

INTERACT  
WITH  
LITERATURE



Roald Dahl - Bernard MacLaverly  
Graham Greene - Kate Chopin  
Shirley Jackson

# A World of Difference

Selected Short Stories by British and American Writers

by Gabriella Bonavoglia

TEACHER'S BOOK



# 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

8

	MAN	MOTHER
<b>Physical details</b>	small, quite old 70 or more fine white moustache bushy, white eyebrows wrinkly, pink face well-dressed beautiful shoes	34 years old ordinary clothes
<b>Psychological details</b>	nice, polite well-spoken didn't bat an eyelid gentle smile sweet	very cool and distant suspicious staring down frosty-nosed stare sharpness beastly stemly

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:

<b>GIRL</b>	generous, sensitive, witty, polite
<b>HER MOTHER</b>	unfriendly, critical, short-tempered, prejudiced
<b>THE MAN</b>	well-mannered, eccentric, snobbish, pompous, persistent

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.

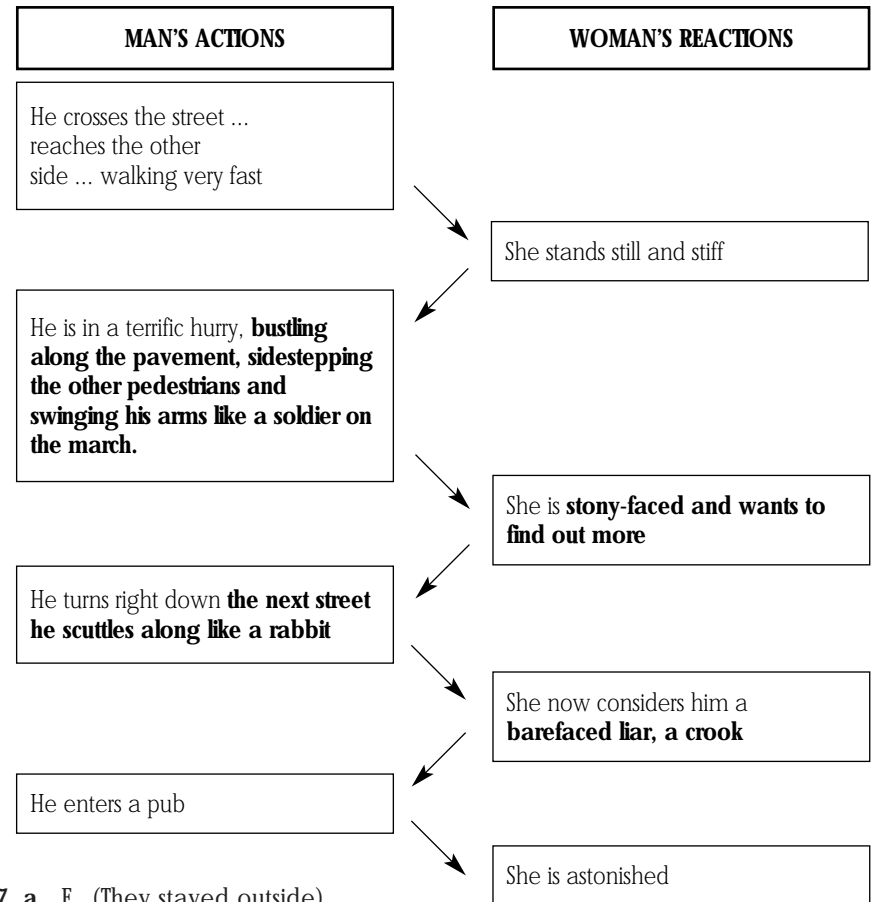
13 **a** She considers him a "real" gentleman, a wealthy person.

**b** She says that otherwise he wouldn't have had a silk umbrella.

14 Open-ended.

15 Open-ended.

16



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.

