.1 How does the physical description of Mme Loisel compare with the earlier one? How differently does it make you feel about her?
- 12.2. What about the change in her approach to life from the person she had been ten years ago?
- 12.3 What is the effect of the description of Mme Forestier, with the repetition of the word "still", on Mme Loisel, and on us?
- 12.4 How does this reinforce the "message" of the previous paragraph?

13. Read through to the end.

- 13.1 Why do you think Mme Loisel decided to tell her friend the whole story?
- 13.2 How would she have expected her friend to respond?
- 13.3 How do you suppose her friend would have responded, had the necklace she had lent been genuine?
- 13.4 As it is, what do you think Mme Forestier feels? Does she feel guilty for not telling Mme Loisel the truth? What do you think she ought to do?
- 13.5 Can anything she does resolve the problem for the Loiseles?

14. Write the story from the point of view of Mme Forestier, telling another friend of hers about what had happened.

15. Does the surprise at the end of the story affect your view of the message, in the middle paragraph of the previous section you read?

- 15.1 Does the surprise make the role of chance in human life seem in your view greater or less?

16. What are the ideas the story gets across? Do these make as strong an impression on you as the human story of the Loiseles ?

- 16.1 Would your answer have been different if there had been no surprise at the end?

17. Did the story turn out different from what you thought at each of the various points you tried to guess what would happen?

- 17.1 Did the characters behave at any stage in a way that seems unlikely from what was known of them before? Are there any elements that were hinted at early on in their characters that come out more strongly later?
- 17.2 Why do you think neither the husband nor the wife ever thought of admitting straight away to Mme Forestier that the necklace was lost?

18. Write out the story from the point of view of both husband and wife, as they would tell it if they were trying to bring out the good qualities of the other.

- 18.1 After that write it out as they would tell it after they had had a bitter quarrel.
- 18.2 Which seems to teach the most useful lessons?
- 18.3 Would the answers of boys be different from those of girls?

COLONEL FAZACKERLEY

1. This poem is meant mainly to entertain. Read it through quickly. Does it succeed in its aim?

1.1 Can you retell the story in your own words?

2. Some of the words and ideas in the poem refer to situations we are not familiar with in this country. Can you make a list of these?

2.1 Some are familiar enough to us. We have many large houses which have reputations for housing ghosts. Again, even though we do not have names like Butterworth-Toast, the combination, and the amusement the poet creates from it, are easy enough to appreciate.

2.2 If you were to write a similar story about a gentleman in this country, what factors would need to be changed?

3. What sort of character do you think Colonel Fazackerley is? What clues to his character are there in the poem?

3.1 Can you imagine how he would have reacted to something really dangerous in life? Is it easy to think of him in a different context, or is he purely a figure of fun?

3.2 The description of the smile in the line before the last one suggests some sort of deeper character than we had been shown before. If you had to write the ideas that went through his mind during the incidents that are described here, would that line make a difference to your account?

4. Describe what happened from the point of view of the ghost. Does it become more interesting if you refer to an earlier occasion when the ghost had managed to scare away somebody? How would those others have reacted?

4.1 What was it that actually got the better of the ghost? Would the Colonel have minded if the ghost hadn't gone?

5. Some words may be difficult, but note that these occur singly, and that it is easy to guess their meaning from the context (that is, the words that surround them and their general meaning). Replace the difficult words with a synonym, that is a word that means the same. Is the effect the same? Is it important to have words that have the same number of syllables? For instance, which is the best of the following to replace "withering" - terrifying, frightening, shrill, angry, awful? How do you ordinarily pronounce "frightening" and how would you pronounce it if you used it here instead of "withering"?

6. This exercise should suggest that rhythm, that is the number of syllables in each line, and the way they are pronounced, is as important as rhyme in helping a poet to communicate. We shall learn more about rhythm later, but for the moment think when you are reading

poetry about the number of syllables in each line, and which ones you stress. Often in reading poetry aloud it helps to emphasize or stress syllables more than you usually do, though you have to be careful not to do too much of this and sound silly. However, in a funny poem, you can emphasize much more than usual so as to add to its general jollity. This also helps if you are reading the poem aloud in a group, because if anyone is too slow they can catch up on the syllables that are stressed.

7. Humorous poems usually have a serious message. If the poet were giving us advice with regard to possible dangers what do you think he would say?

8. if you have an encounter with a ghost, how would you react?

VOCABULARY / GRAMMAR

1. Do you know any ghost stories?

1.1 A ghost is sometimes called an apparition or a phantom.

1.2 Find another word in the poem that means the same as "ghost".

2. Here are some of the things that the ghost did to frighten Colonel Fazackerley. Underline the verb in each phrase. The first is done for you.

a) shot out of the chimney with a furious flash and a flare

b) gave a withering cry

c) gave a roar

d) floated about between ceiling and floor

e) walked through a wall

f) returned through a pane

g) backed up the chimney

h) came down again

i) proceeded to shake himself almost to bits.

2.1 Can you add to the list above?

3. Here are three words from the poem that are closely related. Can you describe the differences in their meaning? First find them in the poem and look carefully at the context in which they appear: conceive, imagine, think.

3.1 What are the objects of these words?

4. Write down all the words/phrases that describe how the Colonel responded to the ghost.

5. A castle is a very big house, usually the home of a king.

5.1 The poem mentions different part of the castle. Make a list of these words.

5.2 Can you add other words to this list?

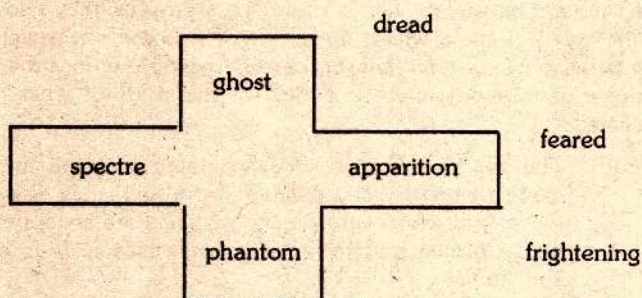
6. The poem mentions several pleasant things and occasions. One example is the "fancy dress ball". A fancy dress ball is a party to which people wear different kinds of costumes. What is the costume that the ghost is wearing?

6.1 What other pleasant things and occasions are mentioned in the poem?

7. In this poem the ghost is described as a "dread ghost". "Dread" means feared. Find another word from the poem that describes the ghost.

7.1 Can you think of words of your own to describe a ghost?

7.2 Write down all these adjectives around the diagram below, on the following pattern.



8. Find a) a Noun Clause apart from those noted in 3.1 above.

b) an Adjectival clause

c) an Adverbial Clause

9. Identify the helping verbs in the poem. Which ones help to indicate

a) a Negative

b) the Future

c) Ability

9.1 How are the Negatives of b) and c) expressed?

THE MICROBE

1. This poem too is very amusing. It deals with a subject that at the time the poem was written was not very well known or understood.

- 1.1 What do you know about microbes now? Is there any greater knowledge about their appearance ?
- 1.2 Ask your Science teacher to tell you about microbes. Compare these facts with the description given in the poem. Why are these not referred to at all in the poem?

2. The first two lines of the poem make a straightforward statement. Is this true?

- 2.1 What do the next two lines introduce into the poem? The word "hope" expresses some uncertainty, but it is the odd word "sanguine" that makes the poet's own views clearer. What meanings does "sanguine" have and what is the poet trying to suggest through this?

3. The next seven lines are a description that is presented as quite straightforward. Grammatically these lines are the object of the verb "see" and are parallel to "him". Therefore, we realize they also depend on the word "hope", which means there is some uncertainty. Why then is the poet so definite in his descriptions? How does the context of these descriptions affect our view of the truth of what is being presented?

- 3.1 The descriptions are so exaggerated that the microbe is made to seem vastly different from any other thing. Note the way in which very precise numbers are juxtaposed with, that is placed next to, amusing adjectives such as "furious" and "tufted".
- 3.2 What words add humour in the same way to the very precise image of "forty separate bands"? On what does this particular pattern stand ? Try using other adjectives for those noted above, as well as for "lovely" and "tender". Is it easy to get the same sort of effect?

4. The next line completely subverts, that is upsets, the detailed description that we had almost come to believe, so definite was it. What effect does this have upon us? Is it mitigated, that is made less harsh, by the two lines that follow?

- 4.1 Does the poet intend us to believe the scientists he talks about ? What is the effect of the word "ought"? How does this relate to "sanguine" earlier?

5. The last two lines sum up the message of the poem. Is it a serious message, as it is presented? What is it that the poet is really trying to tell us? Is he making a particular point about "scientists" or is he

talking in general about the way we accept what is mere guess-work, simply because those who "ought to know" tell us so?

- 5.1 Can you think of other categories of persons who make very definite pronouncements which turn out to have little relation to the truth? Sometimes these statements are about things that would be easily disproved if they were investigated, sometimes they are about matters that can never be properly investigated scientifically.

- 5.2 Note down recent statements you have heard or read in either category that are questionable. Should we emphatically pronounce as true that which we are not really sure of?

6. This is a useful lesson to learn, but it is useful if you also found the poem entertaining! Did you? Did its rhythm, its very regular use of alternately stressed syllables, help?

- 6.1 Mark out the stressed syllables. Is the poem more amusing if you stress these more than you normally would?

VOCABULARY / GRAMMAR

1. The microbe is seen here as a monster. What are the parts of the body that are mentioned? Make a list of these body parts.

- 1.1 Write down the adjectives/adjectival phrases that describe the parts of the body in your list.

2. A microbe is a tiny (very small) living being. A microscope is an instrument that makes very tiny objects look bigger. The word "micro" as you might have guessed means very small.

- 2.1 The words below all have this word in them. What do they mean?

Microcomputer
Microphone
Microwave oven
Micro-organism
Microbiology
Microfilm
Microelectronics
Microchip
Microtechnology

3. Note the Prepositional Phrases, that is phrases that begin with a Preposition, in this poem. Which are Adjectival, which Adverbial?

4. Can you identify the Participial Phrase here? Note that it begins with a Past Participle.

THE GLOVE AND THE LIONS

1. What is the situation described in the first verse of this poem? The verse mentions the King, the noble gentlemen and ladies and the lions. They have all assembled for a particular event. What is this event? Which words in the first verse refer to this event?

- 1.1 The first verse also mentions a special pair among the assembled crowd. Who are they?
- 1.2 Which line best sums up the situation?
- 1.3 Two Abstract nouns occur in the last line (Abstract nouns are nouns that describe neither a person, nor a place, nor a thing you can touch or see). Can you spot them? What do they stand for?
- 1.4 What is the name of the king? What sort of a person do you think he is?
- 1.5 From what you have read in this verse, can you guess what the poem is going to be about?

2. The second verse describes the fighting of the lions. Note the different techniques the writer uses to bring the combat alive.

- 2.1 He uses alliteration, which is words that have the same consonant sounds (for instance "ramped and roared", or "gave blows like beams") and similes which means comparisons, that create a forceful impact. Find examples for these techniques from the second verse.
- 2.2 Which words are most successful in creating a fearful atmosphere?
- 2.3 Does the poet succeed in making Francis' exclamation sound startlingly true? What sort of enjoyment do you suppose the viewers got from the scene?
- 2.4 Why do you suppose modern audiences do not watch such horrible events? Are we more civilized now? Are there other similar if not quite as destructive activities that people partake of even now? What about watching violence on films and TV and video?

3. The third verse describes the woman we had read of briefly in the first verse. What impression do you get of her character from the physical description of her in the first two lines?

- 3.1 What is the effect of the adjectives that describe her eyes? What is the effect of the adjectival phrase that follows?
- 3.2 Can you think of people like her whom you know? How would you describe their mannerisms?

4. The next four lines give you an account of her thoughts. What does this tell you about her attitude to her lover?
 - 4.1 What does the fifth line tell you about her?
 - 4.2 The last line gives you two reasons for her dropping her glove.
 - 4.3 What do you think of each of them? Note the way the poet divides them with a semi-colon, to give even greater emphasis to the later reason. What impression of the lady are you left with at this point? Do you think she would have dropped her glove if there had not been an audience watching?
5. The first three lines of the last verse tell you what happened. This incident is the climax of the action of the poem. Note how quickly it passes.
 - 5.1 What is your impression of de Lorge at this stage? Do you think him a brave man, and if so why? Would you have thought differently of him if he had not jumped down and picked up the glove? What do you think of his feelings for the lady?
 - 5.2 Does the fourth line come as a surprise? Does it make you think differently about the action he has performed? Does it change your view of the lady? Do you think she deserved what he did?
 - 5.3 Would de Lorge have been able to realise the true character of his love if this incident had not occurred?
6. The last two lines sum up the message or theme of the poem. Why do you think they are given to King Francis? Do you agree with him?
 - 6.1 Does the poem make you think more deeply about what we mean by words such as "courage" and "love" and "devotion"?
 - 6.2 Some of the actions described in the poem were conventional ways in historical times of expressing such feelings. Does the poem make you think more about conventional actions we perform now, in the belief that they express our feelings? Can you describe some of these? Do a lot of them depend on the fact that we think other people are watching, and expect certain types of behaviour?
 - 6.3 Peer pressure, that is what we think of the reactions of our peers or equals, can often decide the way we behave. Describe an instance in which you acted in a way you didn't really want to because of peer pressure.
 - 6.4 Can peer pressure sometimes be a good thing? Describe an occasion on which it had a good effect. How does peer pressure help us to form our views about qualities such as honesty and courage?

7. Note down the rhyme scheme of this poem. How often do internal rhymes occur, that is rhyming words within lines? Which verse has a great many of these, and how do they contribute to the poem?

VOCABULARY / GRAMMAR

1. In his attempt to capture the wild and violent action witnessed by the spectators, the poet employs many words that suggest action in the second stanza. For instance, in the first line of the second verse he says that the fighting lions "ramped and roared". Make a list of all the action words that you find in this verse. Can you give their meaning?

2. Make a list of all the adjectives in the poem. Arrange them under the following key words:

The show
royal

The lady
lively

The lions in combat
horrid

- 2.1 First try to figure out the meanings of these adjectives. Check your guesses with the findings of other people in your class.
- 2.2 How many of the adjectives are participles?
- 2.3 The poet uses unusual adjectives and verbs. Use each of the adjectives and verbs in the first five lines in a sentence that brings out its meaning.

3. Identify the Complements in this poem, Place them in the following categories: Nouns, Adjectives, Adverbs, Pronouns (Remember that a Complement can be a phrase as well as a single word).

LORD RANDAL

1. This is a ballad, that is a poem that has a strong story line, and uses repetition and rhythm almost as a song does to get its point across. This particular ballad takes the form of a dialogue between a mother and a son.

- 1.1 Which lines in each verse are the mother's, and which the son's? What form do the mother's repetitions take, and what form the son's?
- 1.2 What is the effect of each of these?
- 1.3 Where does a change occur? What does the change indicate?

2. The poem uses old forms of words, because it is an old poem, so old that its author and its origins are unknown. Though the old words are unusual, they should not be difficult, for they are very similar to the modern words of which they are the equivalents.

- 2.1 The one exception perhaps is "broo" which means broth or soup; while the word "fain" is hardly ever used and means "would like to".
- 2.2 What does the word "to" mean in "what gat ye to your dinner"?

3. The story line of this poem is quite straightforward, despite being told through dialogue. Can you first put the dialogue down in a direct fashion, and then write a paragraph relating what happened?

- 3.1 Try writing the paragraph in the first person, from Lord Randal's point of view. The poem gets across very effectively the way in which he refuses for a long time to believe that he feels bad because he has been poisoned; and then how upset he is when he has to admit the truth. At which point of the poem do we see this?
- 3.2 Is it easy to do this through a straightforward narrative? Does it become easier if the narrative is told from the mother's point of view?

4. Though the only characters that appear before us are the mother and the son, there is a third who plays an equally important role. How does the mother appear to feel about her son going to his love?

- 4.1 What sort of person do you think Lord Randal's true love is? Is there any doubt that she has poisoned him? If she has, what could be the reason? Try and write the story from her point of view.
- 4.2 What differences would there be if she were innocent?

5. This poem, as is the case with most ballads, should be acted out. It may be most interesting to start with Lord Randal setting out in the morning, and going through everything that happened to him.

5.1 Would it be interesting to introduce yet another person?
What would that contribute to the story?

6. Why were the bloodhounds introduced into the poem? How do they add to the suspense of the story?

6.1 Do they also add to the sadness?

6.2 Does this type of poem rouse any feeling in you, or do you see it as just telling a story?

7. How does the subject of this story relate to that of "The Glove and the Lions"? Have you read any other stories with similar subjects? Are the themes similar in any way?

7.1 Why do you think there are so many stories about various forms of betrayal in love? In real life do you think men or women suffer more? Give reasons for your answer.

VOCABULARY / GRAMMAR

1. In this ballad you come across some phrases that are not used any more in English.

1.1 Read the following phrases from the poem, and against each one write its equivalent in modern English.

- a) O where hae ye been -
- b) I hae been to the wild wood -
- c) I'm weary wi' hunting-
- d) and fain wald lie down -
- e) What gat ye to your dinner -
- f) I gat eels boil'd in broo -
- g) What became of your bloodhounds
- h) O I fear ye are poison'd -
- h) For I'm sick at the heart -

2. Here are some words from the poem with other corresponding word forms. Place them in the correct column below. The first one is done for you.

poison'd (poisoned); poisonous; poison
dinner; dining; dine
hunting; hunt; hunted
sick; sickness; sickening ; sickly
swell; swollen; swelling

Nouns
poison

Adjectives
poisonous
poison'd

Verbs (root form)
poison

3. Replace the Prepositional Phrases in this poem with other phrases beginning with different prepositions.

THE THAKUR'S WELL

1. Read the first nine paragraphs.

- 1.1 What is the situation that is described here?
- 1.2 The names Jokhu and Gangi indicate that the story is set in India, as does the word "Thakur", which indicates someone of (what is considered there) a relatively high caste.
- 1.3 If we did not know this, would we have guessed what the main problem is in this story? The word "Brahman" in para 8 also refers to the caste considered the highest of all, but even before that we might have guessed that it was not only people wanting to keep their water to themselves that created the problem. The fact that people yelled at Gangi when she came near suggests that there is a social problem as well.

2. Apart from questions of caste, however, there are other difficulties that the writer draws our attention to.

- 2.1 One is the problem of money which is made clear by the description of the shop-keeper. Though nothing is clearly said, we have the impression that Jokhu and Gangi are poor, and that no one cares about them.
- 2.2 In addition, the writer introduces one line that is not something Gangi knows or has experienced, which makes her poverty and ignorance clearer. This is the line about her not knowing that water could be made safe by boiling it. This is a form of authorial intrusion, since it is clearly an independent remark of the author.
- 2.3 Why does he take special pains to make his point? Is he criticising Gangi here for ignorance, or is he saying something more about the society in which she lives?

3. Read the next five paragraphs.

- 3.1 These make clearer Gangi's fear and deprivation, but they also raise another issue. The very first sentence in these paragraphs indicates the manner in which the Thakur and those like him exploit, that is make use of, those who are poorer than themselves. Note the contrast made by the adjective "dead-tired" to describe the field hands, and the noun "idlers" to describe the Thakur's friends.
- 3.2 The point is taken up again in the last paragraph here, with its description of what happened to Mahagu, which suggests not only exploitation but also the use of force and violence to make people obey.

4. The first paragraph here makes clear the way in which the Thakur's class maintain their high position. They use their money and their

influence to control society. The way in which those who are supposed to serve the state can be subjected to a particular social class is presented as an achievement in the eyes of those discussing it. The Thakur is able to bribe the officials in a court of law.

- 4.1 The author, however, implies that he is critical of this. How does he do this?
 - 4.2 What is the significance of the word "valour" in this connection? Is the particular force of the sarcasm with which he uses the word increased when we realize that the Thakur's caste was originally supposed to be warriors in battle?
5. The next two paragraphs bring Gangi before us again and emphasize the fact that she is all alone. This explains the phrase "resentful heart", with which we are introduced to Gangi's particular experiences.
- 5.1 What does she know of the people who wore a thread around their necks? The Thakur's friends have been congratulating themselves on what they believe to be their great achievements in the earlier paragraph. These are put before us starkly in the sentences after the two questions. These sentences make the classes who think of themselves as higher seem very low indeed. The reference to the thread is to the sacred thread that is worn by castes in India that consider themselves high, but the paragraph makes clear how meaningless this is in comparison with what some of them do.
 - 5.2 What is Gangi's attitude to these people? How does this create the impression that the caste system is meaningless?
 - 5.3 The last sentence in the paragraph suggests yet another aspect of the situation, in that it indicates that those who thought themselves superior did not make any such distinction when it came to basic human qualities such as sexual desire. Though this is also part of the general criticism of the exploitation such people engaged in, it is particularly relevant because such people claimed to be pure by virtue of their remaining exclusive. The so-called high caste folk thought nothing of deriding or even sexually abusing a so-called low-caste girl. The writer therefore is focussing on the fact that these people didn't really see themselves as separate, except when it came to making their caste an excuse for taking advantage of others.
6. What happens in the next paragraph?
- 6.1 Why do you suppose the writer alternates here between the description of what Gangi does and the more general accounts of the way in which the Thakur's people behave?
 - 6.2 Does this technique help you to get a better idea of the suffering she is going through, or does it take your attention

away from the basic story of her journey in the night to find water?

7. Now read the rest of the story.

- 7.1 Why do you think the writer introduces the dialogue between two other women at this point?
- 7.2 Who are these women? Do they belong to the Thakur's family or are they servants?
- 7.3 What words in the dialogue help you to find the answer?
- 7.4 How does this dialogue add to our view both of the Thakur's class, and of the class to which Gangi belongs? The writer's presentation here makes us realize he is making an even wider criticism of this society than simply on the issue of caste discrimination.
- 7.5 How does this relate to the matter of Gangi's ignorance about boiling water, which he had so specifically noted earlier on?

8. In the next three paragraphs we are told how Gangi tried to draw water. What happens could have been described much more quickly. Why do you suppose it is done slowly, with much description, and various similes that suggest heroic actions celebrated in legends and stories? Is it significant that all the heroic actions alluded to are by males, a prince, some soldier, and a strong armed athlete?

- 8.1 Note that Gangi even prays to the gods as she lowers the bucket into the well. Does this make us think her more courageous or less so?
- 8.2 Why does she yank the bucket up so swiftly?

9. The next paragraphs move very swiftly to complete the story.

- 9.1 Note, however that there is one more image here, that of the jaws of a tiger, to emphasize her terror. This helps us to accept the fact that she should have allowed the rope to slip and the bucket to fall.
- 9.2 What do you suppose would have happened if she had not been so nervous? Do you think she could have slipped away silently, carrying her bucket of water?
- 9.3 If that had happened, if the Thakur had shut the door and gone in instead of coming out, would the story have been less gripping? It is possible that we might have felt happier, even though the basic situation the story describes would not have changed and the exploitation would have continued. Would our anger at the injustice of Gangi's and Jokhu's situation have lessened if the story had ended in a more satisfying way?

