

F.2 A Dog Named Duke

by William D. Ellis

The only part of this story which is not known for certain is whether or not the dog knew what he was doing for Charles - "Chuck"- Hooper. Most, who are familiar with the story, believe he knew what he was doing every step of the way. I'm one of those who believe, because I watched it day by day.

William D. Ellis

About the dog Duke

Duke was a rough-playing Doberman Pinscher, four year old, 23 kilos. His coat was red with a fawn vest. Chuck Hooper had doubts at first about buying him because his wife, Marcy, was not really a dog lover. She was a tiny blonde; Pomeranian was her idea of the right-size dog for a colonial house on a small plot. This Duke needed a hectare. Chuck visited Duke at the kennel several times before he made up his mind. After about three months, he decided he had to have the big Doberman. Duke's appeal for Chuck was his rambunctiousness. It took a long time before Marcy was more than polite to the dog.

1. **Duke is a Doberman. What are the other known breeds of dogs?**
2. **Match the words in the boxes with their explanations given below:**

rampageous

subdural haemorrhage

bellow

blonde

taut

rambunctiousness

grin

critical

confinement

quivering

shimmied

- a. This is the other word for trembling.
- b. This is used for smile.
- c. You call a person this if he/she has pale gold coloured hair.
- d. This is a quality which relates to high energy and noise.
- e. This is related to dancing or moving in a way that involves shaking your hips and shoulders.
- f. This is to express a tendency to show violent and wild behaviour often causing damage.
- g. We use it for a condition which is serious, uncertain and dangerous.
- h. This is a state in which one is forced to stay in a closed space.
- i. This is a medical condition involving bleeding in the brain.
- j. It is a loud, deep shout to show anger.
- k. This is a condition when the rope or leash is stretched tightly.

3. Now read the following account

1. In 1953, Hooper was a favoured young man. A big genuine grin civilized his highly competitive nature. Standing six-foot-one, he'd played on the university football team. He was already a hard-charging Zone Sales Manager for a chemical company. Everything was going for him.
2. Then, when he was driving home one autumn twilight, a car sped out in front of him without warning. Hooper was taken to the hospital with a subdural **haemorrhage** in the motor section of the brain, completely paralysing his left side.
3. One of Chuck's district managers drove Marcy to the hospital. Her husband couldn't talk; he could only breathe and see, and his vision was double. Marcy phoned a neighbour, asking him to put Duke in a kennel.
4. Hooper remained on the critical list for a month. After the fifth week some men from his company came to the hospital and told Hooper to take a year off. They would create a desk job for him at the headquarters.
5. About six weeks after the accident, the hospital put him in a wheelchair. Every day there was someone working his paralysed arm and leg followed by baths, exercise and a wheeled walker. However, Chuck didn't make much headway.
6. In March, they let him out of the hospital. After the excitement of homecoming wore off, Chuck hit a new low. At the hospital there had been other injured people, but now, each morning when Marcy quietly went to work, it was like a gate slamming down. Duke was still in the kennel, and Chuck was alone with his thoughts.

7. Finally, they decided to bring Duke home. Chuck said he wanted to be standing when Duke came in, so they stood him up. Duke's nails were long from four months' confinement, and when he spied Chuck he stood quivering like 5000 volts; then he let out a bellow, spun his long-nailed wheels, and launched himself across three metres of air. He was a 23-kilo missile of joy. He hit Chuck above the belt, causing him to fight to keep his balance.
8. Those who saw it said the dog knew instantly. He never jumped on Chuck again. From that moment, he took up a post beside his master's bed round the clock.
9. But even Duke's presence didn't reach Chuck. The once-iron muscles slacked on the rangy frame. Secretly, Marcy cried as she watched the big man's grin fade away. Severe face lines set in like cement as Chuck stared at the ceiling for hours, then out of the window, then at Duke.
10. When two fellows stare at each other day in, day out, and one can't move and the other can't talk, boredom sets in. Duke finally couldn't take it. From a motionless coil on the floor he'd spring to his feet, quivering with impatience.
11. "Ya-ruff"
12. "Lie down. Duke!"
13. Duke stalked to the bed, poked his pointed nose under Chuck's elbow and lifted. He nudged and needled and snorted.
14. "Go run around the house, Duke."
15. But Duke wouldn't. He'd lie down with a **reproachful** eye on Hooper. An hour later he would come over to the bed again and yap and poke. He wouldn't leave but just sit there.
16. One evening Chuck's good hand idly hooked the leash onto Duke's collar to hold him still. It was like lighting a fuse: Duke shimmied himself U-shaped in anticipation. Even Hooper can't explain his next move. He asked Marcy to help him to his feet. Duke pranced, Chuck fought for balance. With his good hand, he placed the leash in his left and folded the paralysed fingers over it, holding them there. Then he leaned forward. With Marcy supporting him by the elbow, he moved his right leg out in front. Straightening his right leg caused the left foot to drag forward, alongside the right. It could be called a step.
17. Duke felt the sudden slack in the leash and pulled it taut. Chuck swayed forward again, broke the fall with his good right leg, then straightened. Thrice he did that, then collapsed into the wheelchair, exhausted.
18. Next day, the big dog started early; he charged around to Hooper's good side, jabbed his nose under the elbow and snapped his head up. The big man's good

arm reached for the leash. With Hooper standing, the dog walked to the end of the leash and tugged steadily. Four so-called steps they took that day.

19. Leaning back against the pull, Hooper learned to keep his balance without Marcy at his elbow. Wednesday, he and Duke took five steps; Thursday, six steps; Friday, failure- two steps followed by exhaustion. But in two weeks they reached the front porch.
20. By mid-April neighbours saw a daily struggle in front of Marcy's house. Out on the sidewalk they saw the dog pull his leash taut then stand and wait. The man would drag himself abreast of the dog, then the dog would surge out to the end of the leash and wait again. The pair set daily goals; Monday, the sixth fence post, Tuesday, the seventh fence post, Wednesday
21. When Marcy saw what Duke could do for her husband, she told the doctor, who prescribed a course of physiotherapy with weights, pulleys and whirlpool baths and above all walking every day with Duke, on a limited, gradual scale.
22. By now neighbours on their street were watching the pattern of progress. On June 1, news spread that Hooper and Duke had made it to an intersection quite far away.
23. Soon, Duke began campaigning for two trips a day, and they lengthened the targets, one driveway at a time. Duke no longer waited at each step.
24. On January 4, Hooper made his big move. Without Duke, he walked the 200 metres from the clinic to the local branch office of his company. This had been one of the district offices under his jurisdiction as zone manager. The staff was amazed by the visit. But to Gordon Doule, the Manager, Chuck said, "Gordon, this isn't just a visit. Bring me up to date on what's happened, will you-so I can get to work?" Doule gaped, "It'll just be an hour a day for a while," Hooper continued. "I'll use that empty desk in the warehouse. And I'll need a dictating machine."
25. Back in the company's headquarters, Chuck's move presented problems — tough ones. When a man fights that hard for a comeback, who wants to tell him he can't handle his old job? On the other hand, what can you do with a salesman