**b** The similes strengthen the notion of dynamism and movement.

**c** 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”).

**b** 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.

**b** 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

<b>SETTING</b>	<b>Place</b>	Bath
	<b>Time of the day</b>	9 o'clock in the evening
	<b>Weather</b>	clear starry sky, deadly cold air, windy

<b>BILLY WEAVER</b>	<b>Age</b>	17
	<b>Appearance</b>	new navy-blue overcoat, new trilby hat, new brown suit
	<b>How he feels</b>	"fine", full of energy, "brisk"
	<b>Reason for his journey</b>	he is to report to the Branch Manager for a job

3 a

DESCRIPTION OF THE STREET	DESCRIPTION OF THE ROOM
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	beautiful pussy-willow, green, velvet-like curtains, bright fire burning in the hearth, on the carpet a pretty little dachshund asleep by the fire, pleasant furniture, a baby-grand piano, a sofa, several plump armchairs, a large parrot in a cage

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

4 Open-ended.

5

<b>BILLY</b>	<b>The effect the notice had on him</b> 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."
<b>THE LANDLADY</b>	<b>Age</b> 45 or 50 <b>Appearance</b> round, pink face, gentle blue eyes <b>Behaviour</b> kind but also odd (Billy thinks she is slightly "dotty")

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)

8 Open-ended.

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

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.

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

"Oh, of course it is"

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

"No, dear, I don't"

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

"How amusing"

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.

- 11** Part 4: "Such charming boys"  
 "extraordinarily handsome ... tall, young, handsome ... just exactly like you"  
 Part 5: "Seventeen ... the perfect age! Mr Mulholland was also seventeen ... His teeth weren't quite so white ... "  
 "Mr Temple, of course, was a little older ... And yet I never would have guessed it ... There wasn't a blemish on his body".
- 12** Students will agree on Billy's destiny, his imminent death etc.
- 13** Open-ended. Students may also consider the following:
- You can't judge a book by its cover.
  - People who are strange or crazy shouldn't be trusted offhand.
  - You shouldn't trust people who are overpolite.
- 14** "The air was deadly cold and the wind was like a flat blade of ice ... "  
 "He was a tiny bit frightened of them"  
 "rapacious landlady"  
 "a large black eye ... holding him, compelling him, forcing him"  
 "It's *all* ready for you"  
 "There were no hats or coats in the hall. There were no umbrellas, no walking-sticks - nothing"  
 "and it is such a pleasure when ... I see someone who is just exactly right ... like you"  
 "This floor is mine ... And this one is *all* yours"  
 "We don't want to go breaking any laws at *this* stage of the proceedings, do we?"  
 "This last entry is over two years old ... "  
 "quickly moving hands"  
 "whiff of a peculiar smell ... Was it the corridors of a hospital?"  
 "Left? ... He never left ... They're on the third floor ... "  
 "There wasn't a blemish on his body"  
 "I stuff all my little pet myself ... "  
 "The tea tasted faintly of bitter almonds ... "  
 " ... if I happen to forget what you were called, then I can always come down and look it up ... "  
 " ... but haven't there been *any* other guests here except them in the last two or three years?"  
 "No, my dear ... Only you"  
 It is only in the end that clues, cleverly scattered throughout the text, become meaningful and fit into a web of relations helping the reader to understand the story.
- 15 a** The reader is reassured by the nice, comfortable surroundings, good signs such as the presence of animals, by the landlady's appearance and polite manners.

- "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.  
 Students might also note the irony of the situation.
- 16** " ... 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"
- 17 b, c, d, e, f,**
- 18 a** lines 18-24: new (repeated 3 times), briskly (2 times), briskness, brisk  
 other examples from the text:  
 word repetition: cold, eye(s), bell, door, house, ready, pleasure, nice, warm, cosy, famous, handsome, tea, seventeen etc.  
 synonyms: gentle/kind; visitor/applicants/guest; dotty/off her rocker etc.  
 Meaning connections are reinforced by repetition of words and phrases, or by resorting to words from the same semantic field.
- b intensifiers:** fantastically, terribly, wonderfully, extraordinarily  
 These adverbs emphasize the adjectives they accompany.
- 19** The climax corresponds to the ending (ll. 292-318)
- 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.