10. Why do you suppose the story ends with her discovering, when she reaches home, that Jokhu was already drinking the stinking water?

10.1 Do you think he had suddenly felt very thirsty, or was it that he had been sure she would not succeed so there was no point in waiting?

10.2 Does this help to make the point of the story more strongly?

11. How old do you suppose Jokhu and Gangi are, and what is their relationship to each other? We are not told clearly, but we can guess, and see whether what we are told about them and how they talk to each other fits in with our guess.

11.1 Does it make any difference to the way we respond to the story and their situation whether they are old or young? Is it more important that they are held together by the bonds of their love for each other and the situation they are in?

12. Though the main subject of the story is discrimination suffered because of caste differences, it has many more messages too. We do not have caste discrimination to that extent in this country. So we may think that such harsh discrimination, and such complete control of a particular area by one group, does not occur, but even if we do not know of anything quite as extreme, the fact is that deprivation does occur, and certain social groups exploit others. Problems caused by abuse of power with regard to state officials, and through bribery, are common, while many Sri Lankan writers too have referred to difficulties caused by caste discrimination.

12.1 In addition we should note the writer's point that human beings can exploit each other even when the differences between them are narrower, within the same family for instance. The dialogue describing what the women of the Thakur's family also suffer is important, and we should note the callousness and lack of sensitivity the privileged men display towards them.

12.2 Gangi's situation however is clearly worse. Apart from what she suffers from the Thakur's people, we should note too that the writer makes a deliberate criticism of the fact that she has been kept in ignorance of basics, such as the need to boil water. This is a criticism of society, or of the State, for not taking steps to get rid of such ignorance.

12.3 That factor helps us to realize that better education can help people like Gangi and that society may change for the better through development. The basic point of the story however is the inhumanity that social groups can display to those they consider outsiders.

VOCABULARY / GRAMMAR

1. Think of words that you could use in place of the following. They need not mean exactly the same but they should make sense in the context - lota, foul, stink, harsh, idlers, valour, dossier, resentful, restraints, lust, bragged, pitcher, relief, warily, cautiously, mustered.
2. Rewrite the first ten paragraphs of this story as though you are Ganigi. Use the present tense, ie. begin "Jokhu brings the lota to his mouth... He says to me...."
3. Write a letter to a friend from Jokhu, describing the incident. How much of what occurred would Ganigi have told him? How much of this would he have included in his narrative?

STOPPING BY WOODS ON A SNOWY EVENING

1. From the title, what do you think the poem is going to be about?
 - 1.1 Where is the speaker? At what time of day and year does this event take place? What is the speaker doing?
2. Read the first verse. Can you think of other words that could be used instead of "woods" and "snow" to give a similar impression?
3. Draw up four columns as follows:
 - a) People (and things connected with people)
 - b) Animals (and things connected with animals)
 - c) Inanimate nature (that is, nature without animation or life)
 - d) Ideas.

Fit the nouns, and the adjectives in the poem, into the column in which they belong. Now fit the verbs, and verbs used as nouns, into suitable columns. With some of the words you may need to think hard, before deciding which of two possibilities is most suitable.
4. Going by the way in which you have listed the words, can you see any patterns for the lines and verses in the poem? Which of the four groups is most forceful in each line?
 - 4.1 Is there a shift in each verse from the first line to the last?
 - 4.2 Does the fact that "I" figures in the last 3 lines affect your view of the pattern?
 - 4.3 We can see a movement in the poem from people and animals to things and ideas.
5. The subject of the poem, what actually happens, is given in the title. What is its theme or message?
 - 5.1 Can we say that the idea the poet expresses at the end connects back to people? Why do you suppose he has to get back to the world of people and obligations, even though he feels so strongly the attraction of escaping from them?
6. What sort of a character does the poet express himself as being? How many different attitudes to other people does he express in the course of the poem?
 - 6.1 Are these unusual attitudes? Do you share any of them?
 - 6.2 Do we have the same attitudes to people all the time, or do they change with our moods?

7. Now that we have thought a bit about the subject and theme of the poem, let us look at the techniques the poet uses, ie. the way in which he uses poetry to get his message across. You will note that three lines of the first three verses rhyme with each other. The third line rhymes with the other three lines of the next verse, while in the last verse all the lines rhyme, and the third and fourth lines are exactly the same. This helps to bind the poem together more closely.

7.1 Mark the rhyme scheme for each verse so that you can see for yourself how the poem is held together by rhyme.

8. If you look carefully you will notice that the rhyme scheme runs parallel to the ideas and feelings expressed in the poem.

8.1 We note that the third line, being different, indicates that something new is being introduced. In the first verse, the first two lines concentrate on the owner of the woods, while the next two shift to the poet alone with nature. How do the last two lines of the next two verses shift from the first two lines of each?

9. In the last verse, does the shift complete the cycle of the poem by introducing movement again?

9.1 If so what is the purpose/result of the third line being repeated? Does this repetition, with the word "sleep" at the end of both lines, counterbalance the movement the sense conveys? Perhaps this allows the poet to suggest the various attitudes he still feels, even though he has made up his mind to go.

10. The rhythm of this poem, that is the pattern in which stresses fall, is very simple. A stressed syllable follows an unstressed syllable, four times in each line. This pattern is called **iambic**, the **iamb** (an unstressed syllable followed by a stressed) being the normal rhythm of English speech.

Eg: The [/]woods are [/]lovely [/]dark and [/]deep. (The stressed syllables are marked with a dash)

10.1 How would you describe the normal rhythm in Sinhala or Tamil? You can mark the strong stresses, which helps you to see the pattern.

10.2 Usually in poetry the iambic rhythm is varied, with stresses appearing in different places. Here however, though some of the stresses are not very strong, there are no strong stresses in any other place apart from every second syllable. Ordinarily this might be boring, but here the very regular rhythm helps to reinforce the gentle reflective nature of the poem.

11. Though the poem seems very simple a great deal of thought has gone into creating the effects the poet wanted. You can see this more clearly if you try to change the words, for instance by replacing the various adjectives by others that mean the same thing.

12. Can you draw what happens in the poem? How much of the poem can you express this way?

- 12.1 Locate all the words/phrases in the poem that can be expressed through a picture, eg. "between the woods and frozen lake".
- 12.2 Locate all the words/phrases in the poem that cannot be expressed this way, eg. "he gives his harness bells a shake".
- 12.3 What words in the poem suggest the time of day and year?
- 12.4 What words would you use to create a moving scene on a rainy day in Sri Lanka?

VOCABULARY / GRAMMAR

1. What are the abstract nouns that are related to the following words?
- think, know, darkest, easy

2. Identify the noun clauses in this poem. Where do you find one noun clause dependent on another noun clause?

3. How often do you find infinitives (base form of verbs, preceded by 'to') used to express purpose?

3.1 How else are infinitives used in this poem?

4. Note the use of the base form in the last line of the first verse. In the line before that, the participle is used in the same way. This use is common with verbs of sensation, in a sort of apposition to the object. Apposition means "placed next to". We say that a word or phrase is in apposition to another when it is placed next to it and tells us more about it, without having any separate grammatical identity. Note that this construction is similar to that of a Complement, but there is a difference in that a Complement is essential.

Eg. I thought him a fool.
I heard her singing (sing).

In the first sentence the sentence would not be complete without the underlined Object Complement. In the second sentence the underlined participle or base form (which even without 'to' is sometimes called the infinitive) gives us more detail about the object in relation to the main verb, but it could have been left out and the sentence would still have been grammatically complete.

THE POISON TREE

1. What does the title make you think the poem will be about?
2. The first verse of the poem expresses a couple of very straightforward ideas. Do these relate to what we know through experience? Discuss what the best way of acting is when we are angry.
 - 2.1 Are there situations in which it might be better not to express anger openly? Could it make the situation worse instead of helping to end hostility?
 - 2.2 How should we react if someone says they do not want the anger to end, and want only to hurt the other person? In such a situation the other person is likely to feel the same too, so there is no telling who might get hurt more.
3. What about other emotions, like sorrow, or even joy? Does sorrow necessarily get less if it is shared? Certainly it is more likely to be comforted.
 - 3.1 What about joy? Does that get more, or is it like anger and sorrow, likely to end?
 - 3.2 Think about situations you have experienced with regard to all these, and discuss them with your friends and also with those who are not your close friends.
4. The second verse introduces a metaphor that is carried through till the end of the poem. A metaphor is an image or comparison, that helps us to understand more about the subject. Unlike with a simile, which also expresses a comparison, words such as 'like' or 'as' are not used with metaphors. This makes metaphorical comparisons more vivid than similes. Here it is wrath which is compared, it seems, to a seed. The word "seed" however is not used, and we have to guess what "it", which refers to the wrath of the first verse, has become. From the two verbs "watered" and "sunned" we can guess that the poet is talking about something that has been planted. This follows on from the word "grow" in the first verse, which at the time seemed to mean simply "get bigger". The poet however takes the very similar but slightly different meaning of "grow", as in "a growing plant", to develop his metaphor. Thus, when the word "grew" recurs in verse 3, we are ready to think of a grown tree ready to bear fruit.
5. What other comparison do we find in the second verse? Given that both water and sun are needed for a plant to grow, the poet has made good use of two aspects of anger. One is the negative aspect, which is actual, the bad feelings one has: because tears are moisture, the comparison to the watering of a plant comes across quite easily. The other is what is not real, the face one puts on to hide anger. Here again the fact that we often speak of a sunny smile, when we mean a genuine smile, allows the comparison to develop almost naturally.

6. The way in which these words are used should however make us think about what happens when we are angry. Does fear cause anger, or is it a result of anger? Fears result from anger, but perhaps they also help it to develop and grow, just as water helps plants to grow.

- 6.1 Again, do the deceit and the false smiles one uses serve only to trick one's enemy, or do they also have an effect on oneself, in that the anger becomes a more and more important part of oneself? In discussing these points we realize that a good metaphor is not just a clever comparison but also helps us to understand better the way in which we live and conduct ourselves.

7. The third verse extends the metaphor with the introduction of the apple that "The Poison Tree", the tree that grew from anger, produced.

- 7.1 Can you think of other apples in legend that were dangerous? A clear example of a poisoned fruit is the apple her stepmother gave Snow White in the fairy story, that some of you may know.

8. Here however, the enemy comes in to steal the apple. Therefore you can say that his destruction is his own fault. However, is the poet also pointing out something about the way in which anger breeds rivalry and deceitful behaviour? Note how the person speaking also had used "deceitful wiles" earlier, which are what helped the tree grow. The apple was unnaturally "bright" as well, which suggests something abnormal.

9. The last verse ends with the enemy dead. Note the idea of being stretched out, which suggests a victim; the victim of anger, and sin, with the speaker glad about this. Normally we are not glad when people die, but the poet suggests that even this can happen to us when we nurse anger and let it grow. Does this indicate that anger is as bad for the person feeling it, because it changes him or her so drastically?

- 9.1 Could you argue that some people are born like that anyway, and wish ill to others? What do we think of such people? Would anyone admit to being like that? Would you therefore agree with the poet's view that how we behave affects our characters? Think of examples that support or challenge this view.

10. You will note that though the poem is written in the first person, we sense a sharp difference between the poet and the "I" who narrates. It is clear that the poet wants us to analyse and judge the narrator, or rather the experience the narrator describes.

- 10.1 How does the poet make this distinction clear? Is it through using words, especially nouns and adjectives, that we would

not normally use of ourselves? What are these words, and why would we not use them normally? Is it that we are frightened of giving ourselves away too much?

11. The rhyme scheme of this poem is very simple. It is in rhyming couplets, which means that every two lines rhyme. It is however arranged in 4-line verses, which is not usual for rhyming couples. However, this simplification helps to get across the very basic idea the poet wants to convey.

12. What about the rhythm? There are four stresses in each line but some lines have seven syllables, and some eight. The latter have the iambic tetrameter (tetra means four; so this means that the metre, the metrical or rhythmic pattern, is four iambs) that we have seen already.

Eg. I told my wrath, my wrath did go
(where dashes mark the four stresses.)

12.1 In lines that have seven syllables however, the first syllable is stressed, and the second tends to go with the first, and so on, until the seventh, which is stressed, but seems to stand by itself.

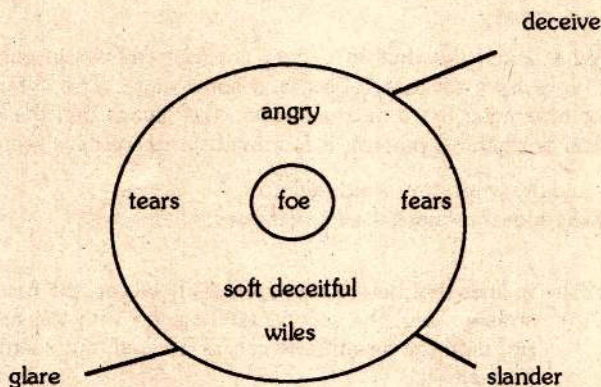
13. A stressed syllable followed by an unstressed syllable is called a trochee. This should be quite familiar to us because it occurs quite naturally in Sinhala and Tamil. In English however, where it is iambs that are normal, trochees suggest something more deliberate. Find out where the poet uses trochees and what the effect is that he is trying to create.

14. Normally we are told that we should not begin sentences with the word "and", which is a conjunction that joins words or clauses or sentences together. Certainly in some instances here the word "and" could be left out without affecting the grammar or the sense. However leaving it in affects the metrical pattern, and thus contributes to the effect of the poem.

14.1 In the same way the repetition of "wrath" in the second line contributes to the impact of the poem. Can you think of other instances here where the same word recurs, when it could have been left out, but adds to the poem by stressing certain aspects? What are these aspects - relationships and instruments, or simply the unstoppable moving on of a process once it has begun?

VOCABULARY / GRAMMAR

1. Look at the word cluster below. The words are related to one another because they tell us what people feel (and express) when they hate someone. A foe is an enemy. This word appears at the centre of the word cluster.



- 1.1 Can you think of other related words and place them in the word cluster? Eg. jealous
- 1.2 Now think of things that people do when they feel this way. Write these words outside the word cluster. Some are done for you.

2. Identify the different types of sentences you find in each of the four verses. How does the increasing complexity of the structures contribute to the effect of the poem?

3. How many adverbial phrases beginning with prepositions are there in this poem? What questions do they answer? How many other adverbial phrases are there?

DRAMA

In studying plays, it may be best to have students read though sections of the text on their own, either at home or in class. If a relatively short section is taken at a time, it will not take long to do this in class. After that discuss various aspects of the section that has been covered, with particular attention to characterization. Then have students read out the text two or three times, and discuss which aspects you discussed were best brought out in which reading. After that, have the students go over the section again, using their own words as they consider suitable to convey the meaning of the text. It may be useful to discuss what changes are required if the play were transposed into a Sri Lankan setting. This will help to work out the qualities in human nature and interactions that are universal, and can be related to familiar experiences. Both the plays set are one-acters and it is easy to divide them and deal with sections. Also, both plays are comedies, and generally comedies are easier to deal with when beginning the study of drama.

THE PROPOSAL

1. Look first at the section from the beginning up to Natalya's entrance. The note on the characters tells us who they are, and gives us some idea of Lomov's character. Note that the writer emphasizes that he is healthy, even though he thinks he is ill. In Chekhov's description of him find out which word conveys the idea that he is thinks he is ill.

- 1.1 The manner in which he is dressed as he enters tells us even more. Evening dress, a long tail coat with bow tie, is formal enough, but to have white gloves on as well suggests that he thinks the occasion extremely important and believes that this sort of costume will help him. We may expect him therefore to be very nervous and unsure of himself - is this expectation fulfilled in this section of the play?

2. Note that Russians address each other often by two names, the second being the patronymic, or name derived from the father. "Vich" means son of and "ovna" daughter of. The names change slightly when these suffixes are added. Vassilievich thus means Son of Vassily. Can you work out what Choobukov's father was called?

- 2.1 Again a version of the main name is often used as a pet name, so Natalya is called Natasha by her father.

3. Choobukov seems very pleased to see Lomov. He teases him with friendly familiarity at the beginning and is later clearly over-joyed at the proposal. However, the line he makes aside, so that Lomov cannot hear him, also suggests something else. From all this what sort of character do you think he is?

- 3.1 Why does he react so enthusiastically to Lomov's last speech in this section? Can we find reasons that further explain this enthusiasm? What is the effect of his repeating the phrase "and so on" (or a variation of it)?
4. What do you think Lomov's attitude to Natalya is?
 - 4.1 Why does he want to get married? Is this a common or a good reason to get married?
 - 4.2 What does Lomov expect in a wife?
 - 4.3 Do you suppose being married will help Lomov get over his imaginary illnesses? What do you think has caused or contributed to them?
5. We are not told whether Lomov's parents are alive. Do you think they are, and if so does Lomov live with them?
6. Look through the next section of the play, from Natalya's entrance until Choobukov's next entrance.
 - 6.1 From her description of what her father told her, what impression do you get of their relationship to each other?
 - 6.2 Why didn't he tell her that Lomov came to propose?
7. From her dress, and from what she says in her first three speeches, what sort of a character do you think she is?
 - 7.1 Are her concerns those of most women? Why do you suppose she does all this, and does she enjoy it?
8. Why does the writer have Lomov begin his proposal with "I'll try to be brief"? Does he then proceed to be brief? What do we learn about his character from what follows?
 - 8.1 Why do you suppose he mentions the Volovyi Meadows in the last line? Is it just to show how close the lands of the two families lie, or is it possible that the writer wants to suggest this is something that has worried him for some time and he wants to get it clear?
 - 8.2 In acting out the play, though the writer does not stress this, an actor can, and this should suggest another aspect of Lomov's character. What is it?
9. Natalya pounces on his statement at once, and in the argument that follows she is very definite. Lomov is less aggressive in his approach, but he too is equally firm.
 - 9.1 How does the writer increase the comedy by showing the differing ways in which each stands very firmly by his or her position?

- 9.2 Note which one first talks of making a present to the other of the land, which one first brings up another grievance and which one first threatens to prove the point through action.
10. How does Lomov's hypochondria contribute to the comedy?
 - 10.1 Is it because he begins to feel ill that he shouts?
 - 10.2 How does Natalya respond?
11. Now read the next section from Choobukov's entrance until Lomov returns, having gone out.
 - 11.1 How does Choobukov's approach differ from that of the other two?
 - 11.2 Note how new complications are introduced and how Lomov too responds in the same way and begins to insult the Choobukov family. Apart from the comic effect of these exchanges, is the writer also drawing our attention to the way people, however friendly they may be in public, remember adverse things to use about each other if there is any rivalry?
 - 11.3 Think of other instances of this sort of behaviour that you are aware of.
12. Lomov finds the combined effect of father and daughter too much, and staggers out. Notice how skilfully the original purpose of his visit is reintroduced in the midst of the indignation Choobukov and Natalya continue to express.
 - 12.1 Does the way Natalya responds suggest another side to her character?
 - 12.2 What does Choobukov's prompt response to her hysteria suggest about his attitude?
 - 12.3 Does this connect with the way he had responded so warmly to Lomov at first?
13. Note how father and daughter react extravagantly and the way they each try to blame the other. Can you make up the sort of dialogue they would have had if Lomov had left?
 - 13.1 Do you suppose this is the way they react to each other normally or is it only the excitement of the possible proposal that has got them both so hysterical?
 - 13.2 Again, though the writer does not tell us, if we are acting this out we should decide what sort of characters we assume them to be in their ordinary relations to each other. Being clear about this will help to prevent the more dramatic scenes seeming false and artificial.

14. Now read the section from Lomov's entrance until Choobukov's next entrance.

- 14.1 We can see that Natalya is anxious to conciliate Lomov, but he is still obsessed with the point and labours it. She is clearly much more anxious about the proposal than he is: he seems almost to have forgotten it.
- 14.2 Note how she cannot bring him directly to the point, but has to try something else.
- 14.3 What strategy does she use? Is it unfair on women that it is considered improper for them to begin discussions about love and marriage? With someone as self-centred as Lomov, this can certainly be a problem.

15. She is unfortunate in the topic she chooses, because it enables Lomov to go off on another long story of his own. However she also contributes to the problem a great deal. How does she do this?

- 15.1 This time it is on an even more trivial subject than the meadows, but they both are equally stubborn. What would have been the effect if the more silly argument had come first and the meadows later?
- 15.2 Going shooting is not so popular an occupation in Sri Lanka and therefore the various points about the dogs which go with hunters to collect the shot animals are of less general interest to us. However people do argue about the merits of animals they own, which is about as silly as arguing about one's family, because obviously what is near and dear to any person will seem more valuable to him or her. This subject however is even more appropriate for comedy for this reason, for it allows very extreme claims and insults such as both come out with towards the end of the section.
- 15.3 Can you think of other similar subjects about which people argue, with a similar lack of rationality?

16. Note how Natalya cannot resist reopening the question of the meadow, and also how she attacks Lomov's shooting skills. This time it is she who begins shouting first, while Lomov's hypochondria attacks him more quickly.

- 16.1 As a woman, shooting is not something she would be thought expert on, so perhaps that is why her arguments are so varied. Make a list of her arguments.

17. Now read the last section from Choobukov's entrance to the end.

- 17.1 Notice how this time Choobukov begins by trying to conciliate. He does manage to keep the purpose of the interview in mind, so as to achieve what is desired in the end. How-

ever, even he gets angry and argumentative when Lomov brings out a concrete point about his dog. We can understand that he got angry about the meadows. Is it understandable that he should also, at such an important time, have got worked up about the dogs? That leads to another story which introduces jealousies in the neighbourhood. Is this an accurate picture in your view of village life?

18. In addition to these questions, Natalya reopens the question of Lomov's frailties, and Choobukov takes this up and insults Lomov more. This leads to even more rude accusations from Lomov which indicates how stupid the whole affair has become. What secrets and shortcomings do they use to insult each other?

18.1 When does Choobukov actually lose his temper?

18.2 Note that the exchanges are not allowed to remain serious. This is why they just trade insults for a couple of lines, and then go on to more personal remarks.

18.3 Note that in both cases the suggestion is that the men are dominated by women. Do you think the writer is suggesting that the aggressiveness they display verbally really means nothing, and that they are both easily controlled in fact? Once again it is worth thinking of what sort of characters we believe them to be, before trying to produce the play.

19. The climax of the play comes when Lomov faints, just as Choobukov claims he is about to faint. Natalya then gets hysterical, which brings Choobukov back to the point, but he then gets agitated in a different way. This farcical situation is not however dragged on, but Lomov soon recovers, and Choobukov has the presence of mind to push through the engagement quickly.

19.1 Though Lomov is still feeling ill and vague, and though Natalya is recovering from her hysteria, they both agree formally. However she cannot resist making her point again, which leads to another argument. Note that they are much more certain about what to say when arguing than when getting engaged. Is it because the latter is an embarrassing process?

20. The play is funny enough in itself, and raises some interesting general points about the way human beings interact because of their constant need to assert themselves.