- who can't move around, and can work only an hour a day? They didn't know that Hooper had already set his next objective: March 1, a full day's work.
26. Chuck hit the target, and after March 1, there was no time for the physiotherapy programme; he turned completely to Duke, who pulled him along the street faster and faster, increasing his stability and endurance. Sometimes, walking after dark, Hooper would trip and fall. Duke would stand still as a post while his master struggled to get up. It was as though the dog knew that his job was to get Chuck back on his feet.
 27. Thirteen months from the moment he worked full days. Chuck Hooper was promoted to regional manager covering more than four states.
 28. Chuck, Marcy and Duke moved house in March 1956. The people in the new suburb where the Hoopers bought a house didn't know the story of Chuck and Duke. All they knew was that their new neighbour walked like a struggling mechanical giant and that he was always pulled by a rampageous dog that acted as if he owned the man.
 29. On the evening of October 12, 1957, the Hoopers had guests. Suddenly over the babble of voices, Chuck heard the screech of brakes outside. Instinctively, he looked for Duke.
 30. They carried the big dog into the house. Marcy took one look at Duke's breathing, at his brown eyes with the stubbornness gone. "Phone the vet," she said. "Tell him, I'm bringing Duke." Several people jumped to lift the dog. "No, please," she said. And she picked up the big Duke, carried him gently to the car and drove him to the animal hospital.
 31. Duke was drugged and he made it until 11 o'clock the next morning, but his injuries were too severe.
 32. People who knew the distance Chuck and Duke had come together, one fence post at a time, now watched the big man walk alone day after day. They wondered: how long will he keep it up? How far will he go today? Can he do it alone?
 33. A few weeks ago, worded as if in special tribute to Duke, an order came through from the chemical company's headquarters: "..... therefore, to advance our objectives step by step, Charles Hooper is appointed the Assistant National Sales Manager."

William D. Ellis

About the Author

William D. Ellis was born in Concord, Massachusetts. He began writing at the age of 12, on being urged by an elementary-school teacher who discerned his talent at an early age. Ellis's study of the history of Ohio provided him material that he eventually used as the foundation for a trilogy of novels: ***Bounty Lands, Jonathan Blair: Bounty Lands Lawyer, and The Brooks Legend***. Each of his novels appeared on best-seller lists, and the trilogy itself eventually earned its author a Pulitzer Prize nomination. The most important recurring theme in his works is the triumph of survival.

4. Based on your reading of the story answer the following questions by choosing the correct option

- (a) With reference to Hooper, the author says, "Every thing was going for him", What does it imply?
- (i) he had everything that a man aspires for.
 - (ii) people admired him.
 - (iii) he did what he wanted.
 - (iv) he was capable of playing games.
- (b) Duke never jumped on Chuck again because _____
- (i) Duke was paralysed and unable to jump.
 - (ii) Chuck was angry with Duke for jumping at him.
 - (iii) Duke realized that Chuck was not well and could not balance himself.
 - (iv) Marcy did not allow Duke to come near Chuck.
- (c) The author says that Duke 'knew his job'. The job was _____
- (i) to look after Chuck.
 - (ii) to get Chuck on his feet.
 - (iii) to humour Chuck
 - (iv) to guard the house.
- (d) "_____ even Duke's presence didn't reach Chuck ". Why?
- (i) Duke was locked in his kennel and Chuck couldn't see him.
 - (ii) Duke hid himself behind the bed post.
 - (iii) Duke had come to know that Hooper was not well.
 - (iv) Hooper was lost in his own grief and pain.

5. Answer the following questions briefly

- a) In 1953, Hooper was a favoured young man. Explain.
- b) They said that they would create a desk job for Hooper at the headquarters.
 - i) Who are 'they'?
 - ii) Why did they decide to do this?
- c) Duke was an extraordinary dog. What special qualities did he exhibit to justify this? Discuss.
- d) What problems did Chuck present when he returned to the company headquarters?
- e) Why do you think Charles Hooper's appointment as Assistant National Sales Manager can be considered to be a tribute to Duke?
- f) What thoughts do you think might have crossed Chuck's mind when Marcy quietly went to work and Chuck was alone with his thoughts'?
- g) 'Small wins help achieve big goals.' Support, with evidence from the text, to show how this applies to Chuck.

6. The following dates were important in Charles Hooper's life in some way. Complete the table by relating the given details with the correct dates.

January 4, March 1, June 1, October 12

Date	Description
	News spread that Hooper and Duke had made it to an intersection
	Hooper walked independently from the clinic to the branch office
	Hooper planned to start a full day's work at office
	Duke met with a fatal accident

7. Just-A-Minute

Given below are five qualities that Charles Hooper displayed during his struggle for survival.

courage

perseverance

determination

endurance

faith

Get into groups of four. Each group will choose one quality to talk about, to the whole class, for about one minute. But before you start you have two minutes to think about it. You can make notes if you wish.

LISTENING TASK

8. *Listen to the teacher / student read out, from page no. 144, an excerpt from a news telecast on a national channel and complete the table given below.*

BRAVE HEARTS

S.No.	Name of the Brave-heart	Place they belong to	Reason for Award
1.	Saumik Mishra	Uttar Pradesh	foiled theft
2.	Prachi Santosh Sen		saved a child
3.	Kavita Kanwar	Chhattisgarh	
4.		Jodhpur	dodged marriage to 40 year old
5.	Rahul-balloon seller	Delhi/National Capital	
6.	M. Marudu Pandi	Tamil Nadu	averted rail disaster
7.		Bengaluru	saved a baby caught in bull fight
8.	Silver Kharbani	Meghalaya	
9.	Yumkhaibam Addison Singh		saved an eight year old from drowning
10.		Uttar Pradesh	saved people from drowning
11.		Haryana/Jind	helped nab armed miscreants
12.	Kritika Jhanwar		fought off robbers

WRITING TASK

9. *Read the diary entry written by Charles Hooper on the day he received the order, “.....Charles Hooper is appointed Assistant National Sales Manager.”*

March 1, 19.... Thursday

10 pm

Last four years have been rather eventful. The day I brought Duke home.... (Marcy was almost impolite to him because she would have preferred a Pomeranian to a Doberman) to a stage on October 12, 1957 (when she would not allow anyone else to carry the injured Duke to the vet)... much water has flowed under the bridge.

From being a very fit, high-charging Zone Sales Manager, I was reduced to a paralysed cripple forced to lie on a bed alone with my thoughts due to a small error by a car driver. Despair had led me on to helplessness... Was I to be a vegetable for the rest of my life? I never wanted to be a burden on Marcy.

Duke's re-entry into my life lifted my numbed spirits. The day he made me take my first step, there was a rekindling of hope. Duke assumed all the responsibility to lead me back to my office desk ... Life had taken a full circle. From shock to denial and helplessness to anger, Duke taught me to cope with the challenges and led me to accept the changed mode of my life. Today, I am happy to be living as well as working successfully.

The order that I have just received is my tribute to Duke who would always be alive with me and be a part of everything else I achieve in my life.

When a person loses something, he is shocked and gets into a state of denial leading to anger. In such a situation coping well leads to acceptance and a changed way of living in view of the loss. Using Hoopers's diary entry as a cue, write your views in the form of an article on '**Coping with Loss**' in about 150 words.

F.3 The Man Who Knew Too Much

by Alexander Baron

1. ***With your partner, discuss and narrate an incident about a person who likes to show off.***

- _____
- _____
- _____
- _____

Check whether your classmates agree with you.

