THE UMBRELLA MAN

by ROALD DAHL

1 - 2 - 3 Open-ended.

4 a F  
b T  
c F  
d T  
e T  
f F  
5 Open-ended.

6 a The umbrella man asked for a pound to get back home in a taxi.  
b He said he had forgotten his wallet.

7 a 2 b 3 c 2 d 1

<table>
<thead>
<tr>
<th>Physical details</th>
<th>MAN</th>
<th>MOTHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>small, quite old</td>
<td></td>
<td>34 years old</td>
</tr>
<tr>
<td>70 or more</td>
<td></td>
<td>ordinary clothes</td>
</tr>
<tr>
<td>fine white moustache</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bushy, white eyebrows</td>
<td></td>
<td></td>
</tr>
<tr>
<td>wrinkly, pink face</td>
<td></td>
<td></td>
</tr>
<tr>
<td>well-dressed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>beautiful shoes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Psychological details</th>
<th>MAN</th>
<th>MOTHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>nice, polite</td>
<td></td>
<td>very cool and distant</td>
</tr>
<tr>
<td>well-spoken</td>
<td></td>
<td>suspicious</td>
</tr>
<tr>
<td>didn't bat an eyelid</td>
<td></td>
<td>staring down</td>
</tr>
<tr>
<td>gentle smile</td>
<td></td>
<td>frostynosed stare</td>
</tr>
<tr>
<td>sweet</td>
<td></td>
<td>sharpness</td>
</tr>
<tr>
<td></td>
<td></td>
<td>beastly</td>
</tr>
<tr>
<td></td>
<td></td>
<td>stemly</td>
</tr>
</tbody>
</table>

The girl narrator sympathizes most with the man.

9 The first saying suggests that one shouldn't rely on appearances; the second saying, just because of its implication – people who wear good quality shoes can be trusted – clearly contradicts the first one.
10 Suggested answers:

<table>
<thead>
<tr>
<th>GIRL</th>
<th>generous, sensitive, witty, polite</th>
</tr>
</thead>
<tbody>
<tr>
<td>HER MOTHER</td>
<td>unfriendly, critical, short-tempered, prejudiced</td>
</tr>
<tr>
<td>THE MAN</td>
<td>well-mannered, eccentric, snobbish, pompous, persistent</td>
</tr>
</tbody>
</table>

11 Any sentence/phrase/word which fits into the outline grammatically and logically is acceptable.

Suggested answer:
A mother had taken her *twelve-year-old daughter to the dentist's*. Once out in the street it *started to rain* hard. They didn't have an *umbrella with them* so the girl's mother suggested they should get a taxi back home. Just then a man *approached them*. He asked for *a small favour*; as he *had forgotten his wallet* and he had no money on him he would be glad to exchange his *silk umbrella for a pound* for *his taxi-fare*.

12 Open-ended.

13 a She considers him a “real” gentleman, a wealthy person.
   b She says that otherwise he wouldn’t have had a silk umbrella.

14 Open-ended.

15 Open-ended.

16

**MAN'S ACTIONS**

- He crosses the street...
- reaches the other side ...
- walking very fast

**WOMAN'S REACTIONS**

- She stands still and stiff
- She is stony-faced and wants to find out more

- She now considers him a barefaced liar, a crook

- She is astonished

17 a F (They stayed outside)
   b F (It rained hard)
   c F (It was crowded but people were smoking)
   d F (He had a treble whisky and drank it quickly)
   e T
   f F (He took it in a very casual way so as not to get noticed)
   g F (They could understand perfectly well what he was doing)
   h T

18 (See answers in 10)

19 Introduction: 1-17
   Climax: 156-7
   Conclusion: 196-220
By comparing the opening with the ending we can see that the initial situation is re-established: the story ends with the man stopping a passer-by to offer him his umbrella. The structure of the story is circular.

20 Main events:
- A girl and her mother are out in the rain, waiting for a taxi.
- A man approaches them and offers them his umbrella in exchange for a pound.
- The woman is suspicious at first, but in the end accepts.
- After having concluded the “bargain”, mother and daughter see the man crossing the street in a terrific hurry.
- They follow him and see him going into a pub where he buys a whisky with the pound they had given him.
- They also see that before leaving the pub the man takes one of the many wet umbrellas by the entrance.
- Once in the street, he stops another passer-by to exchange his umbrella for another pound.