20.1 In addition it tells us something more perhaps about particular types of societies and individuals. The scene appears to be set in a small village, where people know each others' histories and where, though people have to behave nicely to each other to avoid unnecessary hostility, tensions are inevitable because they move in such a narrow area. With regard

to the individuals too, we are told Lomov is older than the age at which people usually get married, while the impression is created that Natalya too is old enough to be worried about whether she will marry. Is this connected with the fact that both have got set and stubborn in their ways? Again, Choobukov is worried about his daughter but even he is clearly a stubborn man who needs to assert his will too.

21. Do you think that the marriage will necessarily be an unhappy one because Lomov and Natalya are likely to argue all the time? Do you suppose that, on the contrary, both would have been bored with someone who agreed with them all the time?

21.1 In any case what is it Lomov is looking for in marriage, and will Natalya provide it?

22. What is Natalya looking for, or is she simply anxious to get married?

- 22.1 Why do you suppose the writer suggests that Lomov is "a good looker" and "better looking" whereas Natalya is only described as "not bad looking"?
- 22.2 Was he trying to draw a distinction between the two characters? How is this relevant both to his depictions of the characters, and the subject of the play?

ELEANOR RIGBY

1. From the title what do you think the poem will be about?

- 1.1 As you can see from the note next to the title, these are the words of a song sung by the Beatles. Would you have thought Eleanor Rigby was a very pretty young lady, from the fact that this is the title of a song by a pop group?

2. The first two lines are a sort of chorus, that tell you what the song will be about. When you hear the words "lonely people", what sort of people do you think about? Draw pictures of a couple of people you think are lonely.

3. The next verse introduces Eleanor Rigby doing something that may seem unusual.

- 3.1 Why do you think there is rice in the church? There is a clue in the next clause that focuses on the church. There has been a wedding there, which suggests that the rice is connected with the wedding. We can guess then that rice is thrown like confetti at a couple just after they are married, and this happens in England usually in the church. What do you think the significance of rice is?

4. Why does Eleanor Rigby pick it up? Does she just want rice, or is she supposed to clean up the church, or can we connect this with the theme of the poem, which is loneliness?

- 4.1 Would Eleanor Rigby like to be married herself?

5. What does the first line of the next verse mean? How does it relate to the previous verse?

- 5.1 How does this connect with the next three lines?
5.2 What is she waiting for, and why does she wear another face?
5.3 The way the poets describe this face suggests a critical attitude towards it. What sort of face is this, and do you agree with the implied criticism?
5.4 The next line can be seen as the climax of the criticism. What does it mean? Would it have been more understandable if the new face had been meant for someone in particular?
5.5 How are our feelings about Eleanor Rigby affected by this line?

6. The next verse reintroduces the theme through a sort of chorus. Once again we are introduced to a whole type, namely all the lonely people, rather than the individual example of Eleanor Rigby.

- 6.1 Was she the sort of person you thought of when you first considered what all the lonely people could refer to?
 - 6.2 What does she have in common with the lonely people who first came to your mind?
 - 6.3 Write a list of words relating to what they have in common, and then words that mark a difference between them. Have you used more adjectives or nouns?
7. What is the significance of the two questions in this verse? What sort of answer can be supplied to them? Would all the lonely people want the same sort of answer?
8. The next verse introduces another character. This is a priest who is shown as doing two things. What are they?
- 8.1 Both actions are used to show his loneliness, but they are from two different areas of his life. What is the distinction between them?
9. Why will no one hear the sermon? Why do you suppose this character too is connected with a church? What do you normally connect with a church or a place of worship?
- 9.1 In addition to being about lonely individuals, perhaps the poem also suggests something about the way communities function now. Do you think this is true of your experiences now? Do you notice differences in the ways in which older and younger people respond to religion? Give reasons for your answer.
10. Do the words "no one comes near" refer to what has gone before or can they be read as a comment on Father McKenzie's life in general?
- 10.1 Can they also be seen as leading on to what comes afterwards? Those two lines refer to his personal life. What is meant by "darning socks"? Is this to be seen as a particularly private action?
 - 10.2 Note that though writing a sermon would also be thought of as work, the poets use the phrase about him working specifically with regard to the darning. Do you think it's also meant to be significant that he does his darning in the night when there's nobody there?
11. The next line is unusual in that it relates only to the internal workings of Father McKenzie's mind. Compare this with all the other questions in the poem. Is the question intended to make us consider Father McKenzie's views or is it to suggest that it doesn't matter whether he cares or not?

- 11.1 Even if it is the latter, it may be useful to work out what his response is to what has been described. Write a paragraph describing his feelings, as he is darning his socks at night, about the fact that hardly anyone heard his new sermon.

12. Now do the same with regard to a situation you think characteristic of the life of another of the lonely people you thought of to begin with. Draw up a list as you did before of similarities and differences between them and Father McKenzie, and also between Father McKenzie and Eleanor Rigby.

- 12.1 Why do you suppose the poets chose these two special examples?

13. The next verse goes on to reiterate words we have heard before as a chorus. The last line repeats what we had at the beginning, the invitation to us to look at all the lonely people.

- 13.1 Are you able to look with greater understanding after reading through the poem, than you were before?

14. The rhymes in the poem are not regular but, especially because particular lines are long, they help to bind the poem together by connecting ideas. Note especially the way in which the first line of the chorus rhymes with the last line of the previous verse, and also the half-rhyme (a similar but not exactly repetitive sound) of "from" and "belong".

15. The rhythm of this poem to a great extent uses an unusual metrical foot (that is a collection of syllables read together). This is the dactyl, a stressed syllable followed by two unstressed syllables. This is a quick rhythm, but its fast movement is held up significantly by the fact that it is the first syllable of the foot that is stressed. In addition a continuous number of dactyls would seem very artificial in English, and especially a dactyl at the end of a line (remember that an iamb is the normal pattern of English speech, which tends to conclude with a stress). Thus we find a lot of variation in the lines, helped by their different lengths. This allows for varying emphases that bring out the importance of particular words and phrases.

- 15.1 Look through the poem and pick out words that are stressed. We should think about these a bit more to better understand the poem and appreciate its theme.

- 15.2 Can you work out where the dactyl pattern changes to trochees? This slows the poem down further, and makes the ideas expressed here even more deliberate. The significance of the word "all" for instance is greater than if the word "ah" had been left out and the first line had begun "Look at all the lonely people."

16. When you hear the song for which these lines were written, can you appreciate their significance in the same way? How does the music add to the impact of the song? What adjectives would you use to describe the music and how do they fit the subject or the theme of the poem?

16.1 Does studying the words and thinking about them enable you to appreciate the song better?

17. The word "lonely" has several different meanings. The Oxford Advanced Learners Dictionary gives the following definitions

1. Sad because one lacks friends or companions.
2. (Of places) far from inhabited places; not often visited; remote.
3. Without companions.

Match the following words with the three definitions from the dictionary - alone, forsaken, desolate, deserted, abandoned, solitary, isolated, unloved, secluded, friendless.

17.1 Couple each word with a noun to make an interacting phrase.

Eg. A desolate beach on a rainy day.

18. When the song was sung, there was another verse that is omitted in some texts, as follows:

Eleanor Rigby
Died in the church and was buried along
With her name
Nobody came
Father McKenzie
Wiping the dirt from his hands as he
Walks from the grave
No one was saved
All the lonely people
Where do they all belong?

What does this add to the poem?

BLOWING IN THE WIND

1. What does the word "blowing" in the title mean to you? Note that it is used with the word "wind".

1.1 What things normally get carried by the wind? Make a list of these objects.

1.2 Does the title suggest that something is being blown or that someone or something is blowing some object?

2. This poem too contains the words of a song. Listen to the song if you are able to.

2.1 What feelings does the music arouse? Are you better able to understand what the poem is about after you listen to it being sung?

3. The first verse asks a question that is clearly not meant to be understood straightforwardly. The poet talks about a man, and then suggests that there are people who don't call him a man until he has done something. What is this thing that they expect of him?

3.1 What does being "called a man" in the special sense that is implied here mean?

3.2 What sort of people are the "they" that the poet refers to? Do you think he agrees with the sort of qualification they ask for?

3.3 Are the roads that have to be walked down real roads, or is there a metaphorical meaning involved?

3.4 Have you had experience of people advising or judging you in a similar fashion? How do you respond to such comments?

4. The second verse contains two allusions, that is references, to ideas that may not be familiar to all of you. A white dove is used very often as a symbol, that is it stands for something. In this case it is something abstract, which means it is not a real object, that can be shown. Do you know what a white dove stands for? You may have seen it on flags, or on books. Because peace cannot be shown in any concrete or more obviously recognizable way, this abstraction is universally recognized as a way of getting the idea of peace across.

4.1 Can you think of other symbolic uses of the colour white?

4.2 Various animals and birds are also considered symbolic of certain qualities. Make a list of those you know. Do you all agree on the meanings? What about other colours?

5. A white dove sailing the seas is also a metaphor. This is so in the obvious sense that a dove does not sail the sea but flies over it.

- 5.1 Do you know the story in which a dove was sent flying over the sea from a ship to find out if there was any land for the ship to sail to? That is the story of Noah and his Ark, which was built when the Great Flood drowned everyone and everything else on earth. It is perhaps because the dove came back with an olive branch that both the dove and the olive branch are seen as symbols of peace, in this case peace between God and Man.
 - 5.2 What other details of the story do you know? It occurs early in the Bible, and is a story of how God punished the other people, whose thoughts and deeds were evil. Do you think the story makes sense?
 - 5.3 How effective is this second metaphor in the poem?
6. The dove in the poem is shown to be weary. How is this suggested?
 - 6.1 Is she weary because she has been sailing the seas? Why has she been sailing the seas?
 - 6.2 Why do you suppose the poet uses the phrase "in the sand" rather than "on the sand"? When do people or animals sleep in the sand?
 - 6.3 If the white dove is going to give in to her weariness and "sleep", what do you suppose has happened to her voyage over the seas? What adjectives would you use to describe her effort?
 - 6.4 In this verse there is no one who can call a halt to the tiring process that the dove is going through. Therefore no limit is suggested to the number of seas that the white dove has to sail to achieve her goal. The end of her voyage comes with the end of her strength to sail any further. What impression does this suggestion make about the white dove's task? Compare it with the man's task in the first verse. Which is more difficult? Which is more possible?
 7. Is there a suggestion of death here? Is there also a suggestion of an endless search which is futile? - and of a long drawn out effort than which death is preferable? How does this affect our responses to what is described?
 8. The third verse is much clearer in its criticism, by referring to particular weapons of war. It also suggests a very practical way of stopping what are objected to, by suggesting that they can be banned.
 - 8.1 Who should do this is not defined. Whom do you think the poet is thinking of, when asking the question?

9. Note however that none of these questions lays any responsibility on any particular person. The answer that is referred to in the chorus is to the question "How many?"

9.1 Does the poet suggest the answer is easy to find?

9.2 Why are the words "My friend" introduced in the first line of the chorus? Does this help to bring all these abstract ideas closer to the reader? What makes you think so?

10. The next verse introduces what seems a longer drawn out process than those we have seen before. Why is this the case?

10.1 Apart from this, what sort of comparison does the poet want us to make between this and the previous questions? Are there any differences? In all the others there is an element of choice or chance involved, but here it can be argued that the mountain will at some stage be washed down to the sea, however long it takes. Would you agree that this is a meaningful argument?

11. How does this argument connect with the next verse? Here as in the third verse there is an indication that someone has only to make a decision to allow "some people" to be free.

11.1 Do you think the poet is referring to some particular people?

11.2 Can you think of others to whom the question can apply?

11.3 Why do you suppose this and the previous verse use the word "can" rather than "must"? The word "can" may suggest that after some time the mountain, and the people, cannot exist in their present state. Do you suppose the poet intends to imply that change in these cases cannot be avoided?

12. Can the same argument be applied to the first two lines of the sixth verse? Here, very clearly, for the first time, we have an individual as both the subject and the agent of (that is the person who causes) change.

12.1 How does this compare with the previous verses? In how many is there an agent, or agents, of change, and in how many is there any meaningful identification possible?

12.2 What sort of man do you think the poet is talking about here?

12.3 Do any of the previous verses give us any clues as to the sort of situation under consideration? Which of the following adjectives do you think describe the theme of the poem - romantic, political, economic, human, scientific, social, personal, philosophical, cultural?

13. In the seventh verse again a single individual is the subject, but is he also the agent of possible change? It is perhaps not clear whether it is his own fault or not that he cannot see the sky. Do we have any clues to the answer by comparing this with the first and the sixth verses? In both of them a "man" is the subject, but in the first he is to be defined and characterized by others, whereas in the sixth he is apparently at fault in turning his head and pretending. Does it fit in better with what we read earlier in the poem to assume the man in the seventh verse is at fault in some way himself for not seeing the sky, or to assume that he is being prevented in some fashion? If the latter, who might be preventing him?

14. In the eight verse for the first time we have a clear relationship expressed, between "one man" on the one hand, and people on the other. Can we connect these persons up with what we have read before?

14.1 What adjectives would you now use to characterize this poem?

15. The last verse restates a connection but talks now too about death.

15.1 Write down all the abstract nouns that have come to mind in the course of reading the poem. How many of them do you think are necessarily connected with each other, and in how many cases has a connection been established through this poem?

15.2 How many of the following nouns would you have thought contained a political element before you read this poem - status, peace, freedom, patience, pain, death?

16. This poem, or rather the song, was written in the sixties at the time of the Vietnam War. Find out what you can about this war, how it started, and how it ended. This song was an important element in the youth protest, which sprang from the anger amongst many young people in America who thought that they were being forced to fight in a war to prop up a corrupt regime in South Vietnam. The protest movement led to the fall from power of the then American President, Lyndon Johnson. He was seen by students as a callous and cruel person who encouraged the continuation of the war (though it is possible that at first he thought he was doing the right thing, before he realized how strong the feelings both of the Vietnamese and of the American opposition to him were).

16.1 Knowing the background of the song should help you to understand it better. However, the ideas behind the song are meant to apply to many situations, and not only to the historical situation with which the song is tied. Do at least some of these ideas - about peace and freedom and the need to be sensitive to the needs of others rather than only to the desires of one's own strength - communicate them-

selves to you regardless of the history? If you do not respond to the song in this wider context, it might as well be considered only a relic of the past.

- 16.2 It is important therefore to think of situations to which at least some of the ideas expressed in the poem are relevant. Can you recognize parallels with any recent historical situation, or with any personal experiences?

17. Scan the poem, that is note the stressed and unstressed syllables as you have seen done before.

- 17.1 When you listen to the song being sung, you will note a few important changes. A number of syllables are stretched into two with the latter, and often the former, unstressed. This is because the basic rhythm of the poem, and therefore the dominant rhythm of the song, is dactylic, which as we saw before allows for quick movement but with significant stresses at the beginnings of phrases. Note that in all lines of a verse, except the first, the first syllable is not stressed, with the next syllable beginning the metrical foot: in such cases the first syllable goes with the last syllable of the previous line to maintain the dactylic beat. One unstressed syllable is missing in such cases, to allow for the pause at the end of the line.

- 17.2 There is one verse however where there is no missing syllable, and the whole dactyl is found across the two lines. Which is this?

- 17.3 As we have noted, however, English tends to end on a stressed syllable and we find that this is the case at the end of every verse. That stressed syllable is left by itself, with nothing else in words to fill up the metrical foot (though the music of course can continue, with the next verse beginning with a new metrical foot).

- 17.4 At the end of each stage however, or section, which is made up here of eight lines, including the two lines of chorus, we have a more formal ending. The phrase "blowing in the wind" consists of two stressed syllables separated by three unstressed syllables, ie., it is a dactyl, which is the basic rhythm of the poem, followed by an iamb. It is to get this formal ending, that sounds so natural in English, that we have three unstressed syllables one after the other, which is quite unusual.

18. Underline all the verbs in the poem. Write them in a column. Use only the root form of the verbs.

- 18.1 Against each verb write the corresponding noun. How many words have identical nouns and verbs? Tick the ones that are identical.

Follow the example below.

Verbs
call
ban

Nouns
calling
ban

18.2 Find the meanings of all the words in your list.

18.3 How is the word "blowing" used in the following sentences?
As adjective, verb or noun? Write "a" for adjective, 'v' for
verb and "n" for noun in the space provided after each
sentence.

His hair was blowing in the wind. ()

The blowing hair made her face look more attractive. ()

Roof tops soon turn white with the blowing of snow-flakes
in the soft winter wind. ()

The wind was blowing the waste paper in all directions. ()

The blowing skirt of their mother looked like a giant sail to
the little girls who were walking outside with her on that
windy morning. ()

18.4 Does the above exercise help you to understand better the
title of the poem and its possible different meanings ?

19. The very last question is introduced by the word 'will', whereas the
other questions used modal verbs. Can you think of a reason for this?

MADAME CURIE AT THE OUTBREAK OF WAR

1. Read the first paragraph and the first letter. There are some difficult words here and in particular some that are not English. They can be understood however from the context.

- 1.1 Make up lists of words from which the correct meaning for "Madame", "Villa", "governess", "dog-days", "concierge", "mobilisation", etc. can be guessed. Thus, does Villa mean - house, town, pet, suit, car? Does Madame mean - Mrs, Teacher, Lady, Doctor?
- 1.2 "Mobilisation" is perhaps more difficult, because it has a specific meaning here that is important to the passage. From the title you know that a war is about to start and the date indicates that this will be the First World War. When war is expected, soldiers who are volunteers or in a reserve, that is those who are not active, are called into active service. This is what mobilisation means.

2. What else can be discovered from the passage itself? There is some confusion about the fact that we are not told at the start that Irene and Eve are Marie's daughters, but we can guess this from the first sentence, and it becomes clear from the sentence that introduces the letter.

- 2.1 We can also guess from the title, which gives us the name of the writer, that Marie is the Mrs Curie of the title and the passage is written by her daughter Eve.
- 2.2 Why does the writer use the 3rd person rather than the 1st? Does it make what happens seem of greater general interest, because it is less personal?

3. From the passage we can also work out that Marie Curie works in a laboratory, and that this is connected with a university.

- 3.1 Though we may know that this is the famous scientist who discovered radium, we can appreciate the human side of the story here even without that knowledge.
- 3.2 Similarly, though we know that the First World War had a terrible effect on Europe, the uncertainty into which the family was cast can be appreciated even if we don't know what happened exactly.

4. Why is the last sentence of the letter separate? What does it tell us about Marie Curie's character?

- 4.1 Does it also tell us something about the different ages of the two daughters?

5. Now read down through the next two letters to the next paragraph, that ends "remained with her" We have moved very quickly into the reality of war.

- 5.1 What can "the grief of the farewells" mean?
- 5.2 What can we see from the first paragraph of the next letter? It may be interesting to write the sort of letter that Irene would have sent her mother, and to which this is a reply.
- 5.3 Get your students to find on a map where Germany, France (& Brittany), Belgium and Poland are. Before the first World War the boundaries were different, and it may be interesting, though it is not absolutely necessary, to know that 40 years previously Germany and France had fought a war; and also that Poland had constantly had lands taken away from it by Germany and other countries, and did not exist as a separate country in 1914.
- 5.4 Why is Marie Curie so interested in Poland, though it is so far away? Can we guess from the last sentence of the August 6th letter?
- 5.5 The next paragraph describes the situation in which Marie found herself in Paris. It is very short, but it manages very effectively to create a sense of emptiness. Does it also help to show what an extraordinary person Marie was?
- 5.6 We are given the reason for the man not being mobilized but not for the charwoman. Presumably women were not mobilized as a matter of course. Why then is Marie alone? Can we assume that few women worked in the area she did? Or is it that the charwoman was not mobilized only because she was so short?
- 5.7 What other reason can there be for the writer giving us the charwoman's height? Does it add to the impression of Marie's loneliness?

6. Read the next 8 paragraphs, which describe an important achievement during the war. The first of these paragraphs makes clear what we have guessed, that Marie was a Polish woman who now lives in France. It also uses a technique of repetition to show the importance of what Marie did. The different ways of describing Marie, who is the subject of each clause, indicate what she might have done instead had she been thinking only of her own personal situation. The last two sentences then reaffirm both her selflessness and her capacities.

- 6.1 The next paragraph begins by again emphasizing the fact that she stood out from the others. It then goes on to describe a concrete achievement. In the following 6 paras, the description of X-Rays, which we now take for granted, but which were a recent phenomenon in 1914, and of how Marie made them more readily available, is very interestingly done. Note how the writer uses a number of unusual adjectives to get her point across more clearly. Think of similar words to "magic, spontaneous, horrible, terrifying, ordinary". Would they have had the same effect?

7. The next three paragraphs move back to Marie's personal situation. The writer explores the reasons for her decision to stay with sympathy, though also objectively. What is meant by the phrase "not without some hypocrisy" in the third para of this section? The adjectives that describe Marie in the next sentence are also generally considered negative ones but, as with the word "hypocrisy", the total picture the writer creates suggests that she views Marie's decision as a good one.

- 7.1 Note again the interesting use of adjectives such as "rapid", "benevolent", "delicate", "triumphant" and "deserted" in these three paras. The passages within quotation marks also help to create a strong impression of the circumstances in which Marie found herself, by giving immediacy to the situation.

8. Next read the three letters that follow, with their introduction. You remember that at the beginning Marie had planned that if war broke out she would bring her daughters to Paris. Now we have found that she has to decide between joining them in Brittany or staying in Paris by herself. It is very likely the rapid advance of the Germans had made it impossible to think of bringing people back to Paris. This gives us some idea of what had originally been thought about how the War would turn out, and of what actually happened.

- 8.1 Why do you suppose the first two letters here are written to Irene alone? The contents make clear that the situation is now more serious than when Marie had written to both daughters at the beginning of August.
- 8.2 Does the third letter give you an even better idea of what Marie is enduring? It may be interesting to discuss in class what decisions different individuals would have come to had they been in Marie's position.

9. Now read the last three paragraphs. They describe a particular incident, with the reason for Marie's action given in the first of the three paragraphs. This relates to her professional life, and it is perhaps necessary to know at this stage that Marie Curie together with her husband Pierre discovered radium and its properties. Radium was one of the most important and influential scientific discoveries of all time. Students who have not already done so should be encouraged to find out more about Marie Curie and what she achieved.

- 9.1 The second of the three paragraphs sets Marie's journey in the context of the general flight from Paris. Even more than the letters, this gives us a vivid impression of the situation in which France was at this time. Bordeaux is a town far in the west of France, and it is because the fall of Paris seemed very close that everyone who could was running away. It is in such a context that we have to appreciate the impact of the last sentence of the passage, that tells us Marie returned to Paris.

10. Find out what else you can about the First World War, how it started and how its long period of destruction changed Europe significantly. When you read Thomas Hardy's poem "The Man He Killed", you will understand something more about some of the attitudes to war that developed over this period.