2. ***Now, read about the “Professor” who knew too much and find out if he knew enough!***

1. I first met **Private** Quelch at the training depot. A man is liable to acquire in his first week of Army life - together with his uniform, rifle and equipment- a nickname. Anyone who saw Private Quelch, lanky, stooping, frowning through horn-rimmed spectacles, understood why he was known as the Professor. Those who had any doubts on the subject lost them after five minutes’ conversation with him.
2. I remember the first lesson we had in **musketry**. We stood in an attentive circle while a Sergeant, a man as dark and sun-dried as raisins, wearing **North-West Frontier ribbons**, described the mechanism of a service rifle.
3. “The muzzle velocity or speed at which the bullet leaves the rifle”, he told us, “is well over two thousand feet per second.”
4. A voice interrupted. “Two thousand, four hundred and forty feet per second.” It was the Professor.

Private: soldier without rank

musketry: art of using the infantry soldier’s handgun.

N.W. Frontier ribbons: decorations showing service in the N.W. province in British India, today a part of modern Pakistan.

5. "That's right," the Sergeant said without enthusiasm, and went on lecturing. When he had finished, he asked us questions and, perhaps in the hope of revenge, he turned with his questions again and again to the Professor. The only result was to enhance the Professor's glory. Technical definitions, the parts of a rifle, its use and care, he had them all by heart.
6. The Sergeant asked, "Have you had any training before?"
7. The Professor answered with a phrase that was to become familiar to all of us. "No, Sergeant. It's all a matter of intelligent reading."
8. That was our introduction to him. We soon learned more about him. He saw to that. He meant to get on, he told us. He had the brains. He was sure to get a **commission**, before long. As a first step, he meant to get a **stripe**.
9. In pursuit of his ambition he worked hard. We had to give him credit for that. He borrowed training manuals and stayed up late at nights reading them. He badgered the instructors with questions. He drilled with enthusiasm, and on route **marches** he was not only miraculously tireless but infuriated us all with his horrible heartiness. "What about a song, chaps?" is not greeted politely at the end of thirty miles. His salute at the pay table was a model to behold. When officers were in sight he would swing his skinny arms and march to the canteen like a Guardsman.
10. And day in and day out, he lectured to us in his droning, remorseless voice on every aspect of human knowledge. At first we had a certain respect for him, but soon we lived in terror of his approach. We tried to hit back at him with clumsy sarcasms and practical jokes. The Professor scarcely noticed; he was too busy working for his stripe.
11. Each time one of us made a mistake the Professor would publicly correct him. Whenever one of us shone, the Professor outshone him. When, after a hard morning's work of cleaning out our hut, we listened in silence to the **orderly officer's** praise, the Professor would break out with a ringing, dutifully beaming, "Thank you, sir!" And how superior, how **condescending** he was. It was always, "Let me show you, fellow," or, "No, you'll ruin your rifle that way, old man."
12. We used to pride ourselves on aircraft recognition. Once, out for a walk, we heard the drone of a plane flying high overhead. None of us could even see it in the glare of the sun. Without even a glance upward the Professor announced, "That, of course, is a North American Harvard Trainer. It can be unmistakably identified by the harsh engine note, due to the high tip speed of the airscrew."

What could a gang of louts like us do with a man like that?

commission: become an army officer

stripe: V-shaped band to indicate the rank of a soldier.

route marches: training marches of battalions.

Orderly Officer: officer of the day

condescending : to look down on

13. None of us will ever forget the drowsy summer afternoon which was such a turning-point in the Professor's life.

14. We were sprawling contentedly on the warm grass while Corporal Turnbull was taking a lesson on the hand grenade.



15. Corporal Turnbull was a young man, but he was not a man to be **trifled with**. He had come back from Dunkirk with all his equipment correct and accounted for and his kitten in his pocket. He was our hero, and we used to tell each other that he was so tough that you could hammer nails into him without his noticing it.

16. _"The outside of a grenade, as you can see," Corporal Turnbull was saying, "is divided up into a large number of fragments to assist segmentation"

17. "Forty-four"

18. "What's that?" The Corporal looked over his shoulder

19. "Forty-four segments." The Professor beamed at him.

20. The Corporal said nothing, but his brow tightened. He opened his mouth to resume.

21. "And by the way, Corporal." We were all thunder-struck.

22. The Professor was speaking again. "Shouldn't you have started off with the five characteristics of the grenade? Our instructor at the other camp always used to do that, you know."

23. In the silence that followed a dark flush stained the tan of the Corporal's face. "Here," he said at last, "you give this lecture". As if afraid to say any more, he tossed the grenade to the Professor. Quite **unabashed**, Private Quelch climbed to his feet and with the attitude of a man coming into his birth-right gave us an unexceptionable lecture on the grenade.

24. The squad listened in a **cowed**, horrified kind of silence. Corporal Turnbull stood and watched, impassive, except for a searching intentness of gaze. When the lecture was finished he said, "Thank you, Private Quelch. Fall in with the others now." He did not speak again until we had fallen in and were waiting to be dismissed. Then he addressed us.

sprawling: lying with arms and legs outstretched.

trifled with : to play with or fool around with, talk or act frivolously with.

unabashed: unashamed.

cowed: subdued

25. "As some of you may have heard," he began deliberately, "the platoon officer has asked me to nominate one of you for...." He paused and looked lingeringly up and down the ranks as if seeking final confirmation of decision.
26. So this was the great moment! Most of us could not help glancing at Private Quelch, who stood rigidly to attention and stared straight in front of him with an expression of self-conscious innocence.
27. _____ ".....for permanent cookhouse duties, I've decided that Private Quelch is just the man for the job."
28. Of course, it was a joke for days afterwards; a joke and joy to all of us.
29. I remember, though.....
30. My friend Trower and I were talking about it a few days later. We were returning from the canteen to our own hut.
31. Through the open door, we could see the three cooks standing against the wall as if at bay; and from within came the monotonous beat of a familiar voice.
32. "Really. I must protest against this abominably unscientific and unhygienic method of peeling potatoes. I need to only draw your attention to the sheer waste of vitamin values....."
33. We fled.

About the Author

Alexander Baron (1917-1999) has written many novels, including 'There's no Home', 'The Human Kind', 'Queen of the East', 'Seeing Life' and 'The How Life', along with film scripts and television plays. He started life as an Asstt. Editor of The Tribune and later edited the 'New Theater.' He served in the army during the Second World War.

3. The 'Professor' knew too much. How did he prove himself? Fill up the space with suitable examples from the story, using the given clues:

- (a) about muzzle velocity: _____

- (b) after a thirty mile walk: _____

- (c) his salute on payday: _____

- (d) the loud sound of a high flying invisible aeroplane: _____

- (e) about hand grenades: _____

- (f) during cook house duties: _____

4.A. Based on your reading of the story, answer the following questions by choosing the correct options.

- (a) Private Quelch was nick-named 'Professor' because of _____
- (i) his appearance.
 - (ii) his knowledge.
 - (iii) his habit of reading.
 - (iv) his habit of sermonising.
- (b) One could *hammer nails* into Corporal Turnbull without his noticing it because _____
- (i) he was a strong and sturdy man.
 - (ii) he was oblivious to his surroundings.
 - (iii) he was a brave corporal.
 - (iv) he was used to it.
- (c) The author and his friend Trower fled from the scene as
- (i) they had to catch a train
 - (ii) they could not stand Private Quelch exhibiting his knowledge
 - (iii) they felt they would have to lend a helping hand.
 - (iv) they did not want to meet the cooks.
- d) The main reason that the Professor remain unflinched despite the retaliation of his batch-mates was due to the fact that
- (i) his desire to impress people overruled the humiliation he experienced each time.
 - (ii) his miraculously tireless personality couldn't stop him from working extra hard.
 - (iii) he was so involved in excelling that he barely noticed sarcastic comments.
 - (iv) he knew that the only way to earn respect is through hard work.
- e) Choose the expression that uses the same literary device as used in the line "he was so tough that you could hammer nails into him without his noticing it."
- (i) My mom made enough food to feed an army last night.
 - (ii) My alarm clock yells at me to get out of bed every morning.