# REMOTE

by BERNARD MACLAVERY

1 - 2 Open-ended.

3 **Where:** country setting (hill ...)

**When:** December/Christmas time

**Two characters:** A woman and a birdwatcher

4

CHARACTERS	APPEARANCE	ACTION
<b>Woman</b>	outdoor clothes; stiff-legged	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
<b>Man</b>	green khaki jacket; cord trousers; mountain boots ; long, unwashed hair; beard resembling the teats of a goat	gives the woman a lift

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, irritated

7 All details connected with unpleasantness, untidiness, dirtiness: unwashed hair, blackheads on his cheekbones, dirty hands, even his top Polo mint was dirty.

8 Open-ended.

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

10 Open ended.

11 **a** lines 106-12. 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.

**b** 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").

12 **a** 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.

**b** 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.

13 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.)

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

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

16 Open-ended.

17 Open-ended.

# JUBILEE

by GRAHAM GREENE

1 Open-ended.

2

<b>MR CHALFONT</b>	<b>Age</b>	50
	<b>Physical details</b>	distinguished, tall, soiled collar, neat figure, frayed patch on his sleeve, exclusive club tie
<b>SETTING</b>	<b>Where</b>	London
	<b>When</b>	May (cold, windy)

3 He doesn't want to come across old acquaintances of his: it would be embarrassing to receive them in his modest room, which is not up to his pretensions.

4 Open-ended.

5

<b>MR CHALFONT</b>	
<b>His profession</b>	gigolo
<b>His mood</b>	exhausted, depressed
<b>His impression of the woman sitting in his chair</b>	negative (vulgar ...)
<b>His reaction when she winked at him</b>	embarrassed, worried ("he blushed ... was horrified ...")

6 He feels embarrassed about declaring his profession but eventually comes to accept it.

7 Open-ended.

Possible suggestions are:

- a his habit of allowing other people to pay for him
- b his isolation/his lack of interest in social relationships
- c 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.)
- d his effort to appear distinguished and smart
- e his great concern and big efforts to disguise his job/his uneasiness.

8 Open-ended.

9 a T

b F (The woman had in fact made money)

c F (The Jubilee helped the woman to increase her income, not Mr Chalfont's!)

d F (The tourist bureau she opened was in fact a way of getting more "clients").

10 Open-ended.

11

<b>MR CHALFONT</b>	<b>THE WOMAN</b>
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

12 **Jubilee:** ll. 19, 28, 106, 107, 143, 194

**The woman's jubilee:** l. 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.

13 Suggested answers:

<b>MR CHALFONT</b>	<b>THE WOMAN</b>
vain, self-centred, hypocritical, affected, formal, towards the end also self-conscious	easy-going, outspoken, tactless, patronizing, coarse

14 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.

15

SETTING (ll. 19-21; 190-1)	EXAMPLES
<p>MOSTLY DEFINED BY:</p> <ul style="list-style-type: none"> <li>• a long and detailed description of time and place</li> <li>• neutral words describing facts</li> <li>• positively connotated words (see: <b>connotation</b>)</li> <li>• negatively connotated words</li> </ul> <ul style="list-style-type: none"> <li>• dynamic verbs</li> <li>• stative verbs</li> </ul>	<p>soiled, soot, draughty with desolation, dust</p> <p>blew up, picked up, tore, lift, flap</p>
MR CHALFONT (skim first 3 paragraphs)	EXAMPLES
<p>MOSTLY DEFINED BY:</p> <ul style="list-style-type: none"> <li>• wide use of pronouns</li> </ul> <ul style="list-style-type: none"> <li>• verbs of perception</li> <li>• concrete nouns</li> <li>• negative verb forms</li> </ul> <ul style="list-style-type: none"> <li>• dynamic verbs</li> <li>• stative verbs</li> </ul>	<p>“he” repeated 17 times in the first two paragraphs</p> <p>for ex: trousers, tie, collar etc. he hadn’t been out; he didn’t believe; he hadn’t blown; whistles ... ; he hadn’t danced ...</p> <p>There is a prevalence of verbs referring to states. For example there are numerous instances of “be”. Other stative verbs denote attitude and cognitions (looked, examined, decided, believe, learned ...).</p>