Events are told in chronological order. The girl narrator discloses the facts in the order they took place. By reconstructing the events as they occurred without anticipating anything about the ending, she makes the reader experience the same surprise she and her mother experienced.

21 a Verbs are dynamic.
- The similes strengthen the notion of dynamism and movement.
- The lay-out also seems to stress the notion of movement requiring the reader to shift quickly from one line to the next.
- The man’s movements (turning right, left etc.) are emphasized by making them stand in separate lines. Each piece of information is thus more forcibly communicated and the reader is more actively involved in the scene, visualizing it more easily.

22 Examples of informal style that are present in the story. (Some examples from the text are given in brackets).
- short sentences
- active voice
- imperative mood
- contracted forms
- colloquial words (“scrape”, “rotten”, “terrific”, “crook”)
- emphatic inversions (“off he went”, “out he came”)
- phrasal verbs

23 a The man. Most of his speech is affected and pompous (see esp. “summon a taxi”, “keep the rain off your shoulders”).
- The girl narrator uses rather accomplished language (see for ex. “golden glow of pleasure” or “transaction”), a language that one could hardly expect from a twelve-year-old girl.

24 a Suggested answer: co-protagonist and commentator.
- Open-ended.
  An evident disadvantage in a first-person account is that the viewpoint is limited and one-sided.

25 Open-ended.
THE LANDLADY

by ROALD DAHL

1 Open-ended.

2 SETTING

<table>
<thead>
<tr>
<th>Place</th>
<th>Bath</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time of the day</td>
<td>9 o'clock in the evening</td>
</tr>
<tr>
<td>Weather</td>
<td>clear starry sky, deadly cold air, windy</td>
</tr>
</tbody>
</table>

3 a DESCRIPTION OF THE STREET

- no shops, tall, identical houses with porches and pillars once very swanky, now the paint was peeling from the woodwork, white façades cracked and blotchy from neglect

b Staying at a boarding-house is a new experience for him and, moreover, a pub had more attractions.

c Open-ended.

4 Open-ended.

5 The effect the notice had on him

He is almost spell-bound, forced to stay, to ring the bell and enter the house. 

"... his eye was caught and held in the most peculiar manner..."; "Each word was like a large black eye... holding him, compelling him, forcing him to stay"; "Billy found himself automatically starting forward into the house."

6 Open-ended.

7 Yes, Billy's first impressions are confirmed. In fact he considers the landlady a little crazy but harmless. As for the place the notion of comfort is still elaborated (ll. 133-6, 162-4)

c Open-ended.

8 Factual inaccuracies are in sentences: a, b, d, g. Here follow the correct answers (of course any equivalent answer is to be accepted).

a The landlady says that the two boys weren't famous.
b The two names Billy reads in the guest-book sound somewhat familiar to him.
d Billy thinks that the two names are in some way related to each other.
g Billy notices that the last entry in the guest-book dates back to two years before.

9 a 3 b 1 c 6 d 5 e 7 f 2 g 4

10 ll. 206-7: "It's Weaver", Billy said. "W-e-a-v-e-r".

ll. 209-11: "You know something?" ...

ll. 212-8: "Well, you see - both of these names... appear to be sort of connected together..."

The short replies from the landlady reveal a pretended interest or a lack of interest in what Billy says, a deliberate casual attitude and also her attempt to move on to other matters.
"gentle blue eyes"
"She seemed terribly nice. She looked exactly like the mother of one's best school-friend ..."
"She was not only harmless - there was no question about that - but she was also quite obviously a kind and generous soul"

b Open-ended.

"... sailing into the room with a large silver tea-tray in her hands. She was holding it well out in front of her, and rather high up, as though the tray were a pair of reins on a frisky horse"
"quickly moving hands"

b intensifiers: fantastically, terribly, wonderfully, extraordinarily

These adverbs emphasize the adjectives they accompany.

19 The climax corresponds to the ending (ll. 292-318)

b Open-ended.

20 Open-ended.

21 Open-ended.

22 Everyday, conventional language.

Both Billy and the landlady are polite. As the story proceeds the woman's language becomes more confidential, intimate, complimentary: she is also trapping him with words!
Billy's language is also colloquial and occasionally slangy.
All details connected with unpleasantness, untidiness, dirtiness: unwashed hair, blackheads on his cheekbones, dirty hands, even his top Polo mint was dirty.