- (iii) The car complained as the key was roughly turned in its ignition.
- (iv) Lightning danced across the sky like a fairy beating against the clouds.

4.B. Read the given extracts and answer the questions that follow:

1. Without even a glance upward the Professor announced, "That, of course, is a North American Harvard Trainer. It can be unmistakably identified by the harsh engine note, due to the high tip speed of the airscrew." What could a gang of louts like us do with a man like that?
 - (i) Choose the option that best describes the traits of the Professor in the given extract.
 1. patience
 2. awareness
 3. knowledge
 4. flamboyance
 5. kindness
 - a) 1, 2, 3
 - b) 2, 3, 4
 - c) 2, 3, 5
 - d) 3, 4, 5
 - ii) The author refers to himself and his peers as 'louts' to
 - a) bring out the contrast with the Professor.
 - b) comment on the expertise in other fields.
 - c) draw attention to lack of teamwork in all.
 - d) accept the display of undisciplined behaviour.
2. In the silence that followed a dark flush stained the tan of the Corporal's face. "Here," he said at last, "you give this lecture". As if afraid to say any more, he tossed the grenade to the Professor. Quite unabashed, Private Quelch climbed to his feet and with the attitude of a man coming into his birth-right gave us an unexceptionable lecture on the grenade.
 - i) Choose the statement that is NOT TRUE about the depiction of the scene described in the above lines.
 - a) Private Quelch knew more about hand grenades than Turnbull.
 - b) Turnbull was not someone who would let things go easily.
 - c) The entire batch was stunned at Quelch's audacity.
 - d) Quelch was able to impress Turnbull with his vast knowledge.

- iii) The silence that follows Quelch's remarks shows that the entire batch did not
 - a) wish to see Turnbull humiliated.
 - b) want Quelch embarrassed.
 - c) know how to react
 - d) care for the conversation.
- iv) The fact that Quelch delivered the lecture when asked to do so shows that he
 - a) wanted to teach Turnbull a valuable lesson.
 - b) failed to take the hint that Turnbull felt insulted.
 - c) knew when to flaunt his knowledge for his own benefit.
 - d) established himself as a man superior to Turnbull

5. Answer the following questions briefly.

- (a) What is a 'nickname'? Can you suggest another one for Private Quelch?
- (b) Private Quelch looked like a 'Professor' when the author first met him at the training depot. Why?
- (c) What does the dark, sun-dried appearance of the Sergeant suggest about him?
- (d) How was Private Quelch's knowledge exposed even further as the Sergeant's class went on?
- (e) What did the Professor mean by "intelligent reading"?
- (f) What were the Professor's ambitions in the army?
- (g) Did Private Quelch's day to day practises take him closer towards his goal? How can you make out?
- (h) How did Private Quelch manage to anger the Corporal?
- (i) Do you think Private Quelch learnt a lesson when he was chosen for cookhouse duties? Give reasons for your answer.
- (j) Elaborate on any one character trait of Corporal Turnbull with evidence from the text.
- (k) Infer the reason that left the squad horrified when Turnbull asked Quelch to deliver the lesson.

6. Answer in detail

- (a) Quelch's character teaches us that with hard work one also needs to have social and emotional intelligence. Justify.
- (b) Seeking and sharing knowledge about things is perceived as a quality and not a trait that needs to be curbed. Analyse why the Professor's knowledge made this quality turn sour.

- (c) Private Quelch knew 'too much'. Give reasons to prove that he was unable to win the admiration of his superior officers or his colleagues.

7. (a) **Write down the positive and negative traits of Private Quelch by quoting instances from the story.**

Positive traits	Instances from the story
i) _____	_____
ii) _____	_____
iii) _____	_____
iv) _____	_____

Negative traits	Instances from the story
i) _____	_____
ii) _____	_____
iii) _____	_____
iv) _____	_____

- (b) *Now, share your notes with the class. Add details if you need to.*
- (c) *Attempt a character sketch of Private Quelch using your notes in about 100 words.*

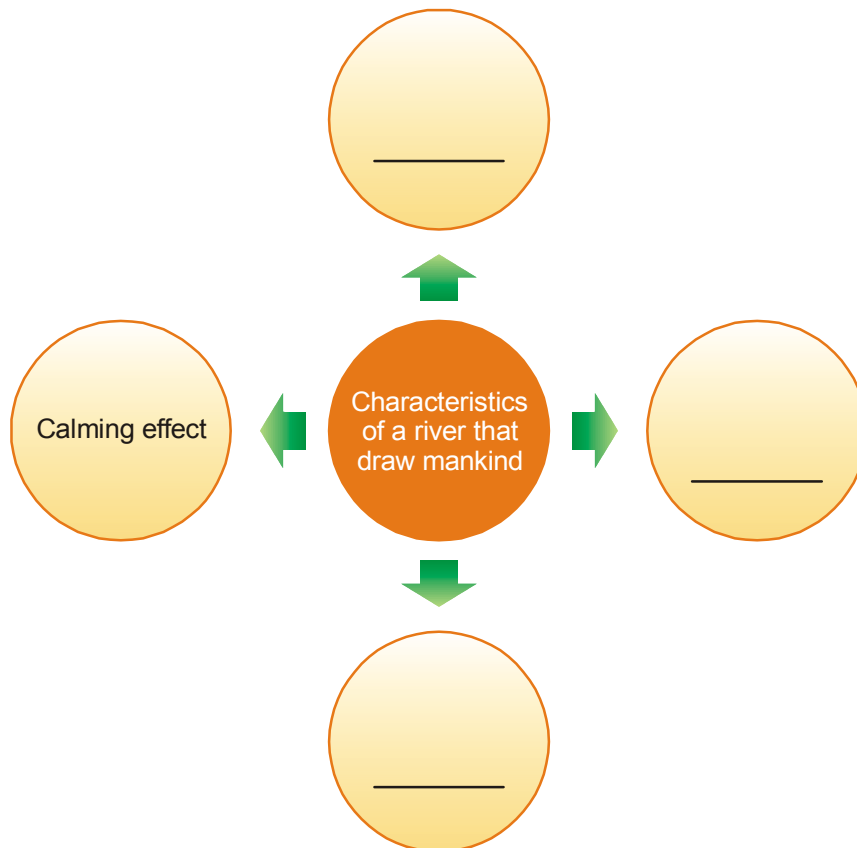
WRITING TASK

8. You are the 'Professor'. Write a diary entry after your first day in the cookhouse. Describe the events that led to this assignment. Also express your thoughts and feelings about the events of the day in about 150 words.

P.1 The Brook

by Lord Alfred Tennyson

1. *Since centuries, human beings have always been drawn to rivers, streams and other natural sources of water. Can you think of some characteristics of a river that make it fascinating to mankind?*



2. *Here is a list of a few things. Can you tell how long each of them can live /exist?*

- | | | |
|-------------------|-----------------|------------|
| (a) a dog | (b) an elephant | (c) a tree |
| (d) a human being | (e) a star | |
| (f) a mountain | (g) a river | |

3. **The poem is about a brook. A dictionary would define a brook, as a stream or a small river. Read the poem silently first. After the first reading, the teacher will make you listen to a recording of the poem. What do you think the poem is all about?**

I come from **haunts** of **coot** and **hern**;

I make a sudden **sally**

And sparkle out among the fern,

To **bicker** down a valley.