Students should come to the conclusion that the setting appears to be appropriate to the character. The notion of monotony, desolation, dreariness applies to both as the word “soiled”, common to both, seem to suggest. The narrator’s emphasis on what Mr Chalfont doesn’t do, doesn’t believe etc., stresses a sense of nihilism, alienation, ineffectiveness, also enhanced by the narrator’s preference for stative verbs.

- 16 “He felt old”  
 “Mayfair faded from his manners”  
 “His little withered sense of good taste”  
 “His frayed cuffs showed; he had forgotten to arrange his hand”  
 All the alternatives given can be accepted.

17

- 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 ll. 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 ll. 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 ll. 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 ll. 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).
- 18 Open-ended.  
 All possibilities - apart from the second one - could be chosen.
- 19 All answers are possible.
- 20 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.
- 21 Open-ended.



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** l. 40: “stuccoed house”  
l. 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 quadroom 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 ... embroideries, 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 absently 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 he frowned she trembled, but loved him. When he smiled, she asked no greater blessing of God.”

“It is a lie; it is not true, I am white! Look at my hair, it is brown; and my eyes are gray, Armand, you know they are gray. And my skin is fair.”

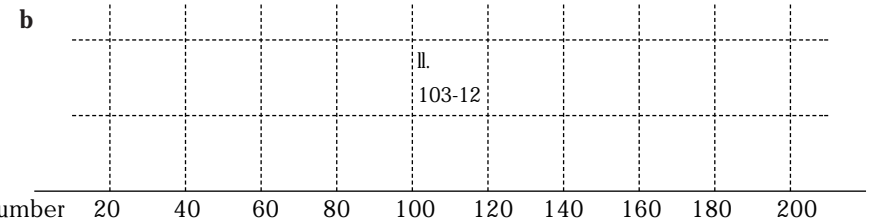
- 19** literary, rich, refined, partly objective when an external, factual description is given. Note that when the vocabulary becomes more abstract (words referring to emotional states and feelings) the narration becomes less objective and has more influence on the reader’s response to the characters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

**20**

	NARRATOR’S POINT OF VIEW	CHARACTER’S POINT OF VIEW
<b>Désirée</b>	ll. 7; 15-6; 45-6; 67-8; 97-9; 103-6; 156-7	ll. 3-6
<b>Armand</b>	ll. 18-25; 41-3; 78-80; 81-4; 91-5; 121-2	
<b>Madame Valmondé</b>	ll. 12-5; 49-50; 61-4	
<b>setting</b>	ll. 38-41	ll. 34-8

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 . . .” (l. 17); “What Désirée said was true.” (l. 78); “She laughed hysterically.” (l. 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

<b>Mrs Mallard</b>	heart trouble, young, fair; calm face, whose lines bespoke repression and a certain strength, dull stare, suspension of intelligent thought
<b>Brently Mallard</b>	(Mrs Mallard's husband)
<b>Josephine</b>	(Mrs Mallard's sister)
<b>Richards</b>	(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".

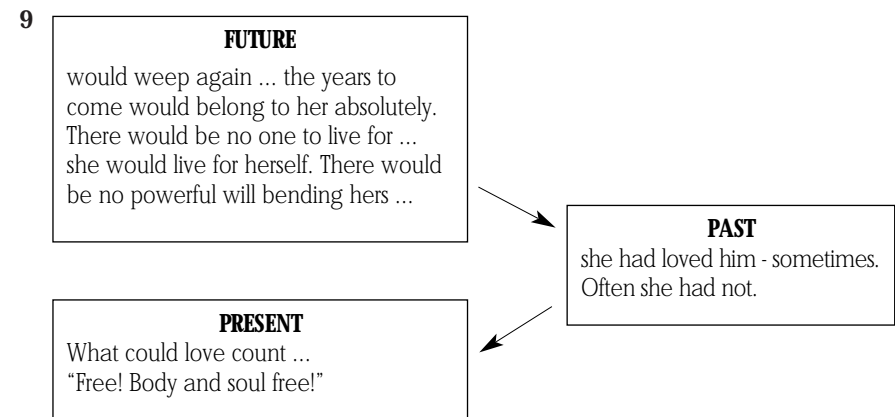
6 At this stage most suggestions should be accepted (provided that they are backed up with evidence from the text).