Suggested answers: proud, cynical, tidy, dignified, lonely, practical/down-to-earth, disillusioned, frustrated

Open-ended.

The flashback provides details about her husband’s death, his mental state. Students should notice that the woman’s account of her husband’s death is rather objective: she indulges in details connected to the fact itself more than in expressing her own emotions. Her “he was nothing if not thorough” suggests a somewhat unsympathetic attitude to the man.

Students might suggest that the likely sender/receiver of the letter is the woman herself (see: “she waited until she was outside before she took the letter from the bag” and “He paused at her single letter”).

Verbs (spun, humping, squirming, bulging) are intransitive, dynamic. The bog bears black-brown incisions resembling scars. The overall impression is one of alienation: the journey is uneven, difficult, and also the woman’s perception of her surroundings suggests harshness, lack of sympathy. The woman’s journey may stand for her difficult life.

Busy, merry atmosphere (tinsel, decorations, music, carols, presents …). The geese, which fill the air with their squawking, are figuratively associated to a “dance-hall full of people laughing and enjoying themselves”. The woman’s perception of the lively atmosphere around and about her is almost unemotional. She simply records what she sees and hears, experiences she does not share. The village seems to act as a foil to the woman’s loneliness.

The language is realistic (see the description of the car interiors, the presentation of the bird-watcher whose beard resembled the teats of a goat, the road, the peat bog, the details about the Polo mints, the shop with its decorations and songs, details about the man’s death, and the dialogue itself.)

Circular structure as both in the opening and in the ending the woman waits for a lift.

Apart from the last one, the others are all possible.

Open-ended.

Open-ended.

Open-ended.

by Bernard MacLaverty

1 - 2 Open-ended.

3 Where: country setting (hill …)
When: December/Christmas time
Two characters: A woman and a birdwatcher

<table>
<thead>
<tr>
<th>CHARACTERS</th>
<th>APPEARANCE</th>
<th>ACTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woman</td>
<td>outdoor clothes; stiff-legged</td>
<td>writes an old Christmas card; waits for the bird-watcher’s Land Rover and when she sees it she dashes out, runs down the lane on to the road; climbs up to sit in the car</td>
</tr>
<tr>
<td>Man</td>
<td>green khaki jacket; cord trousers; mountain boots; long, unwashed hair; beard resembling the teats of a goat</td>
<td>gives the woman a lift</td>
</tr>
</tbody>
</table>

Open-ended (students might point out the woman’s isolation, her repetitive life, her efforts to disguise the fact she is deliberately waiting for a lift …).

5 a F (He says that he has never had so many.)
   b T
   c F (She says “City born and bred”.)
   d F (He drowned himself in the loch.)
   e F (He was a shepherd and the family driver.)
   f T
   g T
   h F (She decides not to visit Mary as she didn’t have much to say and, besides, Mary was shy.)

6 Open-ended.
Suggested answers: resentful, detached, imitated
Open-ended.
Possible suggestions are:

- his habit of allowing other people to pay for him
- his isolation/lack of interest in social relationships
- his attempt to pass unnoticed and conceal his real aims
  (His diving and possibly plunging into water - which requires shutting
  one's senses off may hint at the unfulfilled, disconnected life Mr
  Chalfont leads as if only the survival instinct counted.)
- his effort to appear distinguished and smart
- his great concern and big efforts to disguise his job/uneasiness.

Open-ended.

a T (The woman had in fact made money)
b F (The Jubilee helped the woman to increase her income, not Mr
  Chalfont's!)
c F (The tourist bureau she opened was in fact a way of getting more
  "clients").

Open-ended.

The woman's jubilee:
ll. 135

Mr Chalfont's jubilee:
ll. 147-8

While the woman's jubilee is a synonym of cheerfulness and wealth, Mr
Chalfont's is a synonym of inadequacy, failure.

Suggested answers:

He wilted; he felt old; touch of
neuritis; rheumatism; withered
sense of good taste; out of place
She bloomed; confidence; health;
she was carnival; plebeian
spontaneity; she had missed nothing

Suggested answer:
The woman has a devastating effect on Mr Chalfont because she forces him
to face reality with a directness he is not accustomed to. She acts as a mirror
to his flaws, a sort of magnifying glass through which he sees the dreariness
and hypocrisy of his life.
Possible division:
1: 1-50; 2: 51-75; 3: 76-144; 4: 145-196

Here follows a possible summary for each section. An alternative procedure is to give students the beginning of each summary section.