- 5 By thirty hills I hurry down,
Or slip between the ridges,
By twenty **thorpes**, a little town,
And half a hundred bridges.

Till last by Philip's farm I flow

- 10 To join the brimming river,
For men may come and men may go,
But I go on for ever.

I chatter over stony ways,

In little sharps and **trebles**,

- 15 I bubble into **eddy**ing bays,
I **babble** on the pebbles.

With many a curve my banks I fret

By many a field and **fallow**,

And many a fairy **foreland** set

- 20 With willow-weed and **mallow**.

I chatter, chatter, as I flow

To join the brimming river,



haunts: places frequently visited by

coot: a type of water bird with a white spot on the forehead

hern: heron, (another kind of water bird)

sally: emerge suddenly

bicker: (here) flow down with a lot of noise

thorpes: a village

trebles: high pitched tune

eddying: spiral movement of water

babble: sound made when one talks gaily

fallow: land left uncultivated to regain fertility

foreland: piece of land that extends into a river etc.

mallow: plant with hairy stems and leaves and pink, white or purple flowers

For men may come and men may go,
But I go on for ever.

25 I wind about, and in and out,
With here a blossom sailing,
And here and there a **lusty trout**,
And here and there a **grayling**,

And here and there a foamy flake
30 Upon me, as I travel
With many a silvery waterbreak
Above the golden gravel,

And draw them all along, and flow
To join the brimming river
35 For men may come and men may go,
But I go on for ever.

I steal by lawns and grassy plots,
I slide by **hazel** covers

I move the sweet **forget-me-nots**
40 That grow for happy lovers.

I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows.

45 I murmur under moon and stars
In brambly wildernesses;
I linger by my **shingly** bars;
I loiter round my **cresses**;

And out again I curve and flow
50 To join the brimming river,
For men may come and men may go,
But I go on for ever.



lusty trout: a big freshwater fish

grayling: another type of fresh water fish

hazel: a small tree or bush with edible nuts

forget-me-nots : a type of flowers

shingly: covered with small rounded pebbles

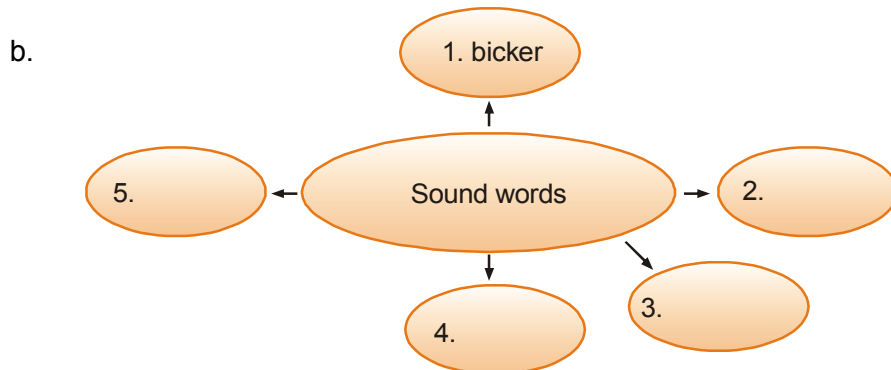
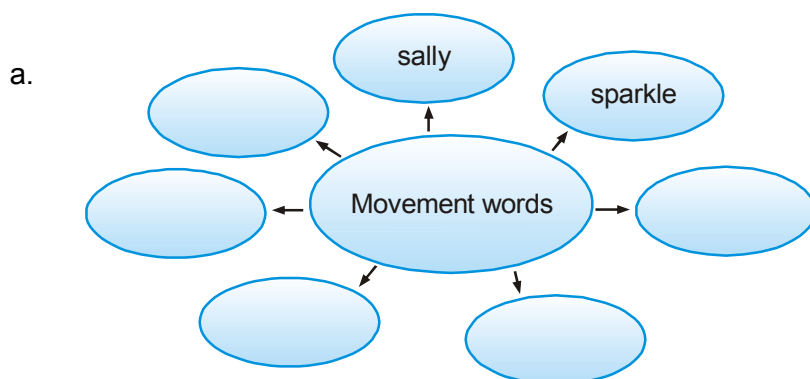
cresses: a pungent leaved plant like a cabbage

About the Poet

Lord Tennyson (1809-92) was born in Lincolnshire. Poet Laureate for over 40 years, Tennyson is representative of the Victorian age. His skilled craftsmanship and noble ideals retained a large audience for poetry in an age when the novel was engrossing more and more readers. Tennyson's real contribution lies in his shorter poems like **The Lady of Shalot, The Princess, Ulysses, The Palace of Art** etc. His fame rests on his perfect control of sound, the synthesis of sound and meaning, and the union of visual and musical.

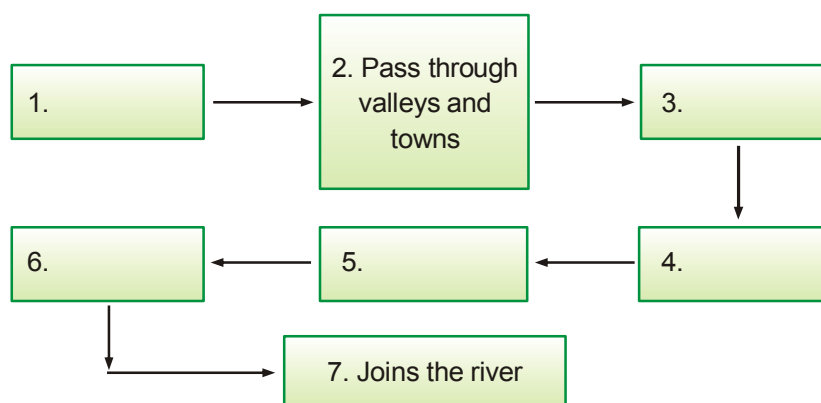
4. After reading the poem, answer the following questions.

The poet has used a number of words which indicate 'movement' and 'sound'. Working with your partner make a list of these words from the poem and complete the web chart.



- c. A word or a combination of words, whose sound seems to resemble the sound it denotes (for example: "hiss", "buzz", "etc.") is called onomatopoeia. From the words that you have filled in the blurbs above point out these words.

5. The following is a flow chart showing the course of the brook. Can you fill in the blank spaces with help from the phrases given below?



a) passes under fifty bridges; b) comes from the place where coots and herons live; c) passes lawns filled with flowers; d) crosses both fertile and fallow land; e) goes through wilderness full of thorny bushes

6. On the basis of your understanding of the poem, answer the following questions by ticking the correct choice.

- (a) The message of the poem is that the life of a brook is _____.
 (i) temporary
 (ii) short-lived
 (iii) eternal
 (v) momentary
- (b) The poet draws a parallelism between the journey of the brook with _____.
 (i) the life of a man
 (ii) the death of man
 (iii) the difficulties in a man's life
 (iv) the endless talking of human beings
- (c) In the poem, the below mentioned lines suggest that _____.
"And here and there a lusty trout ,
And here and there a grayling"
 (i) the brook is a source of life.
 (ii) people enjoy the brook.
 (iii) fishes survive because of water.
 (iv) the brook witnesses all kinds of scenes.

- (d) Select the option that matches the given words/phrases with the appropriate literary device used by the poet.