10.1 Imagine what the situation of Marie's daughters was like during this period. Write a letter as if from one of them to Marie, describing their feelings. Would there be a great difference between the sorts of letters Irene and Eve would write? What sort of differences would there be between letters written at the beginning of August, and those at the end?

10.2 How does this passage help you to appreciate the various ways in which different people would have responded to the situation at different times?

POETRY REVIEW

1. We have now read 12 poems altogether. Before we move on to the next poem, let us pause for a bit and think back over the poems we have studied. First let us consider their subjects. How many of them tell stories? How many are descriptive poems? How many are mainly concerned with getting a message across?

2. Now let us look at themes. The theme is the message or idea that the poem gets across, but very often it is conveyed through a story or some sort of description. It is not very often that the message dominates the poem so thoroughly that there is no real story. The problem in such cases is that, unless the writer is very skilled, the reader gets irritated at being preached at without having something to enjoy as well. How successfully do the poets you have read so far, who are mainly concerned with their message, manage to hold your attention?

3. What are the various themes you have dealt with so far? One obvious one is loneliness, with the word "lonely" occurring in the title of one poem and the chorus of another. Are there any other themes that occur more than once? What are the poems that deal with relationships between individuals? Are there any common factors in what we learn?

4. Another way of categorizing poems is in terms of the reaction they arouse. Which ones have been written mainly to make us laugh? Which cause pity? Are there any other emotions which any of the poems seem to have been written to cause? Some poems of course have been written mainly to make us think. Do any of the poems that make us laugh or feel also make us think?

5. Which poem do you like best? Write a couple of paragraphs explaining why. Do the same for the poem you like least. Are there any poems you do not like, but which still seem to you to be good poems? Try to explain why. Is it possible to like a poem you think is bad?

NOBODY

1. What do you think from the title that this poem is going to be about?

1.1 Make 5 sentences using the word "Nobody" in a natural way.

1.2 Is the sentence "I am Nobody" quite natural? What does it mean? Is it different from "He is Nobody"?

2. Does the sentence "He is Nobody you should worry about" make good sense? If so, why does "I am Nobody you should worry about" sound less natural?

2.1 Do people normally talk about themselves in this fashion? Why not?

3. The opening of the poem has to be understood as having additional information like that suggested in Q.2 attached to it. Which of the following makes the most sense as additional information?

- a) of any importance
- b) you know
- c) anyone likes
- d) other people listen to

4. What sort of answer does one usually expect to the question "Who are you"?

4.1 Instead of a detailed answer, we have another question that only wants a "yes" or "no" answer. What sort of answer do we assume was given? Do people normally admit to being Nobody? Why does the opening sentence make it easier to assume this was the answer?

5. The third line clearly affirms the solidarity or companionship of the person speaking and the person spoken to. Do you see them only as characters in the poem, or does this technique make you feel that you too are involved?

6. The fourth line begins with "Don't tell", which should be followed by an exclamation mark, instead of leading straight on. "They'd banish us" explains why no one must be told. If people admitted to being Nobody, what would happen?

6.1 Who is "they" here? What effect does the use of this word, with "us" as the object of the sentence, have on the relationship the writer has built up between "I" and "you"?

7. The second verse, unlike the first, consists of very definite statements. What does the word "Somebody" mean here? As with "Nobody", something is understood or has to be added for its meaning to be clear.

8. What attitude are we expected to have towards the word "public" in the second line? How has the writer roused this attitude even before we come to the word "Frog"?

9. The next two lines are an extended metaphor of what the writer claims it means to be "Somebody". Put the meaning of these lines in your own words.

9.1 What is the meaning of "livelong" here and what is its effect? Note how the absurd phrase "admiring Bog" comes sharply down on the tediousness of the previous line. Instead of being bored, the phrase make us laugh.

10. This poem introduces a new concept of rhythm. If you count up the syllables in each line, you will see that there is no fixed pattern, either from line to line, or between the two verses. Instead, the rhythm is based on what is called sprung rhythm, namely a certain number of stresses in each line regardless of how many syllables there are altogether.

10.1 The dashes between words help to emphasize the rhythm the writer wants, while also indicating both hesitation in the first verse, and intensity in the second. They also make it clear that the poem is to be read in a very conversational fashion, quickly and energetically. The first line for instance, should have only 2 stresses, on "No" and "you", with the other words spoken swiftly.

10.2 Following the punctuation marks in the poem, how many stresses do you think there are in each line (assume an exclamation mark after "tell")? Though no fixed pattern as to place can be seen (the second stress in line 3 for instance comes on "pair"), we can work out a fixed number, alternating in each line.

10.3 Some of the skill of the poem lies in the way that longer lines can have fewer stresses than shorter ones. For instance the large number of syllables in line 3 of the second verse contrasts with the small number of stresses. How does this reinforce the sense of the line and add to its effect? Again, what is the impact of the many stresses in the short final line?

11. Write a paraphrase of this poem in prose. You will see that a great many more words are needed to get the meaning of the poem across.

12. Try writing a poem similar in tone that begins "I'm Somebody". What sort of metaphor would you need? Can it be done seriously and successfully?

MACAVITY

1. Macavity is a very entertaining poem, and not a very difficult one, but it does contain a number of new words. Perhaps the best way to understand it readily is to set out the poem with blanks for all the words that at first sight seem difficult. Depending on what you feel is complicated, the poem will then look something like.

Macavity's a Mystery Cat: he's called the
For he's the master criminal who can defy the Law.
He's the of, the Flying Squad's
For when they reach the scene of crime, MACAVITY'S
NOT THERE.

Macavity, Macavity, there's no one like Macavity,
He's broken every human law, he breaks the law of
His powers of would make a stare,
And when you reach the scene of crime, MACAVITY'S
NOT THERE.

You may seek him in the, you may look up in the air
But I tell you once and once again, MACAVITY'S NOT
THERE !

Macavity's a ginger cat, he's very tall and thin;
You would know him if you saw him, for his eyes are sunken
in
His brow is deeply lined with thought, his head is highly
.....;
His coat is dusty from, his are uncombed
He sways his head from side to side, with movements like a
snake;
And when you think he's half asleep, he's always wide awake.

Macavity, Macavity, there's no one like Macavity,
For he's a in feline shape, a monster of
You may meet him in a by-street, you may see him in the
square -
But when a crime's discovered, then MACAVITY'S NOT
THERE !

He's outwardly respectable. (They say he cheats at cards.)
And his footprints are not found in any file of Scotland
Yard's.
And when the looted, or the jewel-case is ...
Or when the milk is missing, or another been
Or the glass is broken, and the past repair

Ay, there's the wonder of the thing ! MACAVITY'S NOT THERE !

And when the finds a ... gone astray,
Or the lose some plans and drawings by the way
There may be a scrap of paper in the hall or on the stair
But it's useless to - MACAVITY'S NOT THERE
And when the loss has been disclosed, the say:
"It must have been Macavity" but he's a mile away.
You'll be sure to find him resting, or a-licking of his thumbs,
Or in doing complicated long division sums.

Macavity, Macavity, there's no one like Macavity
There never was a Cat of such and
He always has an and one or two to spare.
At whatever time the deed took place - MACAVITY WASN'T THERE.

And they say that all the Cats whose wicked deeds are widely known
(I might mention I might mention)
Are nothing more than agents for the Cat who all the time,
Just controls their operations : the of Crime.

- 1.1 Some of the words that are left out have special meanings. In particular, "Hidden Paw" is a phrase that means a secret criminal - which is used ironically here, because the subject of the poem is a cat. Foreign Office and Admiralty are the ways the Ministry of Foreign Affairs and the Naval Ministry are referred to in Britain. Mungojerrie and Griddlebone are cats in other poems by Eliot, while Napoleon is a metaphor (based on the historical French Emperor) meaning a very grand personage in any particular field, in this case, crime.
- 1.2 Almost all the other words however can be guessed. The word you selected to suit the context may not fit ideally in terms of rhythm and sound, but it should help you to understand enough to move on satisfactorily through the poem.
- 1.3 Compare the words you fitted in with those chosen by others, and work out which seem more suitable.
- 1.4 Once you know the meanings of the words Eliot has used, try to decide why they are particularly suitable.

2. The poem has a very racy rhythm. It needs to be read through swiftly, because it has a great many syllables in each line. Where do the stresses fall? The poem has been turned into a song, with a very lively chorus, in the musical called "Cats", which uses a number of Eliot's collection of poems about cats.

- 2.1 Try and listen to the song, which will give you a better idea of the rhythm Eliot has employed.
3. The poem is clearly funny in that it depicts a cat as a very accomplished criminal. What sorts of crimes are attributed to Macavity? There is a whole list in two of the verses. Divide them into crimes you associate with humans, and those that cats commit. Are any connected with both?
 - 3.1 Where would you put the stifling of Pekingese dogs?
 - 3.2 What is the effect Eliot achieves by this putting together of such different things?
4. Look at the verse in which Macavity's physical appearance is described. Which aspects can you connect with him being a cat? Why does Eliot devote so much detail to creating a very human figure?
 - 4.1 Draw a picture of a man who fits this description.
 - 4.2 About how old do you think he is?
 - 4.3 What do you think he does for a job - or rather, what seems to be his job, as a cover for his secret activities?
5. Now consider the various phrases in which Macavity's qualities are described. Which seem magical, and which the result of skill or cunning?
 - 5.1 What impression is created by the account of what Macavity is found doing when he has been accused of some particularly serious crime?
6. Have you read any books that depict very clever criminals whom it is very difficult to catch? Compare the description of Macavity with those.
 - 6.1 Do you think Eliot is gently poking fun at such descriptions, or is he rather creating the sort of character we find fascinating because he is so cool and calm, while also being dynamic and effective?
 - 6.2 Why are such characters fascinating?
7. What adjectives would you use to describe a character who was the opposite of Macavity?
 - 7.1 Write a few verses (of a poem) about such a character. Would he be a cat, or would another animal be more suitable? If so, what?
 - 7.2 What sort of rhythm would be most suitable to use?
8. Locate all the words and phrases that are used to express Macavity's special abilities. You will notice that some of the single words are nouns while some are verbs. You will also notice that the phrases too have either nouns or verbs as key words.

- 8.1 Write down the nouns/noun phrases in one column and the verbs/verb phrases in another column. Use the following pattern.

Noun/Noun Phrases
The master criminal
deceitfulness

Verbs/Verb Phrases
can defy the law

- 8.2 Find out the meanings of whatever words are difficult for you.

9. Identify the different uses of 'is' in this poem, and what follows it in each instance.

10. Write down the subordinate clauses in the poem under the following headings: Adjectival Clauses, Adverbial Clauses, Noun Clauses.

Which are there most of? Here does this add to the effect of the poem?

OUR SACRED LAND

1. The first paragraph suggests to us what this passage is about.

- 1.1 Name the two people mentioned. Who is the Great Chief in Washinton?
- 1.2 Which sentence makes clear that it is an unequal relationship? In what ways does it seem unequal?
- 1.3 What words indicate that it is about people of one race taking over the land of another?
- 1.4 If we know the history of how the Americas were colonized, we can readily understand that this passage concerns the expansion of the United States, the capital of which was Washington. Find Seattle on a map. What does its distance from Washington indicate about when this incident took place? Was it early or late in the period of colonization?

2. What is Chief Seattle's attitude in the first paragraph to the offer that has been made? In what way does he use the word "kind"?

- 2.1 Which of the following adjectives would you use to describe him - realistic, sarcastic, angry, resigned, kindly, foolish, shrewd, sad, bitter?
- 2.2 Can you make a case for all of these?
- 2.3 Which if any are particularly unsuitable?

3. The second paragraph introduces a basic contrast between Chief Seattle's people and those who are seeking to buy their land. The difference is between those who have a cash economy, where anything can be bought or sold according to its monetary value, and those who allot different values to things that cannot be measured on the same scale.

4. Land, and the gifts of nature that go with it, are particularly sacred to Chief Seattle and his people. There are several reasons for this.

- 4.1 Divide them into those that could be relevant to all people, and those that only affect people who have lived on a particular area of land for generations.
- 4.2 In each of these categories describe briefly the differences between the white men's attitudes and those of the red men.

5. We can also make distinctions between responses to animate nature and to inanimate nature.

- 5.1 From what you know of environmental studies at present, how has the white man's attitude to these aspects of nature changed since the period described in this passage?
- 5.2 Can you think of examples as to how, in this country alone over the last twenty years, attitudes to the environment have

changed ? To what extent have we gone back to the attitudes Chief Seattle expresses on behalf of his people?

- 5.3 Do you think caring for nature can have a bad effect on material progress? Look at both sides of the argument before deciding which side you would take.

6. Apart from the arguments that are put forward, this passage is notable both for the images it draws, and the feeling it expresses.

- 6.1 Pick out a few of the images that you find particularly striking, and then describe similar images from your own experience.

- 6.2 Notice how sight and sound and smell play a part in the way images of nature are drawn up. Find examples for this from the text.

7. Where do you find the expression of feeling the most forceful?

- 7.1 Try to describe a place you are attached to with similar emotional intensity.

- 7.2 Is it possible to feel such strong attachment to the land if you live in a town? How would someone in a town who was attached to nature describe what he or she loved?

8. One paragraph in particular increases our sympathy for the red men. Which is this?

- 8.1 What feeling do you have for them after reading the whole passage, and what for the white men?

- 8.2 List out the differences the Chief makes between red men and white men.

- 8.3 Would your feelings have been different if that particular paragraph had been omitted?

9. This passage, though prose, is written in a very poetic fashion.

- 9.1 Can you divide some of it (for instance paras 6 - 11) up into lines, so that it reads like poetry? The punctuation should also be changed. You may need to make some changes in words so as to create an effective rhythm.

10. Compare this passage with the poems you have read that celebrate nature.

- 10.1 Which do you find the most effective and which the most interesting?

- 10.2 Which makes you think most about man's relationship with nature?

PLEAD MERCY

1. This poem describes a very familiar situation to us and raises ideas about issues in a way many of us may have considered. There are some words that are unfamiliar, but once again it is very easy to guess their meanings, in some cases because the images they rouse are so clear. Here too it may be useful to write out the poem with the difficult words (such as "yoked, protrude, taut, slavers, travails") left out, and then to guess what words would best fit in their places. Do you have any difficulty in picturing the situation the poet is presenting?

- 1.1 You will note that the new words all occur in the first stanza. Why is this? What is the difference between the first stanza and the second? When a poet is presenting thoughts or ideas it is more important to be very clear, because we cannot use visual images to help our understanding. It is more difficult to predict what people are thinking, than to fill up the details of a picture, the main outlines of which are familiar to us.

2. What do you think of when you see scenes such as the one described in the first stanza?

- 2.1 What other events rouse similar thoughts?
2.2 Some people who are cruel to animals claim that animals do not suffer as human beings do. Do you think this is true? Which line in the poem suggests that the poet disagrees?

3. Most of the first stanza describes the pain the animal feels, but the concept of some greater suffering, an awareness of pain, is also conveyed. What words help to creat this effect?

- 3.1 The last line of the stanza goes even further, and suggests thoughts on such suffering. Does this idea too flow naturally, so that we accept it readily? Note that the poet puts it in the form of a question from her daughter.

4. The first sentence of the second stanza makes a generalization that is applicable to people too. Why has the poet done this? Why does she say that she knows this is not true?

- 4.1 Do you agree with her, or with the assertion that she makes?
4.2 If you do agree with her would you say what is not true as she does, and under what circumstances?

5. Her daughter's reply moves us even more definitely away from the picture with which the poem opens. Why does she talk about herself in the context of a revolution? What do you understand by a revolution?

- 5.1 Do things of the sort she refers to necessarily happen during revolutions? What do you think is the reason if they do?
6. The last verse returns to the bullock. The fourth line however gives you the writer's response, while the last line makes a statement. Is this too a response, and if so of what sort?
- 6.1 Which of the following adjectives would you use to characterize the writer - emotional, practical, harsh, thoughtful, careless, sentimental, frivolous, irritable?
- 6.2 What adjectives would you use to describe the daughter?
7. Is there a distinction in this poem between the writer and what we call the narrative voice, that is the sort of person whom the "I" in the poem represents?
- 7.1 Go back over the poems you have read and work out where the narrative voice is very different from the writer. Why has this been done in some poems?
8. This poem is written in what is called free verse, that is, there is no fixed pattern of rhythm or rhyme, and the different verses have different numbers of lines. However, this does not mean that the writer simply divided up the lines without any system. You will note that there are a number of rhyming lines in the poem, which helps to hold it together. In one verse there are three consecutive lines that rhyme. What effect does this have?
- 8.1 Why are there no rhymes in the second verse?
9. Though the lines are all of different lengths, they have been carefully divided up. You can see this, if you try to change them, for instance by dividing a line into two, or by moving a couple of words from one line to another. What is lost if you had lines for instance such as :
- We pass a bullock
Yoked to a cart
Straining uphill. He
Shivers with effort, his bones protrude
or
As he travails to increase his pace he slips?
10. Try to draw a picture to illustrate the scene.
- If the last line of the poem wasn't there, how old would you have thought the daughter was? Does the last line add to the poem?
11. Does the superscription, the quotation at the top of the poem, help you to appreciate it better? It means "May all beings be happy", and is a line from a Buddhist Gatha.

11.1 Anne Ranasinghe however is not a Buddhist, but was born in Germany, though she settled down in Sri Lanka after marrying a Sri Lankan. Why do you suppose she begins the poem as she does?

12. There are many action verbs in the first stanza. These words help to create a clear image of the suffering of the beast. Make a list of the action verbs in this stanza.

12.1 Find the meanings of these verbs.

12.2 Explain how they add to the overall effect of the poem.

13. In line 5 of stanza 1 you see a compound adjective (two adjectives combined together). Think of at least 10 compound adjectives and also nouns that you can describe by using these adjectives. Write them down in phrases.

Eg. good-hearted

a good-hearted young man.

14. Why is the perfect tense used in the first line of the last verse?

A NEGRO WOMAN

1. This poem too is in free verse. It describes a scene, like the last one. Try to draw this scene.

- 1.1 What are the aspects the poet stresses?
- 1.2 Is it necessary to draw in colours for the meaning to be clear?

2. Though most of the poem is descriptive, there are a few lines that indicate the wider meaning the poet wished to attach to this scene.

- 2.1 What are they?
- 2.2 What comment does the poet make in these lines?

3. The poem is written in two sentences. The first is a purely descriptive sentence.

- 3.1 Divide it into a main sentence, and adjectival and adverbial clauses.
- 3.2 How many actions does the woman perform? What is the main one?
- 3.3 What is presented as the main one?
- 3.4 Which gives you the most vivid impression of her?

4. The second sentence is a question. It introduces three images (that is, words that suggest something more than their actual meaning) that make us think beyond the scene, but which also reinforce the description of the scene.

- 4.1 How much of this description is repeated, how much is new?
- 4.2 What is the impact of the last line, coming where it does?

5. The three images are expressed in different ways. One is a metaphor through a question, one is a simile, while the one in between is a verb used metaphorically.

- 5.1 Where does the metaphor occur? Why does it appear in the form of a question?
- 5.2 What does the writer mean by "announces"? Would you ordinarily have thought there is anything significant to announce?
- 5.3 Why does the author stress that the woman does not know the wider significance he attaches to her?

6. Having read and thought about the poem, what do you think there is in it of significance?

7. Is the title of the poem important? What is there in the title that does not appear in the rest of the poem?

7.1 Do you think there is greater significance in the description in that the writer, who was an American, would have assumed most of his readers would have been white?

8. Would the poem have had the same impact on (a) us (b) readers in America, if it had been called "A White Woman"?

8.1 What about "A Chinese Woman?" That would have been a fairly unusual phenomenon, while in many parts of America a Negro woman would not have been. But it may not have presented such vivid contrasts of colour.

8.2 Do we need that contrast to appreciate the concept of the woman being "an ambassador from another world"?

9. Are we meant to assume that the marigolds she carries are in two shades or is that line meant to be seen as a reference to two shades of colour in persons?

9.1 Does it matter to us, for whom questions of colour and social discrimination based on colour are not as important as in America?

10. Do you find that the poem encourages you to look anew at ordinary scenes, especially those involving man in combination with nature? Is that more important than the social perceptions the colour of the woman suggests?

11. The poem does not use rhymes, but it is bound together in another fashion. What is this? You know that you note rhyme schemes by writing the same letter of the alphabet for each line that rhymes, and different letters for different rhymes. In this poem write the same letter against each line that has a particular noun or verb or adjective or adverb which is repeated in another line. Use different letters for different words (different forms of the same verb should be included).

Eg. Carrying a bunch of marigolds wrapped (a)
In an old newspaper
She carries them upright (a)
where (a) shows you that the verb "carry" is repeated.

11.1 How many such words are there?

11.2 How many repeated words are near each other, how many far away?

11.3 Where the words occur close together, could they have been omitted?

11.4 What is the effect of their repetition in these instances?

12. The word "waddle" describes how the woman walked. What does the word remind you of?

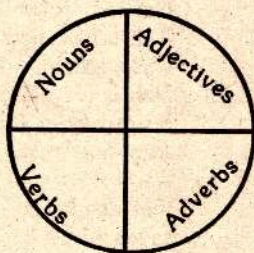
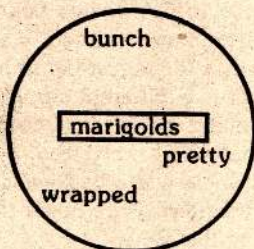
- 12.1 Here are other words that describe motion related to people. Which ones suggest slow movement?

Rushed, sauntered, hurried, strode off, shambled along, ambled, scurried, dashed, darted

13. Find all the words in the poem that are related to the marigolds.

Write them down in the left hand circle.

Separate them into different word classes in the right hand circle.



14. Find all the verbs and adverbs in the poem that refer to the woman's actions.

What verbs and adverbs would you use to describe the woman's actions if she were carrying flowers that she had stolen from someone?

15. Identify the participial phrases in the poem. Which one does not refer to the woman, but rather refers to a noun that has no grammatical connection to the rest of the sentence? We call these "hanging" phrases because they hang loose, by themselves (though you can see how they contribute to the meaning of the sentence). Turn the participial phrases into clauses that convey the same meaning.

HOW EARLY HISTORY WAS WRITTEN

1. This passage is taken from a collection of letters written by Jawaharlal Nehru, who later became Prime Minister of India. He was arrested because he was a leader of the Congress (a political party which was then agitating for Indian independence) and put in prison by the British. These letters were written to his daughter from prison.

- 1.1 The letters were written to his daughter Indira, who also became Prime Minister of India in 1966, two years after Nehru had died in office. The letters were written when she was a little girl, and are an attempt to interest her in history.
- 1.2 Nehru was also keen to suggest a different approach to history from those of the standard British text books that were available. Those tended to view history from a British standpoint, and suggested that India was a backward nation that needed to be ruled by the British. Note down the passages in this letter that challenge that view.