BEGINNING OF THE STORY II. 1-50
After a week indoors during the Jubilee celebrations, Mr Chalfont gets ready to go out to his usual restaurant. Because of his profession this place is a sort of “hunting ground” for him.

EVENT II. 51-75
When he enters the place he can see that his seat has been taken by an ordinary woman in a mink coat. The woman winks at him.

FURTHER DEVELOPMENT II. 76-144
Mr Chalfont is afraid of being discovered and hurries over to her to prevent her from winking again thus giving his game away. He pretends to know her and they start talking, but Mr Chalfont fails to see what the woman is and is astonished when he is explicitly told.

END II. 145-196
The woman's condescending manners humiliate him more and more. She offers him money in exchange for his "services", making clear she has perfectly understood his "game".

Suggested answer: spiral
Students should see how the situation established in the opening is then resumed (and modified) as the language itself seems to suggest (see Act. 16).

Open-ended.
All possibilities - apart from the second one - could be chosen.

All answers are possible.

Alternatives 1, 5. In “Jubilee” we have a combination of techniques. The narrator adopts Mr Chalfont's viewpoint having access to his feelings and thoughts, but in the speech mode characters are also revealed in interaction. Often, however, dialogues only confirm what the reader knows from the narrator.

Open-ended.
**Désirée's Baby**

*by Kate Chopin*

**1 - 2 - 3 - 4** Open-ended.

**Monsieur Valmondé** + **Madame Valmondé** + **Monsieur Aubigny** + **his wife**

**Désirée** + **Armand**

**baby**

ANSWER: She is a foundling.

**6**

<table>
<thead>
<tr>
<th>Désirée</th>
<th>beautiful, gentle, affectionate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armand</td>
<td>“fell in love as if struck by a pistol shot”&lt;br&gt;“the passion ... swept along like an avalanche, or like a prairie fire ...”&lt;br&gt;Spent his early years in Paris. His mother died there.</td>
</tr>
</tbody>
</table>

**7 a**

**MADAME VALMONDÉ’S REACTION TO THE PLACE**

“she shuddered”
“sad-looking place”
“The roof came down steep and black like a cowl”
“Big, solemn oaks... like a pall”

Suitable adjectives to define her reaction are: frightened, uneasy, weighed down, anxious.

**8** Possible answers
(suggestions in brackets are likely to be worked out at a later stage):

<table>
<thead>
<tr>
<th>MONSIEUR VALMONDÉ</th>
<th>generous, honest, benevolent, open-minded</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADAME VALMONDÉ</td>
<td>generous, open-minded, liberal</td>
</tr>
<tr>
<td>DÉSIRÉE</td>
<td>mild, dependent, submissive, sensitive</td>
</tr>
<tr>
<td>ARMAND</td>
<td>impulsive, passionate, strict, authoritarian, hard-to-please, (prejudiced), (cruel)</td>
</tr>
<tr>
<td>OLD MONSIEUR AUBIGNY</td>
<td>liberal, extrovert, passionate, (open-minded)</td>
</tr>
</tbody>
</table>

**9** Open-ended.

**10 a 3**

**b 2**

**c 1**

**11** Open-ended.

**12** “there was something in the air menacing her peace”
“. . . a disquieting suggestion: an air of mystery among the blacks . . .”
“. . . a strange, an awful change in her husband’s manner . . .”
“. . . averted eyes”
“And the very spirit of Satan . . .”
metaphor: "the threatening mist" which represents Désirée’s inability to see what is apparent to most people around her and at the same time suggests that something negative is actually going to happen.

13 Refer back to the list of adjectives in Act. 8. Some might be supplied at this stage, depending on students’ previous answers.

14 Open-ended.

15 False statements: b, c, g
   Correct order: 1a, 2e, 3f, 4h, 5d

16 a Armand’s family is upper class, powerful, respectable.
   (Consequently his origin and position in society are out of question.)
   Armand spent his childhood in France where probably his father got married.
   (By placing Old Monsieur Aubigny’s first married years in Paris, the author certainly “misguides” the reader and creates false expectations.
   For example one might reasonably expect him to have married a European white woman.)
   His attitude to his negroes is unfair, harsh.
   (This is consistent to what it is normally expected of a white master.)

   b “She scanned the baby narrowly, then looked as searchingly at Zandrine”
   “I’m so happy; it frightens me”
   “Look at my hand, whiter than yours”
   “its brown meshes”

17 I. 40: “stuccoed house”
   I. 46: “muslins and laces”
   ll. 100-3: “great mahogany bed ... like a sumptuous throne, with its satin-lined half-canopy.” “One of La Blanche’s little quadroon boys ... stood fanning the child with a fan of peacock feathers”
   ll. 180-4: “A graceful cradle of willow with its dainty furbishings ... ”;
   “richness of a priceless layette”; “silk gowns ... velvet and satin ones ... laces ... embroieires, bonnets and gloves, corbeille of rare quality.”