Words	Literary Device
i) Chatter; Babble; Murmur	1. Alliteration- the occurrence of the same letter or sound at the beginning of adjacent or closely connected words
ii) Men may come and men may go but I go on forever	2. Onomatopoeia-the formation of a word from a sound associated with what is named
iii) fairly foreland; with willow seed; foamy flake; golden gravel	3. Inversion - reversal of the normal order of the words and phrases in a sentence
	4. Refrain - a word, line or phrase that is repeated within the lines or stanzas of the poem itself.

(i) i-2, ii-1, iii-4

(ii) i-4, ii-2, iii-3

(iii) i-2, ii-4, iii-1

(iv) i-1, ii-2, iii-3

- (e) The first-person narration of the brook allows the reader to

- (i) appreciate Tennyson's use of symbols.
- (ii) realize the ultimate goal of the brook.
- (iii) experience the soothing effect of the sound of water.
- (iv) understand the brook's experience as a living organism

6.B. Read the given extracts and answer the questions that follow by selecting the correct options.

A. *With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.*

- (i) Choose the option that best describes the brook's journey in the given stanza.

It is a journey full of _____ .

- a) comfort and luxury
- b) trials and tribulations

- c) sorrow and misery
- d) joy and laughter
- (ii) The poet has used the pronoun 'I' to refer to the brook and thus employed a literary device in his depiction. Choose the option that uses the same literary device as used in the first line.
 - a) The magnitude of the bottomless ocean was divine.
 - b) The angry walls echoed his fury.
 - c) A mother is like a lioness protecting her cubs.
 - d) I felt the power of the gushing stream.
- (iii) The brook seems to be fretting in the given stanza. This word has been used by the poet to depict the _____ of the flowing brook.
 - a) force
 - b) kindness
 - c) silence
 - d) beauty

B.

*I linger by my shingly bars;
 I loiter round my cresses;
 And out again I curve and flow
 To join the brimming river,
 For men may come and men may go,
 But I go on forever.*

- (i) Choose the option that includes words that best describe the characteristics of the brook, as revealed in the given extract.

1. perpetual	2. silent	3. twisted
4. unbound	5. interrupted	

 - a) 1, 3 and 4
 - b) 1, 2, 4 and 5
 - c) 1, 2, and 3
 - d) 1, 2 and 4
- (ii) The line, 'men may come and men may go'
 - a) mocks the shortness of the brook's life as it goes through its journey.
 - b) highlights the eternal nature of human life as opposed to its own.
 - c) contrasts the eternal nature of brook against short-lived human life-span.
 - d) highlights the eternal story of men that the brook comes across during its journey.

iii) What do the words, 'linger and loiter' show about the brook?

- a) Its continuity
- b) Its slow movement
- c) Its powerful force
- d) Its ultimate purpose

7. **Answer the following questions.**

- (a) Why does the brook 'sparkle' ?
- (b) 'Bicker' means 'to quarrel'. Why does the poet use this word here?
- (c) Why has the word 'chatter' been repeated in the poem?
- (d) '*I wind about, and in and out*'. What kind of a picture does this line create in your mind?
- (e) What does the poet want to convey by using the words 'steal' and 'slide'?
- (f) '*I make the netted sunbeam dance*'. What does '*the netted sunbeam*' mean? How does it dance?
- (g) What is a 'refrain' in a poem? What effect does it create?
- (h) Why has the poet used the word 'brimming' in the line, 'to join the brimming river'?

9. **Identify the rhyme scheme of the poem, *The Brook*.**

10. ***The poem is full of images that come alive through skilful use of words. Describe any two images that appeal to you the most, quoting the lines from the poem.***

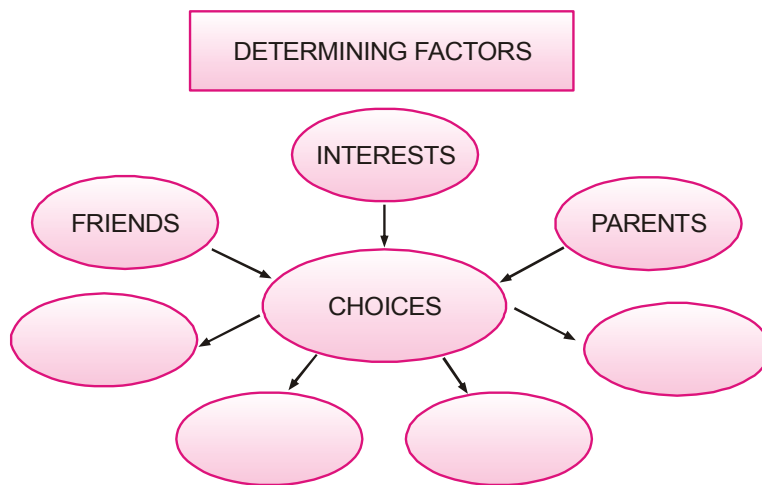
11. ***The brook appears to be a symbol for life. Pick out examples of parallelism between human life and the brook from the poem.***

12. ***This poem describes the journey of a stream from its place of origin to the river that it joins. The poem has been written in the form of an autobiography where the brook relates its experiences as it flows towards the river. In Literature, such a device by which an inanimate object is made to appear as a living creature is called Personification. Just as the brook has been personified in this poem, write a poem on any inanimate object making it come alive. You could begin with a poem of 6-8 lines. The poem should have a message. Maintain a rhyme scheme. Try and include similes, metaphors, alliteration etc. to enhance the beauty of the poem. You could write a poem on objects such as a candle/a tree/ a rock/a desert etc.***

P.2 The Road Not Taken

by Robert Frost

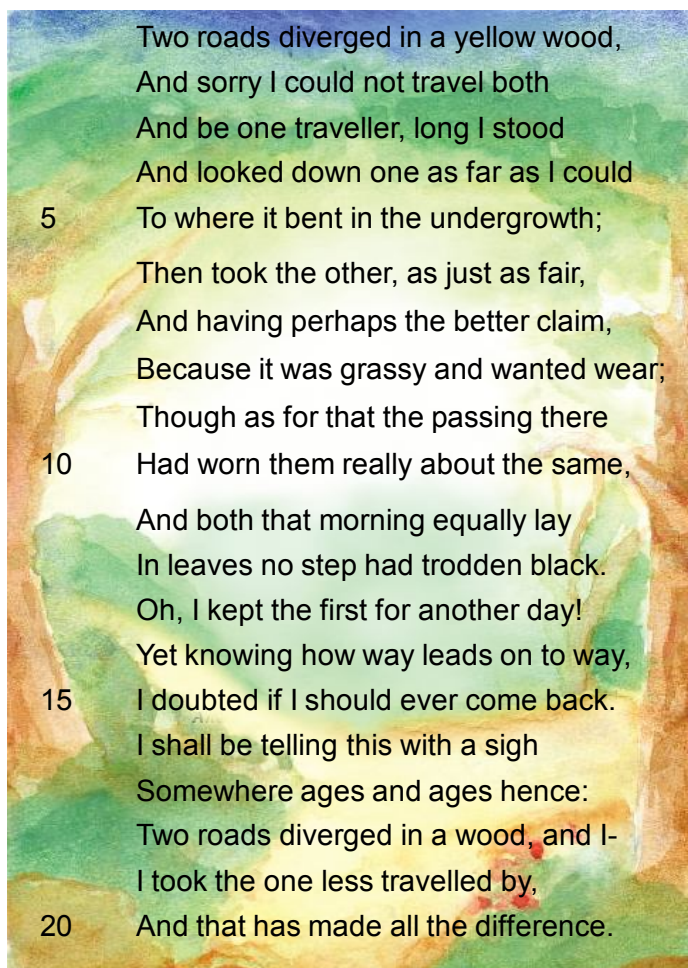
1. Sometimes the choices we make have far-reaching consequences. Think about choices you make on a daily basis, and the importance of these choices.
2. Complete the web chart showing choices and decisions you may have to make in the next few years and the factors that affect these choices. (Pay attention to the arrows.)