2. At the same time Nehru was keen not to fall into the opposite fault and indiscriminately praise his own country too much. His aim was to present as balanced a view as possible, so as to encourage his daughter to appreciate all aspects of life. Can you trace a passage in this letter that suggests that patriotism should be discriminating and not blind?

3. The first paragraph of this letter refers to very early history. What does Nehru tell us here about it? There is not very much, but presumably this is because he had gone into it in detail in a letter he had written on the previous day.

- 3.1 What sort of details do you think he would have included? What subjects have you studied that would help you to talk about this early history?

4. The first paragraph is in fact a summary of what had been written before, and a lead-in to the next section, which is about the coming of animals and men.

- 4.1 What is the main point Nehru makes here about the development of man? What are the particular things he notes that gave rise to thought?
- 4.2 Does he give a reason for the establishment of cities, or is it suggested that this came naturally from what man had found out?
- 4.3 Note how, having mentioned cities, he goes back to the way man lived before that.
- 4.4 What elements in the socialization of man, that is the fact of men living together in social groups, is missing from the

brief sketch in this paragraph? What subjects do you learn that help you fill the gaps?

5. The next paragraph mentions the arts in general as developing together with socialization, and then concentrates on one art. Why do you think Nehru gave this so much importance?

5.1 Why does he specifically mention the Bhojpatra tree?

5.2 From your knowledge of history, how many centuries would you say this account spans, from the invention of writing to the manufacture of the beautiful books available in Indian libraries at the time Nehru wrote?

5.3 Why does he stress these, and describe the decorations on them?

6. The next paragraph deals with another very different aspect of socialization. What is the main point Nehru makes?

6.1 Can you think of other reasons why people and nations fight?

6.2 Can all these reasons be reduced to questions of familiarity and feeling different, or is there a need for details to understand more clearly why hostilities break out?

6.3 What aspects of socialization does Nehru leave out, when he says people get to know each other better when they live near each other?

7. In the next paragraph Nehru introduces an idea that seems to contradict what he wrote in the third paragraph. Here he says that books get destroyed easily so there are not many old books; it is because of this that kings of old times wrote their deeds on stone pillars.

7.1 Can you think of other reasons for kings to do this? Remember that they probably wanted to communicate with a great many people in addition to wanting a memorial that lasted long.

7.2 Why would books not have been suitable for this purpose in olden days? What sort of period is Nehru talking about now? Why does he mention Ashoka, and the names of two towns in India, with specific places in them?

8. The next paragraph refers to great days in various countries. With what does he contrast these?

8.1 He focuses on something else here. There are two things, and he concentrates more on the second. Why is this?

8.2 What does he think can be done about this? Three things are noted in this connection - are they connected with each other?

9. The last paragraph makes clear why Nehru has been so sketchy in this letter. Details will come later, and here he has only concentrated on aspects that interest him.

9.1 From what he has written, draw up a list of ten subjects, that all play a part in a general history such as this, that you think would

concern him closely. Then discuss your lists and work out what his probable order of preference would have been; for instance, would he have thought Architecture more important than Economics, or Literature more important than Philosophy?

10. You will note that, unlike in all the other passages you have read so far in this book, there is no story here nor are there any characters. There is more need therefore to introduce some outside knowledge so as to understand clearly why this passage was written.

10.1 It is however written very clearly, because Nehru's purpose was to hold the interest of his daughter, who was quite young at the time.

10.2 At the same time some of the ideas Nehru suggests are quite advanced. Can you identify some of them? Would they, or this passage, have held your interest when you were eight years old? Or ten? Or twelve?

11. Compare this version of history with what you read about Madame Curie. Which did you enjoy reading more?

11.1 Is it misleading to use the same word for both? One in fact should be described rather as biography, since it is about the life of a particular person. However there is a strong element of history too involved.

11.2 Similarly, this passage has a strong element of philosophy involved in a very general historical account, since Nehru's purpose is to get his daughter to think.

12. What is he particularly keen for her to think about? Do you suppose that he wanted her even then to become a politician, and follow in his foot steps? She was his only child, and though he was only in his thirties when he wrote this perhaps he felt he was not likely to have any more children.

12.1 What do you think of it if his idea was to form a ruling dynasty?

13. Try writing a similar letter to a child to interest him or her in a subject that you are particularly concerned with from the following list - Geography, Biology, Mathematics and Literature. Now do the same with the subject amongst the above that you like least. Is any particular subject especially difficult to introduce, or is anything possible provided you are interested enough?

14. Write a reply to this letter from Indira to her father, raising some questions on what he had written to her.

15. How would she have described this letter to her friends? Write a dialogue showing her trying to do this.

16. Write down in one sentence each the main idea of each of the paragraphs in this passage.

OLD POEM

1. This is a translation of an old Chinese poem. It deals with a subject that seems very far away from us because it is the reactions of an old man who returns after sixty five years to his village. The theme of loss however is something we can respond to. What are the techniques the poet uses to get this across?

- 1.1 We can most readily explore these if we look at the poem with some of its important words left out, and try to consider what we would put instead of them to get the message across. The poem appears below with some words and a couple of lines left out.

At fifteen I went with the army,
At fourscore I came home.
On the way I met a man from the village.
I asked him who there was at home.

.....
.....

.....had run in at the
.....flew down from the of the
In the courtyard was growing some
And by the well, some
..... the grain and porridge,
..... the mallows and soup.
Soup and porridge
But
I went out and looked towards the East,
While tears fell and wetted my clothes.

- 1.2 The fifth and sixth lines are left out. What do you expect to follow on the narrator's question? Discuss what a man can expect if he has been away for so long.
- 1.3 What is the impact of the first three words of the fifth line as it actually is? Earlier the narrator had twice used the word "home". What word does the man who answers him use? What is the difference? Why does the writer make it clear the narrator had failed to recognise the house?
- 1.4 What impression does the sixth line give?
- 1.5 Before you read the next lines, what do you think the missing words in lines seven and eight are? These show some action, but line seven uses the past perfect tense which suggests a shift in the approach. The idea that there is something to look forward to is left behind.

- 1.6 What differences in feelings and ideas are created by the fact that it is animals who are mentioned? What sort of animals are they?
- 1.7 What are the parts of the house that are mentioned? Would they appear generally in an account of a home?
- 1.8 The next two lines use the same adjective to describe two plants. Does it matter what plants these are? The effect the poet wants is achieved by the adjectives. How does this add to what has gone before?
- 1.9 There is a change from what you would expect in the next three lines. What is the impact of what you actually find? Upto this point we could speak of a scene unfolding, but here we realize that the man is still alive and has to act, and we feel the reality of the experiences he undergoes.
- 1.10 What would you have expected the man to do in the fourteenth line? We can assume that this will outline the theme of the poem, because the last two lines seem to be a sort of epilogue or afterthought, to mark the narrator's final response. Does the line as the poem actually has it satisfy our expectation? How does the theme relate to other poems that you have studied earlier?

2. What is the difference between the narrator here and characters in other poems who are victims of loneliness, such as Eleanor Rigby? Can he be actually blamed (as compared with them), because you could say it is his own fault for having gone away?

- 2.1 Why does the writer make the age at which he left so clear? What sort of a life would he have had during the 65 years away from home? What would have been his expectations on arriving? What makes him saddest?

3. When we are young we tend to want adventure and excitement and feel that our duties are tiresome and boring and what we have to do is tedious. All sorts of other experiences seem more glamorous, and in particular the army seems an attractive alternative. This poem suggests that some of the things we do not value when we are young can seem much more important when we are older. This may be true, but is that a good reason for not seeking adventure when we are young?

- 3.1 Do you think the experience the poem recounts is a common one? Even if not exactly the same, what experiences like this can you think of from the lives of those you know? What happens to children who go away to live in different places, and come back to find changes? The experience here is of course more extreme because there is no one for the narrator to share his feelings with. Would this be possible in the present world, where communications are much easier, with telephones and letters and so on readily available?

4. This poem too is in free verse; once again, though there are no rhymes, words are repeated to help to tie the poem together.

4.1 The tone of the poem is very matter of fact with each line almost a separate sentence. Does this contribute to our impression of the narrator's character?

4.2 The description, and the narrative of what happened, are very simple, with few complex sentences.

4.3 What sort of character would you expect a man to be who had been in the army for 65 years? Does it make it worse when a strong person is overcome by sadness?

5. What associations does the word "home" bring to your mind?

5.1 Do you feel any of the following?

Security, comfort, privacy, sanctity, joy, contentment, restlessness, boredom, monotony, confinement, relaxation, togetherness, sorrow.

5.2 Do you have any associations other than these? If so, write them down.

5.3 Which of the associations brought to your mind are positive? Which are negative?

6. Locate all the words in the poem that are related to the word "house" or "home". Draw two columns. Write these words in the left hand column.

6.1 What words do you normally associate with house/home? Write them down in the right hand column. How many occur in both columns?

Eg. The Poem

trees

bushes

beams of the roof

Your Experience

beams of the roof

THE LAZY ONE

1. This too is a translation, but of a poem written quite recently, when the age of exploring space had begun. The first stanza makes this apparent but the descriptions that are used suggest the poet is not very enthusiastic about such exploration.

- 1.1 What is the impact of the very first word? What would you have used instead if you wanted to indicate excitement?
- 1.2 What is the impression conveyed by the phrase "will continue"?
- 1.3 The impression of boredom is continued by the adjective used to describe the men. What other meanings does "tired" suggest? The impression that they have nothing better to do is shown to be wrong in the next line, but only to pile on more criticism with the word "violate".
- 1.4 The final line refers to "American drug-stores" which, in addition to being pharmacies, sell almost anything one needs and are a commonplace in the United States.
- 1.5 The idea of a "drug" however is also conveyed, to continue joining what is tedious and boring with what could be harmful. Try writing the whole stanza to create quite a different impression of the beginnings of the space age. If you give more definite names to "things of metal" that travel in space, does such travel seem more attractive?

2. In the next two stanzas the poet returns to his own country, and the time he likes best, namely the time of wine-making when the grapes are ripe. Note the words used to describe, which make clear his love of these familiar scenes.

- 2.1 As the second line of the first of these stanzas makes clear, he is keen to convey a sense of life. He has done so already in the previous line. What words contribute to this?
- 2.2 In the following line the unusual word for mountains emphasizes the homeliness.
- 2.3 The next stanza uses metaphors and vivid images to show everything together to be full of life. What do you suppose is meant by "water shining in the guitars"? Is this image more difficult to understand than "dancing cherries"? Note that it seems to take up the idea of the sea, which keeps coming back in different forms in the next two stanzas too.

3. The fourth stanza describes the different wines that are made at different stages of the ripening grape.

- 3.1 What is the impact of the various images presented?
- 3.2 What adjective would you use to describe the third sort to

- match "tender" and "strong"? Note how the deepening colour of wine is brought out without any direct comparisons, and also the increasingly strong effect it would have on the drinker.
- 3.3 Though each pair of lines is different, the poet makes a strong impression of continuity. He does this by the use of repetition, and images that connect loosely with others. The images connect with the previous stanzas too, by the introduction of the "sailor's voice".
 - 3.4 What ideas are connected with the words "topaz", "poppy" and "fire"?
4. The next stanza begins with a glimpse of the poet's own life and what binds him to his country.
- 4.1 Why does he use the word "has" of the relation of his house to "sea" and "earth"?
 - 4.2 What does the brief description of the woman suggest?
 - 4.3 What words suggest openness and adventure?
 - 4.4 The next few lines talk about the sea, but the careful description suggests that the experience of seeing it thus is familiar.
 - 4.5 Note how the poet has developed a sense of association with the sea, which allows for a sense of calm to be expressed. Which words contribute to this?
 - 4.6 At the same time the last three lines also suggest the urge for adventure - which perhaps explains the word "planet" in the last one-line stanza. What would you have expected, given the vivid description of the poet's own country?
5. The criticism in the opening stanza perhaps prepares us for the celebration of earth, the "planet" taken as a whole. Note however that the rest of the poem too in a sense prepares us for this because, though the descriptions are about Chile alone, an impression of movement and adventure is also conveyed throughout.
- 5.1 Work out which words convey a sense of excitement, that is unusually present though the description is of a settled world.
 - 5.2 Contrast this with the sense of tedium that possesses the first stanza, even though that described what should be an exciting new experience.
6. This poem is written with generally the same number of stresses in each line, regardless of the number of syllables. How many stresses are there in each line?
- 6.1 How does the poet occasionally use straightforward iambs to make a particular point?

6.2 What is the effect of a few anapaests (two unstressed syllables followed by a stressed one) together?

7. Like the previous poem, this too consists of lots of descriptions, with some ideas thrown in for us to consider.

7.1 Note down the differences in the ways these are presented.

7.2 What relation is there between writer and narrator here, and how does this contrast with that of "Old Poem"?

7.3 Which of the two poems do you prefer? Give reasons, explaining your view of the subject, the theme, the style and the techniques used, in both poems.

8. In this poem the poet uses many objects to refer to a number of different colours. Find out which colour the poet tries to convey through each of the following :

- a) a tender child
- b) a topaz
- c) a poppy
- d) a fire
- e) wild-hazelnut
- f) sea-going bride

8.1 Name the heavenly bodies mentioned in the poem.

8.2 Make a list of people, objects and places the poet loves on the planet earth.

Eg.

People

Objects

Places

dark girls

wine

Chile

9. If you were asked whether you wanted to change your planet, what would your reply be? Give reasons.

10. What are the three tenses used in this poem? What is the effect of each of them?

THE DEAR DEPARTED

1. Read the stage directions.
 - 1.1 A lot of trouble is taken with the description of the scene. Try to draw what is described.
 - 1.2 How does it compare with the picture given on p ii? What is missing from this picture?
 - 1.3 As the play develops, work out the significance of what is missing.
2. We are told where and when the action takes place. Find out the time and place of the action.
 - 2.1 The scene is described even more precisely. Locate all the adjectives used here.
 - 2.2 Discuss the significance of these adjectives.
 - 2.3 What adjectives from the following list do you think go with the general impression the word "provincial" creates: slow, exciting, bright, sleepy, elegant, peaceful, expensive, passive? Is there a difference because the noun "town" follows the adjective?
 - 2.4 How many of these adjectives would go with the phrase "Saturday afternoon"?
 - 2.4.1 What impression is the author trying to create?
 - 2.4.2 What is your view of Saturday afternoons? What do you normally do on Saturday afternoons, and what would you like to do?
3. What impression of the people in the play does the writer stress through his description of the house and the district?
 - 3.1 What sort of audience do you think he assumes will see the play? Is it the same sort of people as are portrayed in the play?
 - 3.2 What sort of impression do you think he wishes to create about his characters through the stage directions? Note whether your view is confirmed as you read through the play.
4. The objects in the room are described in some detail. Some of the words are not often used now, but you can work out what they mean by looking at the picture.
 - 4.1 Tit-bits and Pearson's Weekly are cheap magazines which are intended to suggest that the occupants of the house are not interested in serious reading.
 - 4.2 What adjectives used to describe objects indicate that the writer has no high opinion of his characters?

5. Do the adjectives used to describe Mrs Slater reinforce this view?

5.1 What is the significance of the adjectival phrase that includes the words "straight talking"? Usually we use the words "straight talking" as a favourable description, to imply honesty and courage, but here the qualification as to why it is done change our impression.

5.1.1 What sort of people do you know who are straight talkers, and why do you suppose they do this?

5.1.2 Do they generally get their own way?

5.2 The description of how she is dressed indicates that black is the colour for mourning.

5.2.1 What is the colour you normally associate with mourning? Why do you suppose different colours are used in different countries?

5.2.2 Do you find wearing white or black more comfortable? What scientific reason can you think of for your answer?

6. Go back to the title of the play. What does it mean?

6.1 The word "dear" is normally used as an adjective, but when used with the definite article "the", it could be taken as a noun.

6.2 What part of speech is "departed"? If "dear" is an adjective then "departed" must be a noun, though it is a noun derived from a verb, and means someone who has departed.

6.2.1 If 'dear' is a noun, what should "departed" be?

6.2.2 Does "depart" here mean simply 'go'?

6.3 What word in the opening stage directions gives us a clue as to what the word implies here?

7. Read the play from the opening speech until the beginning of the stage direction in which Mr. and Mrs Jordan enter.

7.1 What description do we get of the members of the Slater family?

7.1.1 Fill up a chart as follows, Answers for the first two sections are given in the text, but you will need to work out the third section from what they say and do.

Given Description

Clothes

Characters

(characteristics/qualities)

Mr Slater

Victoria

Mrs Slater

- 7.2 Some of the following adjectives may help in working out the characters - greedy, straightforward, crushed, bullying, hypocritical, perceptive, cowardly, critical, honest, brave, energetic and lazy.
- 7.3 Are any of the adjectives inappropriate to all the characters? Perhaps some are appropriate only in a comparative sense, in that one character has more of that quality than another, though really not very much.
8. What are the facts we learn in this section about what has happened?
- 8.1 What has happened to the grandfather and when? (Note how soon a telegram is assumed to have reached. This does not happen anywhere in the world now, but before telephones became common telegrams were much more efficient).
9. What actually happens in this section? To put it simply, several changes occur. People do things to themselves, changing clothes for instance, and to other things.
- 9.1 Mention two actions in either of these categories. Note that we are not told what happens to the cheap American clock.
- 9.2 If you were producing this play what would you have the actors do with this?
- 9.3 Why do you think the writer did not mention this, when he is so precise about most things?
10. Even more interesting, because what happens contributes to our understanding of this, is what we learn about the characters.
- 10.1 Try to describe Mrs Slater in a few words.
- 10.2 What does she say about the following, and what does she really feel?
- Wearing mourning
 - Her father's belongings
 - Why her sister is coming.
- Can we say that rivalry with her sister determines much of her behaviour? Or is it that she is very acquisitive anyway, and her sister is simply a mark to measure herself against?
11. Look at the adjectives describing Mr Slater.
- 11.1 What sort of impression of him does the writer wish to convey?
- 11.2 What is the effect of the two rhyming adjectives, "stooping" and "drooping", so close together even though they describe very different things?
- 11.3 Does the word "heavy" in between confirm or alter this effect?

12. Though Mr Slater is very much under his wife's control, he says some sharp things which suggest an independent mind.

12.1 Find two examples of this.

12.2 Why despite this does he obey her absolutely?

12.2.1 Is it because he likes having things like the new slippers, or only because he is too lazy or cowardly to resist?

12.3 Note what he tells Victoria about the bureau.

13. Which of her parents does Victoria resemble?

13.1 What distinguishes her from both of them?

13.2 Do you think she will change as she grows older?

13.3 Why do you suppose the writer uses the word "precocious" to describe her? He needs someone sharp enough to see what is going on, but childish enough both to make her feelings clear and to be easily controlled.

13.3.1 Is all this possible with a child of ten? Consider this in the context of children of ten whom you know.

14. What impression of Mrs Slater's sister Elizabeth is created in this section?

14.1 Do you think the writer wants us to sympathize with her, in contrast to Mrs Slater?

14.2 Are there any facts about her that we can identify, as opposed to comments about her made by the Slaters?

15. What sort of impression do we get of the grandfather? Remember that though there is only one direct description of him, there are other ways of working out some aspects at least of his character.

15.1 What weight should be given to Mr Slater's remarks about the family?

15.2 Why do you suppose there seems to be such a marked difference in quality between the grandfather's possessions and those of his daughter's household?

16. Now read the section from the entry of Mr and Mrs Jordan until the stage instruction about Mrs Slater getting the tea ready.

16.1 The assertion that all was quiet during the entry serves two purposes. First it allows a lull after the intense dramatic activity that preceded it, the hurry and worry; it also shows the formal relationship of the two sisters and their families, and that they have very little to say to each other.

16.2 What would you have expected to happen when two sisters meet after their father has died? Describe this, as you would expect it to happen in an ordinary family, and note the differences in the adjectives you use.

17. What similarities and what differences are there between Mrs Jordan and Mrs Slater?

17.1 Look at the descriptions of them that are given.

17.1.1 What is the significance of words such as "impassive" and "solemnity" in the description of Mrs Jordan?

17.1.2 Though the two could be said to have very similar meanings, she is described as "stout" rather than "plump". Do you get the impression that she is taller than Mrs Slater?

17.1.3 What other word clearly adds to the advantage she is shown as having over her sister?

17.1.4 What word is used to describe Mrs Slater at this point to indicate that she feels insecure? In addition to the word "crowned", the word "deadly" is not meant to be taken literally, while the verb "sails" is obviously metaphorical. How do these add to our impression of Mrs. Jordan?

17.2 What words does she use in her conversation that support the rather grand impact she wishes to make?

17.2.1 In addition to the words in inverted commas, she makes quite categorical statements that use very definite if not entirely suitable adjectives such as "fatal" and "honourable".

17.3 There is however one stage direction that indicates she also has a very practical turn of mind. Where does it occur?

17.4 How does what follows indicate that she is not particularly concerned about her father?

17.4.1 Note too that though she says "gone" in inverted commas later on, she uses it normally as she enters together with the words "at last". What does this suggest about her attitude to the death?

18. Mr Jordan is quite clearly different physically from Mr Slater, but he too is obviously dominated by his wife. He is naturally less passive however than Mr Slater, which relieves the drama by allowing for some sort of contrast.

18.1 It also allows him the joke that tells us more about their father which upsets the ladies, though this is more because they want to maintain a proper image of him than through affection.

19. The joke deals with the description of what had happened in the morning. Before that however there are various exchanges between the families in which they try to score points over each other.

19.1 What are the points that are brought up?

- 19.2 Note that Mrs Slater's first complaint allows Mrs Jordan to make her own criticism, What is this, and how does Mrs Slater respond?
20. After that it seems we will get to the main point, but again there is a diversion about the doctor.
- 20.1 What is so absurd about Mrs Slater's excuse for not having had a doctor in yet?
- 20.2 What underlies Mrs Jordan's assertion that people can be restored to life?
- 20.3 What is the main point that emerges, and which is taken up again in the description of how the grandfather was found?
- 20.4 What is usually done if someone who has shown no signs of illness seems to be dead?
21. Mr Slater takes up Mrs Jordan's point in a very specific way, which he then claims is irrelevant.
- 21.1 Instead of returning to her point however, the mention of drowning allows for Mr Jordan's joke, which suggests two areas in which the grandfather could be criticized.
- 21.1.1 What are they?
- 21.1.2 The sisters are aware of this and rush to defend him, though with regard to the drunkenness it is simply a statement that they should forget about that now.
- 21.2 Mention of this however allows Mrs Slater to return to what had happened in the morning which confirms what Victoria had said, though Mrs Slater uses the word "merry" rather than "drunk".
22. This is however ignored because something else had happened which Mrs Slater approved of.
- 22.1 What does she say her father had done in the morning?
- 22.2 All she really knows is that he came home at lunch time (the word dinner is used of the mid-day meal in some parts of England) and seemed to her as merry as a sandboy. This is a simile for general good spirits, but in this context (we know from what Victoria had said, and from Mrs Jordan's rejoinder to Mr J's joke) means that he was drunk.
- 22.3 This is reason enough for going to sleep, but Mrs Jordan gives another reason. She has previously replied to Mrs Slater's view that their father had paid his insurance premium by another declaration about him that implied he knew he was "going". Do you think she means this seriously? How does she respond to Mrs S's statement about what he really said, when she asked whether he said he'd had a warning?