7 Open-ended.

8

WHAT HAPPENS	CHARACTER'S 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	(she is very tense)  (it was not the first time)
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.



10 Open-ended.

11 Suggested answers:

<b>MRS MALLARD</b>	dependent, affectionate, restrained
<b>MR MALLARD</b>	loving, over-protective, domineering

(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  
Key words: window, open square, patches of blue sky  
Figurative language: similes (l. 30: as a child, l. 83: like a goddess of Victory)  
metaphor (l. 14: 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.

# THE LOTTERY

by SHIRLEY JACKSON

1 - 2 - 3 Open-ended.

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

SETTING	Time	Place
	June, 27th	in a small country village

5	<b>BOX</b>	black, shabbier, no longer completely black, splintered badly so to show the original wood colour, in some places faded or stained
	<b>RITUAL</b>	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

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 8 a).

- 7 a T  
b T  
c F (The crowd is quiet while Mr Summers gives instructions. He explains that heads of family will draw first and are not to look at their piece of paper until everyone has had a turn.)  
d F (The validity of lottery is strongly questioned by Mr Adams. However Old Man Warner is a strong supporter of them. He says: "Lottery in June, corn be heavy soon".)
- 8 a All words referring to the setting in the first paragraph (clear, sunny, fresh warmth, full-summer day, flowers blossoming profusely, grass richly green) suggest vitality, positiveness, cheerfulness. Recurrent adverbs such as "uneasily" (l. 12), "nervously" (ll. 136, 152, 170), "hastily" (l. 153) and expressions such as: "guess we better get started, get this over with" (ll. 120-1), "A sudden hush ..." (l. 142), "most of them were quiet, wetting their lips ..." (l. 148), "They grinned at one another ..." (l. 151), "She held her breath" (l. 161), "I wish they'd hurry" (l. 192), "Don't be nervous" (l. 201) etc. should alert the reader and suggest uneasiness, tension. The insistence on "black box" (ll. 41, 45, 52, 55-6, 61, 64, 72, 96) and on "stones" (ll. 16, 17, 19, 26, 33) should suggest threat. Other signals are: "smiled rather than laughed" (l. 27), "laughed softly" (l. 102), "soft laughter" (l. 118) which, in the context, also suggest uneasiness and nervousness. Even if there's a prevalence of "negative signals", at this stage the teacher should accept students' answers so as to maintain the information gap and maximize expectations. Later on students will be asked to reconsider their response and rediscuss it in the light of the new details they have got.
- b Open-ended.
- 9 Open-ended.
- 10 Students should explain that after the first round where a representative for each family has drawn, another lottery is going to take place within the family who has the winning ticket in order to declare the real winner.
- 11 a Billy Hutchinson  
b Most people probably are but not Tessie  
c Open-ended  
d Eva is Tessie's daughter and Don is her husband  
e They belong to another family  
f Five: Bill, Tessie, Bill jr., Nancy, Dave  
g Open-ended
- 12 Students are now likely to re-adjust their previous response if it appears inconsistent with the turn the story is taking.
- 13 Open-ended.
- 14 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.
- 15 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.
- 16 Open-ended.
- 17 a 1, 3, 5, 6, are true  
b descriptive, colloquial, concise, fairly objective  
c It is not appropriate to the subject matter: the reader would expect ordinary things to happen. The language is a way to "tricking" the reader.
- 18 Answers: 1, 3
- 19 Open-ended.
- 20 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).