Share your choices and decisions with your partner.

3. Have you made choices that are acceptable and less 'risky' or have you followed the beaten track? Why?
4. List common dilemmas that teenagers face involving the choice of one or more "roads." Give examples of "roads" that you must travel (e.g. facing peer pressure, choosing friends, observing rules laid down by school and parents, acting on your own values).
5. Listen to a recording of the poem.
 - a. What choice did the poet have to make?
 - b. Did he regret his choice? Why/ why not?

6. Read the poem silently.

**About the Poet**

Robert Frost (1874-1963) was born in San Francisco, Frost spent most of his adult life in rural New England and his laconic language and emphasis on individualism in his poetry reflect this region. He attended Dartmouth and Harvard but never earned a degree. As a young man with a growing family he attempted to write poetry while working on a farm and teaching in a school. American editors rejected his submitted poems. With considerable pluck Frost moved his family to England in 1912 and the following year, a London publisher brought out his first book. After publishing a second book, Frost returned to America determined to win a reputation in his own country, which he gradually achieved. He became one of the country's best-loved poets. Unlike his contemporaries, Frost chose not to experiment with the new verse forms but to employ traditional patterns, or as he said, he chose "the old-fashioned way to be new." Despite the surface cheerfulness and descriptive accuracy of his poems, he often presents a dark, sober vision of life, and there is a defined thoughtful quality to his work which makes it unique.

7. On the basis of your understanding of the poem, answer the following questions by selecting the correct choice.

- (a) In the poem, a traveller comes to a fork in the road and needs to decide which way to go to continue his journey. Figuratively the choice of the road denotes
- (i) the tough choices people make on the road of life.
 - (ii) the time wasted on deciding what to do.
 - (iii) life is like a forest.
 - (iv) one must travel a lot to realize one's dreams.
- (b) The poet writes, 'Two roads diverged in a yellow wood.' The word diverged means
- (i) appeared
 - (ii) curved
 - (iii) branched off
 - (iv) continued on
- (c) The tone of the speaker in the first stanza is that of
- (i) excitement
 - (ii) anger
 - (iii) hesitation and thoughtfulness
 - (iv) sorrow
- (d) Select the quote that captures the central idea of the poem most appropriately.
- (i) We often confuse what we wish for with what is.
 - (ii) I have always been much better at asking questions than knowing what the answers were.
 - (iii) You are free to make whatever choice you want, but you are not free from the consequences of the choice.
 - (iv) To live a creative life, we must lose our fear of being wrong.

8. Answer the following questions briefly.

- i) Describe the two roads that the poet comes across.
- ii) Which road does the speaker choose? Why did he choose that?
- iii) Which road would you choose? Why? Give reasons for your choice.
- iv) Does the speaker seem happy about his decision?
- v) The poet says "I took the one less travelled by, And that has made all the difference." What is 'the difference' that the poet mentions?

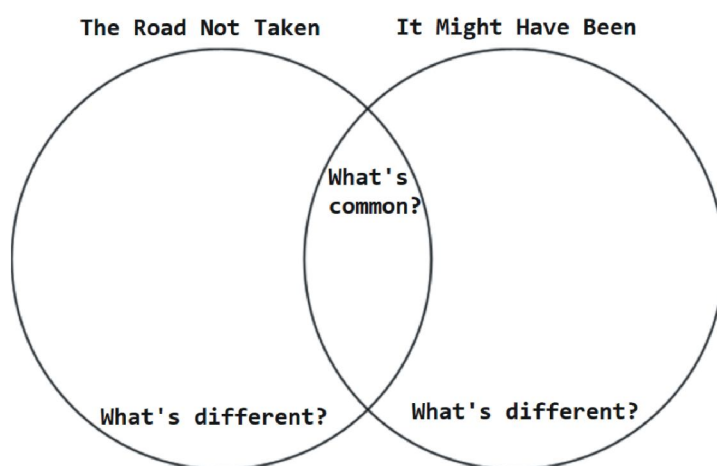
- vi) Comment on Frost's use of nature to establish a connect with a human situation.
- vii) The poem carries a tinge of regret. Do you agree? Explain with a reason.
- viii) Establish a connection between the given quote and the poem.

If you want to achieve something you've never had, you have to move out of your comfort zone to travel towards it.

8. Read Ella Wheeler Wilcox's 'It Might Have Been'.

[Link to the poem: <http://www.ellawheelerwilcox.org/poems/pitmight.htm>]

Compare the poem to 'The Road Not Taken' and complete the following, based on your insights.



Through a discussion, share your insight with others in class.

- 9. Identify the rhyme scheme of the poem, 'The Road Not Taken'.
- 10. Fill in the blanks to complete the following paragraph that highlights the theme of the poem. Use the words given in the box below

decision	sorry	foresee	choices	pleasant	direction
fork	trail	rewarding	chance	wonder	both

The poem "The Road Not Taken" by Robert Frost is about the _____ that one makes in life. It tells about a man who comes to a _____ in the road he is travelling upon. He feels _____ that he can not travel _____ paths as he must choose one. Frost uses this fork in the road to represent a point in the man's life where he has to choose the _____ he wishes to take in life. As he thinks about his _____ he looks down one path, as far as he can see trying to what life will be like if he walks that path. He then gazes at the other and decides that the outcome of going down that path would be just as _____. At this point

he concludes that the _____ that has been less travelled on would be more _____ when he reaches the end of it. The man then decides that he will save the other path for another day, even though he knows that one path leads to another and that he won't get a _____ to go back. The man then says that he will be telling this story with a sigh, someday in the future suggesting that he will what life would have been like if he had chosen the more walked path even though the path he chose has made all the difference.

11. ***Roads are fascinating as metaphors for life, change, journeys, partings, adventure, etc. or simply as roads. This is probably why they, and all their attendant images, have permeated art, literature and songs. In the poem, Frost uses the fork in the road as a metaphor for the choices we make in life. Thus the roads are, in fact, two alternative ways of life. According to you, what are the other objects that could be used to represent life?***

- River
- _____
- _____
- _____
- _____

12. ***In groups of six, select, write the script of and present a skit that demonstrates decision making and conflict resolution. Follow the steps given below :***

- choices to be made,
- options to be considered
- influence of others
- decisions/actions taken
- immediate and future consequences of the decision.

13. ***'The Road Not Taken' is a biographical poem. Therefore, some personal biographical information is relevant for the deeper understanding of the poem we have read. Go to www.encarta.com and complete the following worksheet about Robert Frost.***

- a) What "momentous decision" was made by Frost in 1912?
- b) How old was he when took that decision?
- c) Why was it so difficult to take that decision? Think and give more than one reason.
- d) Was the "road" taken by Frost an easy one "to travel"?

- e) Do you think he wrote “The Road Not Taken” before sailing from the USA to England or after? Can you quote a line or two from the poem that can support your answer?
- f) Do you think Frost finally became popular in America as a poet?