- 22.4 Mr S's reply, and the description of how the grandfather had gone to bed, suggest that he was really quite drunk. Mrs Slater however takes up the narrative again, and brings it to a swift conclusion (with one careless mistake that she quickly corrects). This swiftness contrasts with the earlier dwelling on detail. What does it tell us about the attitude of the sisters to the death itself?
23. After the pause in which they wipe away their tears, it's business as usual again. Note the alternatives Mrs S. later offers and the way in which they are received.
- 23.1 At this point it seems to us that the title refers to someone who has departed, that is who is dead, who was dear. How seriously though can we take this adjective, after what we have seen of the responses of the family?
24. Read the section from the putting of the kettle on the fire upto the end of the stage direction announcing Abel's entrance.
- 24.1 It begins with a discussion on what should be put in the paper. Given that they have not gone up to see him, this may seem odd, but it is clearly in character.
- 24.2 Can you distinguish between the attitudes of the two husbands and those of the wives?
- 24.3 Mrs Jordon makes four remarks about the sort of thing she wants. Pick out the words and phrases that are typical of her approach.
- 24.4 Who is the most severely practical of the four?
- 24.5 The Slaters are less definite than the other two. What are the various motivations we can detect in them?
25. The mention of the cost leads Mrs Jordan onto other matters. As had been anticipated before, Mrs Jordan is keen to go through everything.
- 25.1 What is this for?
- 25.2 The sort of argument that could occur is indicated by the question of the gold watch. Do you think Mrs Jordan is telling the truth? Do you think she might have done better to have brought Jimmy along too, at the news that his grandfather had died?
26. Mr Jordan however moves on to more important things. Victoria introduces a doubt about whether her grandfather has paid his insurance premium. (A public house is a sort of tavern).
- 26.1 What are we told now that he probably did?
- 26.2 Does this affect our view of the grandfather?
- 26.3 How does it affect that of his daughters?

27. Mrs Jordan now has a "warning" herself, that is quite different from what she thought her father had.

27.1 How does she react now, when Mr Jordan refers to his drunkenness ?

27.2 The irony (that is the significant and oddly funny effect) of the judgments passed on the grandfather now by his family is the greater because of the earlier insincere discussion about what to put in the papers. What else emerges here about the attitude of the sisters to their father, and about what has been going on?

28. Mr Slater brings the conversation back to the premium, and his wife decides she must check.

28.1 What is the mistake she now makes?

28.2 The attention of the Jordan's is now focussed on the bureau. What is Mrs Jordan's response?

28.3 Henry is nervous but Mrs Slater is quicker at responding.

28.4 What do Mr Jordan's comment and his wife's response to it tell us about them?

29. At this point Victoria returns, and there is another build up of dramatic intensity until the grandfather enters.

29.1 How have we been prepared for what Victoria says, so that we do not find it a complete shock?

29.2 What do we feel about the reactions of the characters on stage?

30. How is Abel described at his entrance?

30.1 Why are we told there is a slight chuckling outside, and why are his eyes described as "malicious"?

30.2 Do you think there is a suggestion that he knows what is going on, and had even pretended to be dead to provoke such reactions? There seems to be no hint afterwards, and he seems surprised at discovering what had been going on, but remember that Mr S had suggested earlier that Mrs Jordan had inherited her hardness from him. That may have been only to distract his wife, but we have to note that despite his age Abel seems very much in control of things.

31. Think briefly about what has happened already, and discuss what is likely to happen now.

31.1 Is it inevitable that he will find out what has been going on?

31.2 How will this happen most probably?

31.3 What is he likely to do after that?

31.4 How do you suppose the daughters and their husbands will react?

32. Read the section from Abel's first speech, until the pause before Mr J says "Well, I'll be hanged".

32.1 Are things turning out as you expected? Note how the writer maintains the suspense by coming close to discovery on occasion but letting a diversion occur to prevent this. How often does this occur?

32.3 An equally entertaining technique is that of allowing one person to talk normally, while everyone else is concerned with not giving the game away. Why will it prove impossible to keep the secret?

32.3 Who seems the boldest at this point? Note that previously Mrs Jordan had wanted her sister to go up and check.

32.4 Is there any other reason for Mrs Jordan's diffidence about her father?

33. After the ironic comment about being carried away to the cemetery, the first hint of discovery comes with the question of the slippers.

~~32.1~~ Both the Slaters are confused at first, but Mrs Slater manages to recover.

33.2 Why does her excuse pass without question from her father?

33.3 Mrs Jordan cannot resist remarking on it.

33.3.1 Do you suppose she wants her father to hear this?

33.3.2 If he does hear, why does he not react?

34. After that Victoria nearly gives the game away, but Mrs Slater manages to save the situation.

34.1 Why do you suppose the two mothers now note how fond their father is of their children?

34.2 It is Mrs Slater now who mocks her sister about what had happened previously.

34.3 Does she mean what she says, or is it only to disconcert her sister? Is the father meant to hear all this?

34.4 Even if he did, he does not react, but the topic he takes up instead is equally dangerous to them. Why do you suppose he chuckles, after observing that it must be someone in the family?

34.5 Mrs Slater is quick to throw the responsibility onto Mrs J who is slow to react. Note how much quicker the sisters are than their husbands.

35. After that little embarrassment Abel decides to start on tea, which renews the situation at his entrance when everyone else was nervous. In trying to make conversation they tread on dangerous ground again, in bringing up the question of his sleeping.

35.1 Why is he so insistent that he was not asleep?

35.2 Why are the Slaters especially worried about this?

- 35.3 Mrs Jordan however is not worried, and presses Abel on to remembering.
- 35.4 Do you think he really needs to be pressed, or is he just pretending?
- 35.5 When he suddenly recollects what did occur, the moving of the bureau, there is no answer possible from the Slaters.
- 35.6 Why does the writer then make the clock strike? Is this necessary for the plot, or is it just that this is the dramatic climax of the play, and therefore it can do with further building up?
- 35.7 What do you suppose will happen now? Think back on what you know of the various characters, and try to work out what sort of thing they will now say or do.
36. Now read the rest of the play through to the end. The first part here deals with Mrs Jordan's determination to reveal what has happened to her father. Mrs Slater tries to stop her, while the two husbands support their wives, literally as well as metaphorically standing up for them. The physical action helps to lighten the drama with Abel remaining seated while he faces the audience. This emphasizes his relative calmness in this situation, as also his being the centre of attention.
- 36.1 What do you suppose Mrs Jordan hopes to gain by all this?
- 36.2 The writer says that she works herself up, but is she also calculating that this is the best way of getting all her father's belongings for her own family?
- 36.3 Could she be doing both?
- 36.4 If she were calculating, it might have occurred to her that what she had tried to do would not have won favour either. However, the Slaters had clearly stolen things. Can she be counting on the fact that her father would have to turn to her despite what she had done? After all, as far as she knows, he has no one else.
37. Abel's response is to make it clear that they had all thought he was dead, which was why they were all in black.
- 37.1 Why does he call that a big mistake? Do you think he was waiting for some such mistake?
- 37.2 His next remark criticizes both daughters equally.
- 37.3 Mrs Jordan however points out that it was only Mrs Slater who had acted badly, and the next few lines suggest to her that her father might now come to her.
- 37.4 These lines are quite suspenseful, because we are awaiting his decision. Once you know what he had decided however, is your response to these lines different?

37.4.1 Do you have the impression that Abel is teasing his daughters?

37.4.2 Note that he gives Amelia the chance to reveal what her sister had said about keeping him. This is the only formal evidence he has against Mrs Jordan, because even though her general attitude has been clear, she had not definitely done anything as bad as the others had thus far in the play.

38. Before that Abel had referred to his present will. What do you suppose was in it?

38.1 Apparently he had not left everything to Mrs Slater, because that is what he suggests he will write in his new will.

38.2 Though now he is likely to change his residence, what is the meaning of Mr S's line that "It's a bit of a lottery like"?

38.3 His wife however realizes that what she has done knocks her out, so she proceeds to make sure her sister won't succeed either - or so she says.

38.4 Is it more likely however that she thinks Abel has no other alternative so that, once he realizes they are both bad, it will turn (as Henry says) into a lottery whom he's with when he dies? Mr J believes this when he says Abel has "got to live with one of his daughters". Abel however then turns the tables on them all. Why does he too use the word "got"?

38.5 Clearly he doesn't have to do anything.

38.5.1 Is he implying that in the present situation he has no alternative?

38.5.2 Is it what has just been revealed that has led to these decisions?

38.5.3 Or is it that he had decided to do some such thing, but had needed a suitable opportunity to make it clear that he wasn't being selfish or unfair?

38.5.4 Do you think he has in some way created this opportunity himself?

38.6 The way the play is written can allow either interpretation.

38.6.1 Does your view of his character change, depending which interpretation you take?

38.6.2 Do your feelings about the two daughters change accordingly?

38.7 How do you now think the title should be interpreted?

39. Does the news of his plan to get married come unexpectedly? Note what has been said in the play before that helps to prepare us for this.

39.1 Do you think Abel will be happy in his new marriage?

40. Write a brief account of what happens in the play from the point of one or more of the six characters in it.

40.1 Write out an assessment by Victoria, after she has grown up, of the characters of (a) her parents (b) her uncle and aunt (c) her grandfather.

40.2 What do you suppose Abel would tell Jimmy if they met ten years later at the "Ring-O'-Bells"? Assume that the daughters had gone to the wedding.

40.2.1 Do you think they would have?

40.2.2 What would be different in Abel's account if they had not gone?

40.3 In a play the writer can indicate character both by what the people say and by his stage directions and descriptions. Which is more important here in the development of the various individuals and our understanding of them and their motivations?

40.4 What cannot be done in plays (except sometimes sparingly in the course of stage directions, which however an audience is not aware of) is analysis.

40.4.1 Would the basic story here have benefited from being told as a story?

40.4.2 Are there advantages in dramatization that would otherwise have been lost?

THE MAN HE KILLED

1. When you read the title, what kind of incident do you suppose the poem will be about?

1.1 Though there are a few difficult words, their meanings can be guessed from the context, and the general idea of the poem is clear enough.

1.2 Why do you suppose the poet gives a title in the 3rd person, when the poem is written in the 1st person? What does this tell us about the relation between the poet and the narrator?

1.3 What is the subject of the poem? The title suggests it is "the man". Is it?

2. The poem describes one incident that happened, and another that might have happened.

2.1 Write out two paragraphs, one describing what actually happened and one describing what the narrator would like to have happened.

2.2 Divide the following into two columns, each concerned with one of the incidents. Which words match which? - wartime, shoot, help, kill, peacetime, treat, meet, stare, friend, enemy, inn, trays, guns, battlefield.

2.3 Which words do not occur in the poem? For how many of these are there words that do similar work?

3. What action is the subject of the poem?

3.1 What is the theme? Is it an action? If not, what is it? Is there a line that sums it up?

4. What would you normally expect to see and hear on a battleground? Make a list of these things.

4.1 Why does the poet concentrate on only one aspect in this poem? How does this help him to develop his theme?

4.2 What adjectives would you use to describe the narrator's reaction to what he had done? What is the poet's attitude to this reaction?

4.3 Why is the 2nd person suddenly introduced in the last stanza? Are we intended to think the narrator is talking to someone else?

5. Some words are used in a particular manner for special effect. For example, in the 3rd stanza the word "because" occurs at the end of a line and then immediately afterwards at the beginning of the next line. This helps to suggest the uncertainty in the narrator's mind.

- 5.1 What is he uncertain about?
- 5.2 Does the reason he gives help to clear his uncertainty?
- 5.3 What is the purpose of the following words from the same stanza - "just so, of course, that's clear enough, although."
6. What impression is created by the next stanza?
 - 6.1 Has the uncertainty been resolved now? If so, in what way?
7. What is the poet trying to tell us about war in this poem?
 - 7.1 What reasons does he have? Do you agree with his message? Give reasons for your answer.
8. Why did the narrator enlist (join the army)? Is this a common reason for enlisting? Does this add to the impact of the theme?
 - 8.1 How do you suppose he lived before he joined the army? "Had sold his traps" means "got rid of all his possessions". Can you guess why someone would do this?
 - 8.2 Do you think the narrator's attitude to his "foe" would have been any different if he found out he was a rich man?
 - 8.3 Do you think your response to the poem would have changed if that were so?
9. Have you ever experienced a situation which made you think something you had believed in for a long time was meaningless? Discuss such an experience and try to describe it briefly.
 - 9.1 What about suddenly making an enemy of someone you had thought of as a friend?
 - 9.2 Does this poem make you think again about the reasons for that sort of change too?
10. What is the rhyme scheme of this poem?
 - 10.1 What is its rhythm?
 - 10.2 Where are there any major changes, and what effect do these have?
11. The main (actual) incident of this poem is framed as it were between the reflections, which include another imagined incident.
 - 11.1 How would you describe the tone of each separate stage?
 - 11.2 Which is the most powerful? Which makes you think the most? Give reasons for your answers.
12. How many of the poems you have read so far combine the description of an action or incident together with thoughts expressed about it?
 - 12.1 Compare the way this poem does it with one or two others.
 - 12.2 Which do you think is most effective?

13. The poem uses a number of unusual constructions, which help to make it short. Find out where

- a) the conjunction is omitted in a conditional clause.
- b) the relative pronoun is omitted in an adjectival clause.
- c) the subject and helping verb are omitted in a conditional clause.

Rewrite these as they would normally be written. What alternative could you use for the last of these?

14. Think of words you could use in place of the following, to convey the same meaning: but, inn, wet, nipperkin, ranged, 'list, off-hand, out of work, quaint, curious, treat.

BELLS FOR JOHN WHITESIDE'S DAUGHTER

1. From the title, what do you think the poem will be about? Bells in England very often refer to church bells, which are rung at weddings or at funerals.

1.1 What word in the first line suggests what bells these are?

1.2 Read the poem once with this information in mind. Which stanzas refer to death? Which stanzas refer to life?

1.3 What actions of the dead girl does the speaker remember?

2. Read though the first verse. The words "brown study" clearly mean something special. It is a metaphor that needs to be learned, meaning deep study, or intense concentration. Here however it means something more. From the title and the first line we have some idea of this. How does the last line of the poem add to this?

2.1 Why does the poet say that her "brown study" astonished everybody? What two reasons are given in the first stanza for this?

3. What strikes you about the rhythmical pattern of the whole stanza? How are the stresses in the last line distributed? The two stresses at the end, coming after the earlier quick movement, give a sense of heavy finality.

4. The second verse is also very complicated, because at first we are not sure what is being talked about. The word "bruted" too is an extremely unusual word, which is not generally used. It means "announced" or "declared".

4.1 Then, given all the metaphors, we wonder whether "high window" is also a metaphor. In fact it is not, and the second and third lines give us a clue as to what is going on. What word shows us that "high window" is to be taken literally? "Orchard trees" seems to argue against taking a very serious view of wars, and the third line makes clear that there is a joke involved. What words there keep up the idea of war, and which turn it into a joke? This technique, of juxtaposing or putting together words usually used to convey something grand with very simple realities, is sometimes used to poke fun. But here the poet uses this technique to talk about something that has touched him deeply.

5. The fourth line should not have a full stop, but should lead straight onto the next verse. Again, what impression is created by the unusual word "harried"? That seems to show a lot of energy, but the fact that all she is doing is chasing the geese to the pond lessens the force of the word. Of course the geese see things differently. By

showing us the situation from the point of view of the geese, what is the poet trying to tell us about the little girl?

- 5.1 How does the description of the geese completely subvert, or alter, the idea of harried? What adjective is used to describe the geese? What is the effect of the image that follows? How does the rhythm of the gerunds, the verbal nouns that are used, help to create a sense of slow movement? How does the word "harried" compare with the adjective and the movement of the geese?
 - 5.2 What does "tricking" mean here? Remember that it is a participle and should therefore be attached to a noun. Who is being tricked, and how do you suppose it is done?
 - 5.3 With the help of the rhythm the verse creates, try to imitate the action of the geese. How effective is the contrast between them and the girl?
6. What impression does the last line of this verse create? What words in the next line contrast with the comedy of this?
- 6.1 Are you influenced in your reaction by the memory of the first verse?
 - 6.2 Consider the irony of the word "tireless", both in relation to the activities of the girl that make the geese cry "alas!", and the fact that the little girl is dead.
7. What are "apple-dreams"? Note the way in which the description that follows brings back a sense of the comic.
- 7.1 Why does the poet think it necessary to say that the geese "scuttle goose-fashion"? At the end of this verse what image do you have of the little girl?
8. The bells that set the mood of the poem are mentioned for the first time in it only in the next line.
- 8.1 Do they serve to reintroduce forcefully the mood of the first verse?
 - 8.2 Have our responses changed?
 - 8.3 How has the poet managed through only a brief description of one aspect of this character to make us feel for her? Would we have felt differently if the girl had been described as quiet and not very naughty?
9. What impact does the use of the first person have? Would the poem have been equally powerful if "they" had been used instead of "we"? What word in the first line of the last verse might then have seemed inappropriate?
- 9.1 Does the effect of the poem depend on us being involved as though the scene were taking place at this very minute?

- 9.2 Why in the title are we given her father's name, though it plays no part in the poem?
10. What does the word "sternly" usually mean? Is it appropriate here?
- 10.1 What effect does the word "stopped" have?
- 10.2 Consider the use of the word "vexed". What are we normally vexed by? Isn't it more likely that the little girl's earlier naughtiness would vex us more than her death? Are we usually "vexed" by death? Does its use here tell us more about our reactions to deaths that seem particularly inappropriate?
11. Is the use of the words "brown study" more understandable here than in the first verse?
- 11.1 Is it a more effective contrast to the activity described in the previous verses than, say, the words "dead body"? Why is the word "primly" used? What other words might have been used to contrast forcefully with the three middle stanzas? Would they have been equally effective?
- 11.2 What about possible substitutes for "propped"?
- 11.3 The use of unusual words is a vital aspect of this poem. Do you find them disturbing, or do they add to its effect, or both? Try replacing them with synonyms (that is other words that have the same meaning). Is it easy to get similar effects?
12. As in "The Man He Killed", this poem too has a descriptive middle section framed within two more reflective stages. Do you find this technique effective?
- 12.1 What differences are there between the various shifts and the various moods of the two poems? Are there any similarities?
13. Identify the prepositional phrases in this poem. How do they add to the meaning of the nouns or verbs they describe? Do any seem particularly odd in relation to the words they are attached to? Are any especially effective? Do any fall into both these categories?

FICTION

INTRODUCTION - CHOOSING TEXTS

1. For fiction, unlike other sections of the syllabus, a choice has to be made. Considering what texts should be chosen for study by a particular group of students, and going through the reasons for this may help us too in the actual study.

2. It is important to make a difference here between what appeals to the teacher, and what appeals to students. What teachers are most familiar with may seem an obvious choice, but remember that that is not a reason in itself. It can only be a reason if, because of that, the teacher can explain it more clearly and more satisfyingly to students. That may well be the case; but it is also worthwhile looking at other texts to see whether those might not appeal more to students.

3. Again, it is a mistake to be concerned primarily with the message or theme of a work. Such aspects seem more important the more one has read. For students just beginning the study of literature there are more basic things to consider at this stage. They are not reading texts consciously to become wiser and better people. Rather, they are reading firstly because they find the material interesting, and then in order to increase their familiarity with and appreciation of the language; to understand better what it can express and suggest; and to examine how this is effectively done.

4. In the process they will get to know something of the way people behave and react to each other and to their surroundings. The interest all this has for people is why they enjoy literature and it is important to exploit this in teaching. However, it is essential to remember that literature should first interest before it can improve: it must be read and understood and analysed and enjoyed, and not used to make grand pronouncements on general subjects that are then forced on the poor students.

5. It is necessary then not to dictate notes on the texts, but rather to encourage students to respond to what they read. This is tougher with novels, even adapted ones, than with the other genres studied, because interest has to be maintained over a much longer period. It is very important then to select a text that contains a good story. At its most basic, it is important that readers should want to know what happens next. If a text cannot sustain interest (and remember that we are talking about the interest of a specific group of students, of a particular age and often a particular sex), then there is no point in studying it.

6. Generally, in order to sustain interest, a careful mixture of the familiar and the unfamiliar is required. If a text deals only with what is well known, it could become boring. However, if it deals with what

is totally unfamiliar, what it is impossible to relate to, then it is likely to be quite confusing.

7. In addition to the subject matter, at the age with which we are dealing the plot too has a considerable influence on the interest a story has. Students must want to know why things happen, and to see the causes and consequences the author describes as both believable and stimulating.

8. Bound up with this is characterization. Again the characters do not necessarily have to be familiar ones but there should be some aspects at least to which students can relate. They should also be able to understand their reasons for behaviour and their reactions to events, though of course this need not be immediate, so long as it can be achieved after discussion and analysis in class.

9. Having considered these and other factors, such as the appeal of dialogues, the impact of forceful descriptions of events, the importance of mystery and suspense in stimulating interest, we should go through the five books suggested. Workshops with other teachers may be especially helpful in making choices.

10. We will probably find that all the texts have something to recommend them. It may even turn out that where there are parallel classes they should study different texts, which may lead to individual students reading more than just two texts if their peers rouse their interest. What is vital to remember however, whatever the choice, is that it must be based on an assessment of potential student responses, not our own preferences.

GENERAL PROCEDURES

1. It is unnecessary to read through the text aloud. The process is often tedious to students especially if there aren't any good readers in the class. If the aim is to ensure that students go through the text, this is more effectively done by setting them passages to read, with questions that demand more concentration than simply listening to someone else reading aloud. If however the aim is familiarization with the language, that can be achieved more readily by encouraging discussions in class and also by encouraging role play based on passages from the text.

2. The desire to know what is going to happen can be made use of to raise questions as to possibilities for the future, after each section of text has been dealt with. In some instances this can be done particularly effectively by dividing up the text at exciting or suspenseful moments (See the technique suggested with regard to "The Necklace").

3. Interest in character can be developed by sketching out important features early on, and encouraging students to think of adjectives and adverbs that they associate with individuals. The list can be added to (and perhaps subtracted from if different points of view are arrived at) as the story progresses. The emotions of characters towards each other can also be usefully, and interestingly, categorized at particular points.

4. Analysing motivation is a productive way of combining interest in plot with character study. Imagining different persons in different places and trying to predict how they might behave can also be useful.

5. Students can be more deeply involved in the text by inviting them to consider how they themselves might behave in particular situations. Asking individuals to play themselves in a particular situation in the text is a variation on normal role plays that may prove particularly enjoyable to the class as a whole. Remember that initially it may be desirable to ask students who are comparatively confident, but the aim should be to get all to participate.