There is a prevalence of stative language associated with Désirée: “She lay full length”, “she sat in her room”, “Désirée’s eyes had been fixed absent and sadly upon the baby ... “, “she stayed motionless, with gaze riveted upon her child, and her face the picture of fright”, “she was like a stone image: silent, white, motionless” ...

But students should also notice that some dynamic verbs are also used in the central part (ll. 119-131), coinciding with the only moment of Désirée’s self-assertion (see Activity 18).

Open-ended (all are possible).

18 “When frowned she trembled, but loved him. When he smiled, she asked no greater blessing of God.”

19 Literary, rich, refined, partly objective when an external, factual description is given. Note that when the vocabulary becomes more abstract (words referring to emotional states and feelings) the narration becomes less objective and has more influence on the reader’s response to the characters and events.

20

<table>
<thead>
<tr>
<th>NARRATOR’s POINT OF VIEW</th>
<th>CHARACTER’s POINT OF VIEW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Désirée</td>
<td>II. 7; 15-6; 45-6; 67-8; 97-9; 103-6; 156-7</td>
</tr>
<tr>
<td>Armand</td>
<td>II. 18-25; 41-3; 78-80; 81-4; 91-5; 121-2</td>
</tr>
<tr>
<td>Madame Valmonde</td>
<td>II. 12-5; 49-50; 61-4</td>
</tr>
</tbody>
</table>

The narrator betrays his presence through his occasional intrusions or, more frequently, through the use of adjectives and adverbs, thus commenting often obliquely – on the characters.

Ex: “It was no wonder . . .” (I. 17); “What Désirée said was true.” (I. 78); “She laughed historically.” (I. 131)

In lines 151-5 the narrator explains the character’s (Armand’s) motives.

The omniscient narrator occasionally takes up the character’s viewpoint.

21 a BEGINNING 5
   MAIN EVENT 6
   CONSEQUENCES 2
   EVENT 4
   CONSEQUENCES 1
   CONCLUSION 3

Students might suggest that there is another climax in the final part of the story (ll. 191-4) and might want to visualize it in the graph.

22 Open-ended.

23 Open-ended.
The Story of an Hour

by Kate Chopin

1 - 2 - 3 Open-ended.

4 information intelligence
   great sorrow grief
   indirect suggestions veiled hints
   empty, fixed look dull stare
   great number of birds countless sparrows
   discontinuous speech broken sentences
   a look of careful consideration glance of reflection
   extreme tiredness exhaustion

5 Mrs Mallard heart trouble, young, fair;
   calm face, whose lines bespoke repression and a certain
   strength, dull stare, suspension of intelligent thought

Brently Mallard (Mrs Mallard's husband)

Josephine (Mrs Mallard's sister)

Richards (friend of Mr Mallard's); sensitive

SITUATION: Mr Mallard has died in a railway accident.
   Mrs Mallard is prey to despair.
   Words/expressions illustrating her reaction are: "wept at once,
   with wild abandonment"; "storm of grief"; "physical exhaustion";
   "motionless, except when a sob came up ... and shook her".

6 At this stage most suggestions should be accepted (provided that they are
   backed up with evidence from the text).

7 Open-ended.

8 WHAT HAPPENS | CHARACTERS REACTIONS | WHAT YOU INFER
--- | --- | ---
There was something coming to her | She was waiting for it fearfully she felt it
creeping out of the sky, reaching towards her | her bosom rose and fell tumultuously she was beginning to recognize this thing
approaching to possess her | striving to beat it back with her will ... powerless abandoned herself keen and bright eyes monstrous joy

The interplay between human and non-human might suggest a kind of
sexual intercourse with nature being the active, male principle and Mrs
Mallard the passive, receptive one. The lexis would seem to substantiate such
an interpretation.