6. Students should also be encouraged to assess freely the motives and actions of characters in the text. They can relate these more closely to their own experience if they are asked to discuss similar situations from their own lives. Given different circumstances this may not be easy, but they should be encouraged to discover at least some parallels. They can also be asked to use their imaginations to construct other parallel situations, and to assess the way in which different people might respond to these.

7. In addition to discussion, the set texts are especially useful for developing writing skills. Students should write passages of description on subjects familiar to them that are related to passages in the text. They should write character descriptions about other people parallel to those in the text, and they should construct dialogues that take the situations in the text further.

8. In short, do not treat the text as something sacred, which must not be altered or found fault with, but use it as a basis on which to develop the students' use of language and their powers of discrimination and analysis.

OLIVER TWIST

1. Oliver Twist is a novel in which a great many events happen. The reasons for these events are often quite complex, and depend on the relationships of many of the characters to each other. These relationships are not always easy to follow. However, the characters themselves are very vividly described and what they do and how they talk can be most interesting in themselves.

1.1 The way in which events turn out depends a lot on chance. Because we want to know how things will turn out and what will happen to everyone, we do not stop to worry about whether what happens is believable or not.

1.2 The feelings the story rouses are very powerful. They are not complicated or subtle because we find that in this book Dickens has stressed one particular aspect of humanity in each character. This aspect is stressed so that we react equally straightforwardly, and our emotions are readily roused.

1.3 In reading this book therefore we should take full advantage of the lively story, the complicated but fascinating plot, the vivid characters and the powerful emotions roused. Students should be encouraged to guess at what might happen next, to work out why certain things happen, to assess why characters respond to each other as they do, and to examine their own reactions and compare them with those portrayed in the book.

1.4 This version has been simplified considerably, and students should be encouraged to read on their own. They should be given certain key questions to which they can work out answers by themselves, to be discussed further in class. They should also be invited to dramatize certain scenes from the book, taking advantage of Dickens' extremely dramatic style.

2. The first chapter consists of four periods in Oliver's life. What are they? Which is the most interesting and why?

2.1 In each episode there are unpleasant people. Describe the chief characteristics of these people. Which do you think are the worst?

2.2 Divide into groups and act out the episode you think is dramatically most exciting. In which scene is Oliver most isolated? Where do you feel most sorry for him?

2.3 In which episode do we learn most about Oliver himself? What adjectives would you use to describe him in each episode?

3. Do you like the names Dickens uses for his characters? What other ideas do you associate with these names?

- 3.1 Which do you think is most suitable for the character it is attached to? Why?
4. Can you describe any of these episodes in the words of one of the participants apart from Oliver?
 - 4.1 How would their descriptions differ from what Oliver himself would have said?
 - 4.2 In which episode would there be the greatest difference between the way two of the characters described what had happened?
5. Though we are given only four brief descriptions, do you think Dickens depicts convincingly the way in which Oliver has grown up?
 - 5.1 At the end of chapter one what sort of person do you think Oliver will grow up to be?
 - 5.2 What sort of person would Noah Claypole become? Why does he take such delight in bullying Oliver?
6. The second chapter is very short. Describe briefly in your own words what happens in it.
 - 6.1 Why do you suppose the other boy is interested in Oliver? What do you think will happen?
7. How does Dickens describe the area into which Oliver is led?
 - 7.1 What impression is created by the description of the room? Which adjectives and which nouns would you change to convey a different impression?
8. What about the description of Fagin? What adjectives make him so dislikeable? How would you change the description to make him seem more likeable?
 - 8.1 What impression do you get of the other boys in the room? What is their relationship to Fagin?
9. What is described as being in the room that seems inappropriate? Can you explain this?
 - 9.1 Does it help to understand better what is going on?
10. Chapter 3 is divided into three sections. What happens in the first of them? Where does the stuff the Dodger and Charley produce come from? What is the purpose of the game that they play? Can you act it out? Why do you suppose the marks need to be taken out of the handkerchiefs?
 - 10.1 The second section makes clear to Oliver the meaning of what he had witnessed in Fagin's room. How does Oliver respond to this? What impression do you get of the char-

acter of the old gentleman? Of the policeman? Why do you suppose the Dodger and Charley join in the chase?

10.2 Much of the third section is taken up by Mr. Fang. What does his name imply? Does it seem suitable? Is he a suitable person for the job he is doing? Give reasons for your answer. Does he resemble any other characters you have seen previously in the book?

11. Can you divide the people whom Dickens criticizes into two groups, according to whether what they do is illegal or simply unpleasant? Which group do you think is worse? Why?

12. Who is the new character who is introduced in chapter 4? What do we learn about him?

12.1 Who is the character we have met before, who becomes more important in this chapter? What happens at the end of it?

13. Put in your own words how the two other boys would have described the way they lost Oliver.

13.1 Describe what Nancy did at the police station in her own words, giving her reasons for why she did it.

14. Chapter 5 is divided into sections. How do the first two sections seem completely different from what we have read already? The first section is very short but it introduces an idea that may be developed later.

14.1 What do you think might be the explanation of the picture above the chair resembling Oliver so closely?

15. How do the characters introduced here compare with earlier ones? Perform the same exercise with their names as you have done for the first chapter. How would you describe the differences?

15.1 Why do you suppose Mr Grimwig is introduced here?

15.2 What element in the second section suggests that trouble might be brewing?

16. Describe what happened in the third section from the point of view of a passer-by.

16.1 How do you suppose Mr. Grimwig would have reacted when Oliver did not return? Write out the dialogue he and Mr. Brownlow might have had.

17. How did the different people he had known before react to Oliver's return?

17.1 Why do you think Nancy reacted the way she did?

- 17.2 Why did Oliver want to return the books, and what was Fagin's reaction?
- 17.3 How had Oliver been traced?
18. What is being discussed in the second section of chapter 6? How does Oliver come into this? What does Nancy feel about this?
 - 18.1 Why is Fagin so anxious to get Oliver involved in a robbery? Does this seem an understandable reason to you? How does Dickens suggest there might be another reason too?
19. Describe in Oliver's words what happened in the first part of the seventh chapter. How would Nancy have described this episode?
 - 19.1 Describe the next section in Oliver's words. Would he have known what was expected of him? Describe the last section in his words.
 - 19.2 Describe the whole episode in the words of Bill Sykes. Why does he curse Fagin? What went wrong with the plan? What might have happened if that had not occurred?
20. Chapter 8 introduces a new character. What is his relationship to Fagin, and what does he want?
 - 20.1 What more do we learn about his character from the various things he says? What do you think frightened him?
21. Describe Fagin's thoughts while he was waiting for Bill and Oliver to return.
 - 21.1 Describe Nancy's reflections in the same position. Can you imagine what her childhood would have been like?
22. Describe in your own words what happens in the first section of chapter 9.
 - 22.1 What sort of characters are the two manservants? How do the other people in the house differ from the earlier people Oliver found shelter with? Why does the doctor play such a prominent role?
23. What happens in the second section of this chapter?
 - 23.1 What is the effect of the description of the house they stopped at on the way, and what they found in it?
24. What do we feel when we hear that Mr. Brownlow has gone away?
25. What happens in chapter 10? Can you divide it into two sections? Does the story move forward in the first of these sections? How? Why is it so short?
 - 25.1 What is the effect of the second longer section? Why do

you think Monks is presented as fainting / having a fit? How does his physical appearance contribute to his role in the story?

- 25.2 At this stage can you guess what Monks wants? Try to imagine how the story will end. Do you think it should end happily or sadly? With whom do you think Oliver should live at the end?

26. In chapter 11 we begin to understand more about the plot. What does it tell us about Oliver? What is Monks trying to hide? Why do you think he does this?

- 26.1 The story seems to go back in that we are reintroduced to Mr. Bumble. What else had he done earlier, that we find out about only now? What passages in the first chapter prepare us for this?

- 26.2 Who was Sally? Where did we last meet her? What was she doing then? What else had she done? What passages in the first chapter prepare us for this?

27. Describe the Bumbles as Monks might have done. How would the Bumbles have described Monks and what he did?

28. The story moves forward considerably in chapter 12. It has two sections, both of which are very important. What happens in the first section? How does what Nancy says help us to understand the previous chapter?

- 28.1 Why does Nancy behave as she does? Describe the attitude of the two girls to each other. Try to act out the scene, so as to bring out the varying feelings either has.

- 28.2 Why do you think Monks said Rose would give thousands of pounds to know who Oliver really was? Later in the chapter Mr. Bownlow says "I shall have a story and some explanations for you too." What do you think he means?

- 28.3 Do you think Rose was right not to speak to Dr. Losberne?

29. How does Mr. Brownlow's character become clearer to us from the second part of this chapter?

- 29.1 Describe the main points he makes in your own words.

30. Describe what happens in the first part of chapter 13 from Nancy's point of view. What is the difference between the way Bill and Fagin react?

- 30.1 What had happened to the Artful Dodger? How does Fagin react to this? How would you describe his attitude to the boys who stayed with him?

31. What happens in the second and third sections?

- 31.1 Describe the relation between Fagin and Charley. Why is Fagin described as having a "look of terrible joy on his face"?
32. What happens in the first part of chapter 14?
- 32.1 How do Rose and Mr. Brownlow learn much about the mystery? What clue have we had earlier in the story that there might be some connection between Mr. Brownlow and the family to which both Oliver and Monks belong?
33. The second part of this chapter contains what might be described as the climax of the book, that is its most exciting moment. Why does Bill act as he does?
- 33.1 Can you guess how Fagin would have described the previous scene to him? Act it out if you can. What details do you think Fagin would have omitted? Why?
34. In this book on the whole the good people are rewarded and the wicked are punished. Is Nancy an exception to this rule? Has she done anything that deserved punishment?
35. Chapter 15 explains much of the plot. In your own words describe what had happened before Oliver was born. Why did Monks act as he did? How would he have justified this, or explained his actions?
- 35.1 What else remains to be explained? Can you guess how things will turn out? With regard to the story, what will happen do you think to Bill and Fagin?
36. Describe the feelings of Charley Bates and of Toby Cratchit towards Bill in chapter 16. How do you think Bill would describe his own feelings now? What would he say about Nancy?
- 36.1 Describe the death of Bill Sykes in your own or Charley's words. What was the immediate cause of his death according to Dickens? Why do you think Dickens notes this? Do you think his description is effective?
37. The next chapter explains everything. In your own words describe what we find out here.
- 37.1 Why do you suppose Dickens connects everyone up so closely? Do you find this credible? Does it matter for the impact of the story even if the coincidences seem unrealistic?
- 37.2 What does the introduction of the Bumbles here add to the story? Describe the way they behave. Why does Mr. Bumble say "the law is an ass"?
- 37.3 How would Monks have described what happened in this chapter? Write a letter from Rose to Harry Maylie describing what happened in her words.

38. Chapter 18 sums up what happened to everyone. Do you think each person deserves what happens to him or her? If so/not why?

38.1 Everyone else is disposed of very briefly, but Fagin has a whole section to himself. Why did Mr. Brownlow take Oliver to see Fagin? What was achieved? How did Fagin respond and why? What do you think of what happened to Fagin in the end? Why do you think people are not hanged in public now?

39. Whom did you find to be the most interesting character in this book? Describe him or her, giving your reasons.

39.1 Whom did you like most, and whom did you like least? Describe them, giving your reasons.

40. Compare the descriptions of the characters in this book to those in the other novel you are studying. Which are more vivid? Which seem more real? Which do you find more interesting? Why?

MADOL DOOVA

1. Madol Doova is an adventure story that captures effectively the sense of freedom that children would like to experience as they are growing up. This aspect and the fact that the situations described in the book are familiar to our students should be exploited thoroughly.

- 1.1 Though the book was written nearly fifty years ago, and set in a period long before that, many of the scenes in it are similar to today's world, and these should be explored.
- 1.2 Though some of the incidents may seem exaggerated, the feelings that they talk about are certainly easy to appreciate.

2. The first chapter can be divided into two sections. The first describes the home situation of the narrator, whose name we find later is Upali. How does the writer suggest that Upali missed his mother? What are his feelings towards his stepmother? Though she is by no means the sort of wicked stepmother described in fairy tales, it is clear that he is affected by the fact that she is not his real mother. Give examples of the way in which this is shown.

- 2.1 What is the second section about? What connection do you see between Upali's home situation and the events that happen in the second section?

3. What sort of a character is Jinna? How does the writer suggest how important he is to Upali? Can this too be connected to what has been seen earlier of Upali's situation?

4. Describe what happened in the game of "Robbers" from the point of view of (a) the watchman's mother (b) one of the other boys.

- 4.1 Describe similar incidents from your own life.
- 4.2 Why do you suppose Upali and his friends are described as taking so much trouble to make their game seem real?

5. Describe the "Veddah Game" in chapter 2 from the point of view of Lalitha.

- 5.1 Why do the villagers criticise her so much, and why is she made to bathe at a lonely well?

6. Discuss the way in which the life of the village is described.

- 6.1 Why is so much importance given to gossip and to flirtations? Note that, immediately after the making fun and flirting, going to temple is described.
- 6.2 What is the situation now between young people of different sexes? Do you think it is difficult for them to be friends as people of the same sex are?

7. What sort of characters are Mr. and Mrs Dharmasingha?
 - 7.1 How do you suppose Upali will fit into their household?
8. Describe the account in chapter 3 of the way the precepts are taught.
 - 8.1 What message is the author trying to convey?
 - 8.2 Describe the incident of the frogs from the point of view of (a) Somalatha (b) Mrs Dharmasingha.
 - 8.3 How does the writer convey a great sense of freedom and of adventure in the account of how Upali went to sea?
 - 8.4 How would one of the fishermen have described the incident later to his own son? Describe what happened between the Dharmasinghas and Upali's father after Upali got back home.
9. In chapter 4 how does the writer describe the customs the Dharmasinghas follow at new year? What is his message? What is the significance of the Dharmasinghas' name?
 - 9.1 Comment on the significance of the other names in the story so far.
10. Write a character sketch of Piyasena.
 - 10.1 How would he write a character sketch of Upali?
 - 10.2 Do you think Mr Dharmasingha was a good teacher?
 - 10.3 Why are exams so important to teachers and to students?
11. Write a character sketch of Suranchiya.
 - 11.1 What makes him so attractive to the children?
 - 11.2 Describe the "Confidence Trick" in the words of Annie Perera.
12. What qualities in Upali come across in the description of the "Raid" and the description of how he and Jinna left their village?
 - 12.1 Why didn't any of the other boys flee?
 - 12.2 Why do you suppose the writer describes the owner of the trees as a former monk? What impression does his name create?
13. This chapter takes the two boys swiftly through a great many adventures. Discuss how the writer prepares us for them being almost completely on their own at the end of the chapter. How old do you think the boys are at the end of the chapter?
 - 13.1 Describe the two boys from Podi Gamarala's point of view.
 - 13.2 What does "author's emendation" mean, and what do you think it was amended from? What impression of Madol Doova does this chapter create? Would you have wanted to live

on it, or to visit it? Can you think of a similar experience you would like to have had?

14. Chapter 7 describes the hard work the boys went through to make a living on Madol Doova. How does the writer sustain our interest throughout this?

14.1 Divide what occurs in this chapter into the work the boys did towards their livelihood, and their other adventures. Describe one of these adventures in your own words.

15. What is the attitude of the boys now to their earlier life? Is this realistic?

15.1 What is their attitude to Podi Gamarala? Why does the author stress his remarks about "Sinfulness"? How do the boys respond to this?

15.2 Discuss the different attitudes of the two boys towards the cobra.

16. Does this chapter increase your understanding of Upali's character? How does it relate to what we read earlier?

16.1 Does the incident of the cobra alter your view of Jinna's character?

17. What adjective would you use to describe the mood created by the description of the fishing? Why does a detailed description of Upali's fishing trip follow on the incident of the cobra?

18. How would the lawyer from Galle and his wife have described the two boys? How would their children have done so? What does the account of their visit contribute to the story?

19. After this there is yet another incident that delays the journey to the other side of the island. Does this increase your desire to know what goes on there?

19.1 Discuss the way in which the writer holds our interest in the chapters describing life on Madol Doova.

20. What impression does the visit of the government officials create? Does the author suggest various ways in which injustices can occur?

20.1 What factors help Upali to overcome the problem?

21. Why is the discussion at the end of this chapter introduced? Are the children from Galle trying to "improve" Upali?

21.1 What view do you think the author has of this?

22. Chapter 9 begins with another discussion about the past, and another description of a snake. What do these add to your view of the characters of the two boys?

23 What happens when they get to the other side of the island? Describe the incident from Balappu's point of view.

24 What a character sketch of Ballapu's wife. Imagine a conversation between her and Upali if they met, and write it out in dialogue form.

24.1 What sort of character is Balappu? Discuss the way in which the uncertainty of the boys about him is brought out.

25. What does the episode of the skeleton contribute to this chapter? Discuss the way the author holds our interest while describing a wide variety of events under different circumstances.

26. Why do the boys decide to say nothing to Podi Gamarala? Why do you suppose the author presents a fairly long discussion about whether they should keep the matter a secret?

27. The title of the next chapter could refer both to what happens to Punchi Mahattaya, and to Upali's return to his home.

27.1 Put Punchi Mahattaya's story in your own words, incorporating what he says about the past, what the boys learnt later from the Galle lawyer, and what happens to him on the Island. Do you think the title is appropriate for his story?

27.2 Describe in detail using your own words Upali's visit home. Is the title appropriate for this account?

28. Put Jinna's attitude to Punchi Mahattaya, and to the way Upali reacts to him, in Jinna's words.

29. What happened with the blind woman? Was this different from what had happened before? Why did Punchi Mahattaya come to the island after that?

30. Describe in Upali's stepmother's words his return to his village. How does the character presented here relate to the one we had seen earlier in the book?

30.1 Describe the reactions of Upali's friends to his return. How does this relate to the earlier description of life in the village?

30.2 What is Upali's attitude to all that he had left behind? Has he changed a lot since boyhood, or is his character the same in important things?

31. What impression of the three characters Upali, Jinna and Punchi Mahattaya is created by the description of what happened after Upali's return to the island? Does Upali's "unaccustomed sadness" seem out of character?

31.1 Could the title of the last chapter refer to his return to "Madol Doova"? What does "prodigal" mean, and to what extent can Upali be described as prodigal?

32. Compare this book with regard to plot and characters and techniques with the other novel you have read.

33. Do you think the illustration on this cover gives an idea of what "Madol Doova" is about?

THE HOUND OF THE BASKERVILLES

1. The Hound of the Baskervilles is a story of mystery and adventure. It has a very gripping plot, and it is full of action. These aspects should be stressed, so as to involve students in it more closely. They should be encouraged to predict what might happen, and to analyse the characters and the events in the story.

2. This story is written in the first person, that is there is a narrator who also figures in the story. Write a character sketch of this person. What are we told, and what can we guess?

2.1 As the book progresses, add to the picture of the narrator that you have drawn.

3. The first chapter introduces Sherlock Holmes. He is shown at once to be a skilful detective, that is he can find things out from just a little information. How is this done in this chapter?

4. Write in your own words the story told in the manuscript that Dr Mortimer reads out in Chapter 2.

4.2 Draw a character sketch of Hugo Baskerville.

4.2 Do you agree with Sherlock Holmes' remarks on the story?

5. What connection do you see between the story of Hugo Baskerville and what we are told happened to Sir Charles? How does the last sentence of this chapter make a great difference to your answer?

5.1 Draw a character sketch of Sir Charles. Make a list of the adjectives you have used. How many of them would you apply to Dr Mortimer? How many to Dr Watson?

6. Note in point form the new factors brought to our attention in Chapter 3. How many of these do you think are relevant to finding out what caused Sir Charles' death?

6.1 What adjectives would you use to describe the moor as it has been presented in the book so far?

7. Explain the significance of the letter mentioned in Chapter 4.

7.1 Draw a character sketch of Sir Henry Baskerville as he is presented here. What has he in common with any of the other characters we have seen so far?

7.2 Why do you suppose one of Sir Henry's boots is missing?

7.3 Describe in your own words what happened after Sir Henry and Dr Mortimer had left Holmes. How does this add to the effect of the story?

8. What are the "threads" referred to in the title of Chapter 5?

- 8.1 Describe how each of these threads broke.
 - 8.2 Why do you suppose another of Sir Henry's boots is missing now?
 - 8.3 What can you add now to your sketch of Dr Watson? Do you think his presence at Baskerville Hall will be enough to protect Sir Henry? Why do you suppose Holmes sends him instead of going himself?
 - 8.4 Describe in your own words what the cabman told Holmes. What does his description of the character he drove add to the effect of the story? What is the impact of the man's last words to the cabman?
9. Describe in your own words the countryside that is depicted in Chapter 6. What impression is the writer trying to create, and how does he do this?
- 9.1 What image of the house does the chapter build up? What does the last paragraph contribute to the total effect created in this chapter?
10. After reading chapter 7 put in the form of a diagram or graph the various thoughts about the Barrymores that have been created up to this point. At which point do they display or do we feel the following - guilt, suspicion, sorrow, gratitude, deceit?
- 10.1 What impression does Mr Stapleton make on his first appearance? Write out a description of the moor in his words.
 - 10.2 How is Miss Stapleton important to the story at this stage? What do you think is the reason for her warning?
 - 10.3 How would you characterize her relationship to her brother?
11. Why do you think Chapter 8 is written in the form of a letter? What new factors are introduced here?
- 11.1 At this stage how do you suppose the following will turn out -
 - a.) Sir Henry's relationship with Miss Stapleton?
 - b.) Barrymore's midnight wanderings?
12. Describe in your own words what happens in Chapter 9.
- 12.1 Why do you think Stapleton was so angry?
 - 12.2 What explanation does this chapter provide for Barrymore's night wanderings? Describe in your own words the situation of Mrs Barrymore.
 - 12.3 What do Sir Henry and Dr. Watson do towards the end of the chapter? What unexpected facts do they come across?
13. What does Barrymore reveal in Chapter 10? Why does he do this?

- 13.1 Why is this chapter in the form of a diary?
- 13.2 What does Watson discover (in his entry of October 17th) on October 17th?
14. What does Dr Watson discover in the first part of Chapter 11?
 - 14.1 Write a character sketch of Laura Lyons as she appears here.
 - 14.2 Describe Dr Watson's meeting with Mr Frankland, and the impression he creates here. How does this contrast with the first introduction of him?
 - 14.3 What happens at the end of this chapter? How does the writer create and maintain suspense until the end?
15. What does Holmes tell Dr Watson in the first part of Chapter 12? How much of this comes as a surprise to us? What now seems quite obviously true, even though it might not have struck us previously?
 - 15.1 Describe (in your words) the death that follows in this chapter and how Holmes and Watson react to it.
 - 15.2 How does Stapleton react when Holmes and Watson meet him, and when he discovers who has died?
 - 15.3 Compare your impression of him now with what you had before.
16. What does "Fixing the nets" mean in Chapter 13? How much of what Holmes is planning does he reveal to the others?
 - 16.1 What does the picture of Hugo Baskerville suggest to us?
 - 16.2 What does Laura Lyons reveal in this chapter? Compare your impression of her now with what you had before.
17. What more do we discover of Sherlock Holmes' character in chapter 14?
 - 17.1 Describe the events of that night in your own words, until the point when Holmes and Watson left Sir Henry on the rock.
 - 17.2 What did they find at Merripit House? What impression of Mrs Stapleton do you have now, and how does it compare with what you had before?
 - 17.3 What was discovered on the following morning? Describe the part played through the story by the Mire.
18. What does the last chapter reveal about Stapleton's motives for his crimes, and his methods? What part did the two women play in his plans?
 - 18.1 What other events that were previously unexplained does this chapter clear up? Are there any questions that still remain unanswered?

19. Which of the characters in this novel do you like most? Why?

19.1 Which one do you admire most? Why?

20. Compare this story with other mysteries you have read. Which do you find more interesting?

20.1 How does this book compare with the other novel you have studied, with regard to (a) plot (b) characters?

SWAMI AND FRIENDS

1. There is an easy novel to focus on, chapter by chapter. Many of the incidents that occur in it will sound familiar to schoolboys, and those that are more unusual arise quite easily from an accessible narrative. It may not however appeal to girls for, though some of the relationships described can apply to girls as well, the actual subject matter is often too specific. At the age that is described in the book, girls and boys do not share so many interests as to make the book appeal to girls; and at the age at which they are studying, they are unlikely to appreciate the power of description of things not immediately relating to their own experiences.

2. In reading the book, it may be useful to pick a theme for each chapter. Before going through each chapter, ask the students to discuss the theme, and perhaps write down the sort of thing they feel the chapter should describe. Then they can read the chapter at home, noting similarities and differences.

- 2.1 In discussion in class afterwards, dwell more on the differences. What special aspects are brought out by the differences? How do these help to create the atmosphere of the town in which Swami lives?
- 2.2 The following themes and particular areas of interest can be explored in each chapter. Remember however that there are others, and these are only suggestions. Some chapters develop previous themes in a more forceful way and this too should be examined.
 - 1.) School-teachers and friends
 - 2.) Making new friends
 - 3.) Feelings for family and for friends
 - 4.) Problems of having different sorts of friends
 - 5.) Same as in 3) and 4)
 - 6.) Bringing people together
 - 7.) Changes in the family
 - 8.) Examinations
 - 9.) The holidays
 - 10.) Unfamiliar associations (getting to know different sorts of personalities)
 - 11.) Feelings for family in terms of (10)
 - 12.) Politics and crowd reactions
 - 13.) Attractions of a new game
 - 14.) Conflicting claims
 - 15.) Same as (13) and (14)
 - 16.) Parental responses
 - 17.) Despair
 - 18.) Anti-climax
 - 19.) Conflicting emotions

3. Many of these themes relate to experiences most students would have had. More attention may have to be paid to those that are less familiar, but note that there is only one which needs further background knowledge. This is chapter 12.

3.1 The first chapter on the other hand does not require much knowledge of the history of the Colonial period; students only need to be sensitive to the fact that the teacher is using his position to enforce a particular dogma or theory on his students. This can grow from the text. In the same way, after students have been given the basic information that this was the period when India was being governed by the British and there was a move for independence, they can work out for themselves the effects of this political background. It may be interesting to ask them to connect this with what they found in reading Nehru's letter.

3.2 The chief interest of the chapter lies in its account of the way in which individuals react at moments of high tension, and it is the description of these human qualities that should come first and foremost. The way in which the political background forms part of the story is something students should note in the course of reading, rather than being told that that is the main thrust of the book.

3.3 Similarly, though the attractions of cricket may seem ironic, and an aspect of the colonial heritage, what is more important is the great enthusiasm of the boys. It is that, and the way this affects their other duties, loyalties and relationships, that should be explored closely.

4. The chapters that deal with comparatively dark experiences may need more detailed treatment than the rest. The humorous way in which Swami experiences a very different sort of world from his own in Chapter 10 should be discussed, and similar experiences plus later reactions to them can be considered.

4.1 As students are considerably older than the characters described, they should be encouraged to discuss their first realisations of the different aspects of society.

4.2 Similarly the experiences in chapter 17 should be related to more familiar ones. The difference between the lessons learned here and in chapter 10 should be considered and compared.

5. The manner in which Narayan shows the adverse impact of feelings too, for instance in chapters 4, 5 and 19, should be explored and contrasted with the more practical difficulties described.

5.1 Which do students find more familiar, which more interesting?

6. At intervals in the course of reading the book students should be asked to draw character sketches of different people who are described.

6.1 Which ones develop as the book progresses?

6.2 Which ones do we learn more about, and appreciate more or less as we find out how they behave in different situations?

7. After the novel has been finished, students should go back and consider which chapters are merely episodic, that is describe single incidents, and which contribute to the building up of the story. They can be asked which sections make the strongest impressions on them, and why.

8. They should also be encouraged to compare the characters and what they have learnt from the story, with these features in the other novel they study.

8.1 Perhaps they can make a distinction between the characters and the way in which the author describes them, or manages to bring them alive.

THE MILL ON THE FLOSS

1. This is a particularly satisfying novel to teach, but one that needs great care. Because it is so famous, we are tempted to spend a lot of time talking about the author, her contribution to literature and the autobiographical aspects of the work. This is unnecessary and will take away from the impact of the novel, its powerful characterisation and its exploration of ideas that are most important to readers of that age.

2. The novel is divided into six sections. The first five deal with a distinct subject which is explored thoroughly and the last section is a sort of epilogue, that is it tells us what happens after the main action has taken place.

2.1 Since the story itself is so unusual it may be difficult to make comparisons with the students' daily lives, but nevertheless there are several episodes that can be related to ordinary experience. When we divide the story up therefore, we should look for sections that both tell us more about the plot and contain what is familiar to the students.

3. The first section deals with childhood in familiar surroundings.

3.1 The first two chapters however are largely concerned with decisions made by adults.

3.2 It may be interesting to begin with the third chapter which has an account of a child's reactions to the arrival of someone who has been long awaited. Maggie is overjoyed at Tom's homecoming but her joy is short-lived. Luke tells her that Tom's precious pets are dead through her neglecting to feed them. Similar experiences among the students can be discussed, and even described in writing.

3.3 After the chapter has been read at home, similarities and differences can be pointed out. The description of differences can be explored to show the different aspects of the society with which the book deals.

4. One very important theme of the story is the different way in which boys and girls are treated. There are different expectations of them and differences in what they are allowed to do. Comparisons with real life situations should be encouraged, and also discussions as to students' responses to these facts.

4.1 It would be interesting to note how Maggie and Lucy, who are very different from each other, deal with each of these situations.

4.2 After this we can go back to the first two chapters and see what they show about both the parents' and children's attitudes and expectations. These can be discussed in general

- and in relation to the expectations of the students and their own parents.
- 4.3 Again, chapter four can be discussed in terms of the responses students and their families make to relations.
 - 4.4 What features seem familiar here? Do these emphasise the fact that human nature is basically the same, irrespective of time and place?
5. The first two chapters reveal a great deal about Maggie's character. Similar emotional responses in childhood should be talked about, and also students' present feelings about these childhood incidents.
- 5.1 The portrait of Maggie that begins to be seen should be discussed at length. How different is she from most average girls? In what ways is she very similar?
 - 5.2 Students can now be invited to predict how she might respond to the different situations she finds herself in.
6. The second section deals with Tom's experiences in school. Its theme can be characterised as the process of growing up, and the way in which brother and sister move into different ways of thinking and feeling should be explored, together with what they have in common.
- 6.1 The different ways in which they react to Philip can be talked about. That in particular can give rise to a discussion about how we respond to new people we meet who are different from ourselves. Maggie's and Tom's reactions to Philip show how they each deal with their feelings and loyalties. Tom's attitude is coloured by the fact that Philip's father is considered an enemy of his family. Maggie's response is governed by her emotions.
7. The third chapter describes a big change but, before the shocking news is delivered, the way in which the children are shown to have grown up should be considered.
- 7.1 Students should be encouraged to discuss and write about changes in their own attitudes which seem to them to mark the shift from childhood into adolescence and adulthood. Particularly forceful experiences, such as Tom and Maggie undergo, should be dealt with if one feels the class can handle them.
8. The third section deals with the catastrophe at home. The different ways in which the parents and the children react to this should be gone into in detail.
- 8.1 Is it unfair by children that they suffer the consequences of decisions made entirely by adults? Here we see Tom and Maggie, and indeed their mother, suffering because of

a decision to carry on with a lawsuit taken singly by Mr. Tulliver. What part does maturity play in dealing with such a situation?

- 8.2 Students should be asked first to describe and then to analyse the different responses and in this way develop their own powers of discrimination. Imagining similar situations that are more familiar should be encouraged.

9. The fourth section puts Maggie back in a central position, and the account of her reactions to Philip should be studied in some detail. Students can be asked to assess the different claims Philip makes on her because of the different obligations he himself has. How would they themselves have responded? How should one respond?

- 9.1 Tom's reactions to this relationship should also be assessed carefully, bearing in mind his own obligations too.

10. The other subject in this section is Tom's triumph and how his father responds to this. What is each character motivated by in this situation? What do Mr. Tulliver's reactions reveal of his nature?

- 10.1 The result of such emotional responses should be considered, and this may be the place to go more thoroughly into Mr. Tulliver's whole attitude towards Wakem, and his weakness for going to law at the slightest provocation.

- 10.2 Here students may be invited to describe people they know with similar attitudes from their own experience, and also to compare attitudes with, for instance, those shown in "The Proposal". What does the title of this section refer to?

11. The next section forms the climax of the book, and should be read through very carefully, chapter by chapter. Students should be asked to evaluate the characters of the four people involved in this romantic quadruplet - Maggie, Lucy, Stephen and Philip - and to predict how they will respond to changing circumstances.

- 11.1 Which of these characters do we feel more sorry for and why? What else do we think or feel?

12. At this point students should be encouraged to discuss what might have been proper and what not so in similar circumstances. Does the strength of a person's own love justify hurting those he or she is fond of or those who have been good to him or her?

- 12.1 This would be the place to introduce ideas from outside the text by making comparisons between Victorian and modern values, standards and conventions. But this should be done very briefly and without any great emphasis on the historical background. What is important rather is the individual responses to a situation that was shocking by the standards of the time. Therefore, instead of concentrating

on Victorian characters, students should think of modern day equivalents and how people of today would react.

13., How does George Eliot, through her previous descriptions of these characters, make it easier for us to believe them capable of doing what they do at this stage? In other words, how well do we know the characters by now?

13.1 This analysis should be carried through to the last section too, and to its accounts of the varying reactions Maggie had to face.

14. At every point what would have happened if different decisions had been taken should also be considered. Would the story have been less interesting if Maggie had not agreed to go in the boat with Stephen?

14.1 How suitable is the ending? Does each character deserve his or her fate? Think of alternate way in which the story might have ended.

15. Apart from assessing the different characters, the different atmospheres of the various places described must be appreciated. Accounts of the countryside, small households, a provincial town, a much grander house, should all be compared and the descriptive words that are used examined.

15.1 Students should be encouraged to find similar words and phrases to describe their own surroundings and places they have visited.

16. The way in which Maggie in particular responds to particular scenes should also be considered. Does this add to our appreciation or understanding of her character? Does the fact that she is so unusual and individualistic make it less easy for us to understand and relate to her?

16.1 We can compare Maggie with all the other characters. What does this tell us about her? About the others?

17. Do the different ways in which Maggie and Tom respond to people match the early descriptions of them? Have they changed a lot by now? What qualities are still the same? Do these qualities help to explain them and their behaviour?

18. The novel evokes powerful feelings in us. There are bound to be different reactions from different students and teachers can make use of these responses to encourage them to write more as well as to analyse character.

18.1 Moral issues may be discussed although one should be careful about enforcing hard and fast rules of behaviour.

QUESTIONS AND ACTIVITIES

(Poetry)

- 1) Group the set poems according to various themes, eg. loneliness, death, victory, humour etc. Give reasons for your grouping.
- 2) Look at "Old Poem" by Arthur Waley. Pick out the verbs and say what tense each verb is in. What effect is achieved by this varying of tenses?
- 3) What do you think Hardy is saying about war in "The Man He Killed"?
- 4) The Poison Tree becomes a strong force of destruction. How and why does this happen in Blake's poem?
- 5) The ghost cannot outwit Colonel Fazackerly. Why is this so?
- 6) Whose actions does King Francis say were "rightly done" in "The Glove and the Lions"? Do you agree with him? Give reasons for your answer.
- 7) Do you think "life is always better than death"? Is this the case for the bull in "Plead Mercy"?
- 8) There are certain lines which are repeated in "The Snare". What effect does this have? What do you feel at the end of the poem?
- 9) "Sea Morning" describes a scene familiar to most of us. Can you paraphrase these descriptions? What ideas does the poet try to convey in the last four lines?
- 10) Do you find "The Microbe" amusing? Give reasons for your answer.
- 11) Do you find the Lazy One's statement "I don't want to change my planet" convincing? Give reasons for your answer.
- 12) "The Snare" is about a helpless rabbit caught in a trap. Read the poem and write out a story of your own about a trap laid for a person.
- 13) Try to work out a life-history for Eleanor Rigby and Father McKenzie. How have they become so isolated?
- 14) Write out the story of "Lord Randal" as if you were his "true love".
- 15) Pick out the verbs in "Island Spell". Can you substitute words for each of them? Do the words you put in alter the meaning in any way?
- 16) Describe briefly a real battle in which Colonel Fazackerly might have taken part.

- 17) Write a story of how anger between two people ended in tragedy, basing your story on the theme of "The Poison Tree".
- 18) Draw pictures to illustrate your ideas of the Microbe, Macavity and the bull in "Plead Mercy".
- 19) Dramatise various encounters from the poems and improvise incidents based on their themes.

(Drama)

- 1) Who are the characters you dislike most in "The Dear Departed"? Why don't you like these people?
- 2) Write out the story of "The Dear Departed" from Victoria's point of view.
- 3) Name two of the funniest incidents in "The Dear Departed" or in "The Proposal." What do these incidents show you about the bad side of people's natures?
- 4) How do Lomov's imaginary illnesses come in useful whenever he is in a tight corner?
- 5) Why do you think Lomov and Natalya have remained unmarried for so long? Give reasons from the evidence in the play.
- 6) What sort of relationship do Choobukov and Lomov have? Is Choobukov happy to give Natalya in marriage to Lomov?
- 7) Do you think Abel Merryweather is justified in leaving both his daughters and moving out on his own?
- 8) Both "The Proposal" and "The Dear Departed" show up basic human weaknesses. After discussing these, write out or dramatise incidents from our daily lives which illustrate these qualities.

(Prose)

- 1) Point out the differences between Mathilde and her husband.
- 2) Write the story of "The Necklace" as if you were Mme. Forestier.
- 3) What criticisms of society are made in "The Thakur's Well"?
- 4) Chief Seattle is powerless to save his land for his people but he makes a powerful appeal to those who are going to take it over. What points does he stress?
- 5) What points in Nehru's letter to his daughter would be of interest to a future political leader?
- 6) Describe the problems Marie Curie has to face because of the demands made on her as a scientist, patriot and mother.

GCE (O/L) EXAMINATION

ENGLISH LITERATURE

Time - 3 hours

PROTOTYPE EXAMINATION PAPER

Answer question 1 and four others,

1. Read the following extracts and answer the questions given below each.

a. "That over there is your house,
All covered over with trees and bushes".

- i. From which poem are these lines taken?
- ii. Who says them and to whom?
- iii. Why is the house in that state?

b. "By Heavens!" said Francis, "rightly done!" and he rose from
where he sat
"No love," quoth he, "but vanity, sets love a task like that."

- i. What is the "task" referred to?
To whom was the task given?
- ii. Who was Francis?
- iii. What was "rightly done"?

c. "Yes, I've had some hard times since I saw you last; and
many sorrows..... and all on your account."

- i. Who says this and to whom?
- ii. Where do they meet?
- iii. How true is this statement in relation to the whole story?

d. "Ah, begad! Melia and Henry, what the devil did you mean
by shifting my bureau out of my bedroom? D'you hear me?
Henry! Melia!"

- i. Who says this and from where are these lines taken?
- ii. Why does he repeat the names "Henry" and "Melia"?
- iii. Why was the bureau shifted?

6x4=24 marks

2. Say why you like any one of the following poems. What are the feelings expressed in them?

The Snare

Stopping by woods on a snowy evening

The Lonely Scarecrow

or

Colonel Fazackerley is not purely a figure of fun. Do you agree? Give reasons to support your answer. 19 marks

3. Amidst all the laughter raised by "The Dear Departed", certain weaknesses of human nature are exposed. Write a few lines about three of these weaknesses.

or

There are certain features in Russian society as shown in "The Proposal" which are still found today. Write about three of them.

19 marks

4. What do you learn about the character of Madame Curie from the extract "Madam Curie at the outbreak of War"?

or

What kind of person is the Thakur? Do you like him? Give reasons.

19 marks

5. Compare and contrast the characters of Tom and Maggie in "The Mill on the Floss".

or

Would you agree that the relationships and incidents in "Madol Doova" belong to a bygone age, or are they relevant today?

or

What picture of the child in society do you get when you read Charles Dickens' "Oliver Twist"?

or

Describe how mystery and fear are built up in "The Hound of the Baskervilles".

or

In "Swami and Friends" the fears and joys of a child are portrayed with sincerity. Do you agree? Give reasons.

19 marks.

GLOSSARY FOR POEMS

The Snare

- snare - a trap
- aid - help
- wrinkling - creasing, lining

The Lonely Scarecrow

- broom shank - the pole or stick of a broom
- stave - stick
- ragged - torn
- disgrace - a shame

Sea Morning

- reaches - the long, continuous extent of the sea
- mangrove - a tree found in sandy areas
- swamps - muddy areas
- gulls - sea gulls
- dunes - little hills
- dawn - early morning
- stumble - walk unsteadily
- yard - piece of ground by a house
- horizon - line at which earth and sky appear to meet

Island Spell

- enchantment - magic
- spell - words used as a charm
- tug - pull
- heart-strings - the centre of feeling
- dazed - bewildered, confused
- starry - filled with stars
- dusks - periods of darkness just before nightfall
- lain - rested
- fragile - easily broken
- murmur - a soft continuous sound like a whisper

Colonel Fazackerley

- castle - very big house, usually the home of a king
- declare - tell, inform
- spectre - ghost
- furious - very angry

flare
conceive
Fancy Dress Ball

dread
withering
monocle
phosphorous
pane
trickles
merriment
house-warming party

give us a turn
proceeded
rattled, clattered
mumbles and groans
encore
vanished
in vain
define
dine

- bright light
- think of
- a dance to which people come in costume
- feared
- causing to dry up
- single eye-glass
- shining in the dark
- panel in a window
- little drops flowing down
- laughter
- a party given when one newly occupies a house
- give us a performance
- went on
- made loud sharp noises
- moaning noises
- once more (French)
- disappeared
- without any use
- make out
- have dinner

The Microbe

microbe
sanguine
microscope

jointed
curious
tufted
composed
tender
assure

- tiny living being
- hopeful, healthy
- instrument that makes very tiny objects look bigger
- made up of parts
- peculiar
- topped with bunches of hair
- made up of
- young and soft
- make one feel sure of something

The Glove and the Lions

hearty
gallant
valour
wallowing
stifled
thunderous
smother
wondrous
occasion
divine

- good spirited
- showy, stately
- courage
- rolling about
- subdued, cut off
- filled with loud noises
- cloud of dust
- wonderful
- event
- god-like

regained
vanity

- got back
- false pride

Lord Randal

ye
weary
fain
wald
eels
broo
bloodhounds

- you
- tired
- would be glad to (Old English)
- would
- long fish
- brew, stew
- hunting dogs

Stopping by Woods

queer
harness

- funny, peculiar
- structure which ties a horse to its cart
- soft

downy

The Poison Tree

wrath
foe
deceitful
veiled

- anger
- enemy
- cheating
- covered

Eleanor Rigby

sermon

- religious talk, usually with a moral lesson

darning

- sewing up a tear

Blowing in the Wind

cannon-balls

- balls of gun powder shot from a large gun called a cannon

banned

- forbidden

exist

- continue to be

Nobody

dreary
public
livelong
admiring
bog

- dull
- in the open
- all the time
- looking up to
- muddy area

Macavity

defy
bafflement
despair

- act against
- confusion
- hopelessness

gravity	- force which attract bodies to the centre of the earth
levitation	- the power to float in air
fakir	- Hindu religious man, sometimes having strange powers
basement	- the part of a building which is below ground level
domed	- with a semicircular covering
fiend	- devil, monster
feline	- catlike
depravity	- corruption
larder	- place where food stuffs are stored
rifled	- stolen
stifled	- smothered, killed
greenhouse	- a warm place where plants are grown, especially in cold countries
trellis	- a light structure of bars, nailed together where they cross, for plants to grow on
investigate	- find out
engaged	- occupied in
deceitfulness	- cheating, lying
suavity	- politeness which is meant as a cover
alibi	- excuse

Plead Mercy

yoked	- tied to
straining	- pulling hard
protrude	- stick out
taut	- stretched tightly across
quivers	- trembles
plead	- beg
mercy	- forgiveness
slavers	- trickles out of
travails	- labours, works hard

A Negro Woman

marigold	- a kind of flower
bulk	- the greater part
waddle	- walk like a duck
ambassador	- representative
announces	- makes known

Old Poem

- | | |
|-----------|--------------------------------|
| fourscore | - eighty (a score is twenty) |
| pheasants | - a kind of bird |
| mallows | - wild plants with hairy stems |
| porridge | - a kind of breakfast cereal |

The Lazy One

- | | |
|-------------|---|
| voyaging | - travelling |
| violate | - go against, harm |
| drug-stores | - pharmacies, grocery-stores |
| cordilleras | - mountain ridges |
| topaz | - a precious stone |
| poppy | - a red flower from which opium is got |
| planet | - a heavenly body (the earth is a planet) |

The Man He Killed

- | | |
|-----------|--|
| ancient | - very old |
| nipperkin | - a small quantity of an alcoholic drink |
| infantry | - foot soldiers |
| foe | - enemy |
| 'list | - (enlist) join the army |
| quaint | - unusual |
| curious | - strange |

Bells for John Whiteside's Daughter

- | | |
|-------------|----------------------------|
| astonishes | - surprises |
| bruted | - shouted out |
| orchard | - a garden of fruit trees |
| harried | - worried |
| scuttle | - hurry along |
| sternly | - severely |
| vexed | - deeply annoyed |
| brown study | - a thoughtful, quiet pose |
| primly | - formally, prudishly |
| propped | - held up |

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- | | | |
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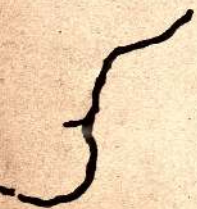
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