9 FUTURE
would weep again ... the years to come would belong to her absolutely.
There would be no one to live for ... she would live for herself. There would
be no powerful will bending hers ...

PAST
she had loved him - sometimes. Often she had not.

PRESENT
What could love count ...
"Free! Body and soul free!"

10 Open-ended.
THE LOTTERY

by SHIRLEY JACKSON

1 - 2 - 3 Open-ended.

11 Suggested answers:

<table>
<thead>
<tr>
<th>MRS MALLARD</th>
<th>dependent, affectionate, restrained</th>
</tr>
</thead>
<tbody>
<tr>
<td>MR MALLARD</td>
<td>loving, over-protective, domineering</td>
</tr>
</tbody>
</table>

(Other suggestions can be discussed and accepted if substantiated).

12 “Free! Body and soul free!”

“She was drinking in a very elixir of life”

13 Open-ended.

14 Open-ended.

15 Verbs of perception and emotion: hear, felt, see, wept, loved, recognize etc.

Adjectives referring to states of mind: calm, dull, vacant, keen, bright, window, open square, patches of blue sky

Key words: smiles (l. 30: as a child, l. 83: like a goddess of Victory)

Figurative language: metaphor (l. 11: storm of grief) paradox: (l. 51: monstrous joy) image: (l. 75: she was drinking in a very elixir of life)

The writer's stylistic choices appear appropriate to the content: the intensity and richness of Mrs Mallard's experience is reflected in the language used.

16 literary, refined, emotional

17 Open-ended.

18 Biased in favour of Mrs Mallard (and women in general).

19 Open-ended.

20 Open-ended.

4

<table>
<thead>
<tr>
<th>WHO</th>
<th>WHAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bobbie Martin</td>
<td>filled his pockets with stones</td>
</tr>
<tr>
<td>Bobby and Harry Jones and Dickie Delacroix</td>
<td>made a great pile of stones</td>
</tr>
<tr>
<td>the girls</td>
<td>stood aside and talked, rolled in the dust or held their brothers' or sisters' hands</td>
</tr>
<tr>
<td>the men</td>
<td>spoke of their work, made quiet jokes</td>
</tr>
<tr>
<td>the women</td>
<td>greeted one another, went to join their husbands, began to call to their children</td>
</tr>
<tr>
<td>Mr Summers</td>
<td>conducted the lottery</td>
</tr>
<tr>
<td>Mr Graves</td>
<td>helped him (carried a stool for the box to be set on)</td>
</tr>
</tbody>
</table>

5

<table>
<thead>
<tr>
<th>BOX</th>
<th>black, shabbier, no longer completely black, splintered badly so to show the original wood colour, in some places faded or stained</th>
</tr>
</thead>
<tbody>
<tr>
<td>RITUAL</td>
<td>slips of paper instead of the original chips of wood, a great deal of fussing, lists, swearing-in. In the past also: a recital, a chant, a ritual salute</td>
</tr>
</tbody>
</table>

6 The lottery seems to attract all the villages (some are actively engaged in preparations). The ritual accompanying the lottery is also worth noticing as it makes clear that such an event is an old and well-established tradition. As for the second question, students might point at the insistence on stones, on the colour black, etc. (see also answers to 8a).
At this stage some students might realize that the prize of the lottery is something negative and might suggest that the story has a sad/tragic ending. Additional clues (beyond those listed in Act. 8a) are given by Tessie’s remark (“It wasn’t fair”) and her attempt to enlarge the family by including daughter and son-in-law. Students will also notice how cleverly negative signals are balanced by words and expressions referring to everyday activities, ordinary life. The opening conveys the idea of the pleasantness of the setting and the lottery, which is going to take place, is equalled to a civic activity (see ll. 36-8 where such an association is suggested). The box is both a “black” box - with all the connotation “black” has in western culture - and a common (shabby, splintered) box. The appearance of Mrs Hutchinson in her domestic, busy-mother attire and the villagers’ ordinary everyday conversation also contribute to place the story within the limits of daily routine or customary events.

Appropriate answers are: individualism, the instinct for survival, cynicism, indifference, cruelty. The rating on the scale is a matter of personal choice. The activity can be done as pair-work to have the students discuss their rating.

Open-ended.

Answers: 1, 3
Open-ended.

Students might suggest that a message of hope in social change is represented by Mr Adams’ position (ll. 176-8) and Mrs Adams’ (l. 187).