14. You can find more information about Robert Frost at the following websites

<http://www.poets.org/poets/poets.cfm?prmlID=1961>

Hear the poet (who died almost forty years ago!) reading the poem at

<http://www.poets.org/poems/poems.cfm?prmlID=1645>

To view a beautiful New England scene with each poem on this web site: “Illustrated Poetry of Robert Frost”:

<http://www.geocities.com/Athens/Olympus/1487/index.html>



POETRY

Unit 8

P.3 The Solitary Reaper

by William Wordsworth

1. *Sometimes we see something beautiful and striking, and we remember it for a long time afterwards. Can you recollect this ever happening to you? If so, what was it? What do you remember about it now? Are the details of what you saw or the feelings you experienced at that time fresh in your mind? Think for a few minutes, then share your thoughts with the class.*
2. *Listen to one of William Wordsworth's poems, that describes a memorable experience he had, while out on a walk. (Your teacher will play a recording) Listen to the poem at least twice.*

3. *Now read the poem.*

Behold her, single in the field,
Yon solitary **Highland Lass!**
Reaping and singing by herself;
Stop here, or gently pass!

5. Alone she cuts, and binds the grain,
And sings a **melancholy strain**;
O listen! for the **vale profound**
Is overflowing with the sound.
No nightingale did ever chant
10 More welcome notes to weary bands
Of travellers in some shady haunt
Among **Arabian Sands**.



highland lass: a girl who lives in the highlands (mountain regions) of Scotland

reaping: cutting and gathering a crop; such as corn or rice

melancholy strain: sad song

vale profound: the entire valley

Arabian Sands: the deserts of Arabia (the Middle East)

- A voice so thrilling ne' er was heard
 In spring-time from the cuckoo-bird,
 15 Breaking the silence of the seas
 Among the **farthest Hebrides**.
- Will no one tell me what she sings?
 Perhaps the **plaintive numbers** flow
 For old, unhappy, far-off things,
 20 And battles long ago:
- Or is it some more **humble lay**,
 Familiar matter of to-day?
 Same natural sorrow, loss, or pain,
 that has been, and may be again?
- 25 Whate'er the theme, the maiden sang
 As if her song could have no ending;
 I saw her singing at her work,
 And o'er the **sickle** bending;
- I listen'd, motionless and still;
 30 And, as I mounted up the hill,
 The music in my heart I bore,
 Long after it was heard no more.



About the Poet

William Wordsworth was born on 7th April 1770, in Cockermouth in the Lake District, England. When many poets still wrote about ancient heroes in their grandiloquent style, Wordsworth focused on nature, children, the poor, common people and used ordinary words to express his feelings. He defined poetry as “the spontaneous overflow of powerful feelings” arising from “emotions recollected in tranquillity”. He died at Rydal Mount on April 23, 1850.

4. **Imagine that you are the poet, William Wordsworth. You continue on your walk, and when you reach home you tell a friend what you saw and felt. Which of the following best describes your experience? (Work in pairs, then have a class discussion.)**

farthest Hebrides: the most remote group of islands that lie to the north-west of Scotland

plaintive numbers: sorrowful songs

humble lay: ordinary song

sickle: a tool for cutting grass and grain crops. It has a short handle and a blade shaped like a hook.

- a) "I was walking past some fields when I saw a young girl, a farm worker, harvesting grain by hand, with a sickle. She was so beautiful that I stood out of sight and watched her for a long time. I have never seen anyone more gorgeous! In fact, she reminded me of other beautiful experiences I've had - the song of the nightingale or the cuckoo, for instance. I'd certainly like to see her again!"
- b) "As I was standing on the hill top just now, I heard a very sad and plaintive song. I looked down, and saw a young woman reaping grain, singing as she did so. She seemed quite melancholy as she sang. But somehow her song brought great comfort and joy to me. In fact, I found it a very emotional experience. As I continued my walk along the hill top, I also heard a nightingale and a cuckoo. But the young farm worker's song affected me most deeply, even though I couldn't understand the words."
- c) "Just now, as I was walking in the valley, I saw a young farm worker in the field. She was singing to herself as she worked. I was so affected by her singing that I stopped and listened. She had a beautiful voice which seemed to fill the whole valley. The song was a sad one and I couldn't understand the words. But its plaintive tone and melancholy sound touched me greatly and its beauty reminded me of the song of a nightingale and a cuckoo. After some time, I walked up the hill, carrying the memory of the young woman's hauntingly beautiful song with me."

5. ***The poet could not understand the words of the song, yet he raised several possibilities about its theme. In the chart below are some of these possibilities. Read the third stanza again, and find the phrase that matches each. Complete the chart by writing a phrase in each of the empty boxes. Work in pairs.***

death or illness of a loved one		everyday, routine events
	What is the theme of the solitary reaper's song?	
a disaster or calamity in the past		an important historical event

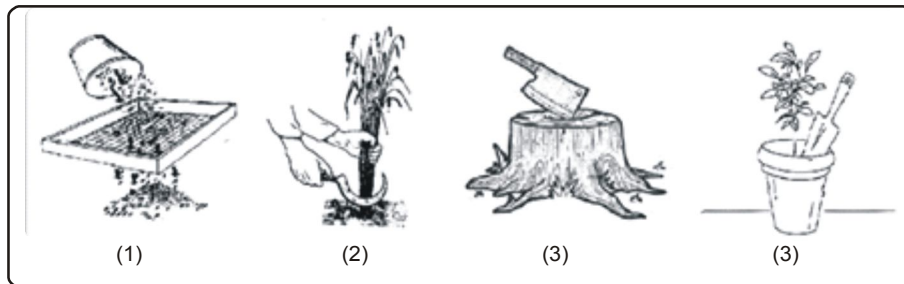
6.A. On the basis of your understanding of the poem, answer the following questions by ticking the correct choice.

- (a) The central idea of the poem 'The Solitary Reaper' is _____ .
- (i) well sung songs give us happiness
 - (ii) melodious sounds appeal to all
 - (iii) beautiful experiences give us life-long pleasure
 - (iv) reapers can sing like birds
- (b) In the poem 'The Solitary Reaper' to whom does the poet say, ' Stop here or gently pass'?
- (i) to the people cutting corn
 - (ii) to himself
 - (iii) to the people who make noise
 - (iv) to all the passers by
- (c) 'The Solitary Reaper' is a narrative poem set to music. This form of verse is called a _____ .
- (i) ballad
 - (ii) soliloquy
 - (iii) monologue
 - (iv) sonnet
- (d) The poet's lament in the poem 'The Solitary Reaper' is that _____ .
- (i) he cannot understand the song
 - (ii) he did not know the lass
 - (iii) she stopped singing at once
 - (iv) he had to move away
- (e) Why does the poet feel that the reaper was most likely singing sorrowful songs?
- (i) The poet himself was sad
 - (ii) The tune was melancholic
 - (iii) The surrounding was dismal
 - (iv) The reaper was weeping

6.B. Read the given stanzas and answer the questions given below by selecting the correct option.

*Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.*

1. The exclamation mark used in *O listen!* suggests
 - A. a call for attention.
 - B. a request to listen.
 - C. a sense of wonder.
 - D. a warning to alert.
2. Select the option that illustrates the task done by “she”.



- A. Option (1)
 - B. Option (2)
 - C. Option (3)
 - D. Option (4)
3. Select the option that displays lines with the same rhyme scheme as that of the given stanza.
 - A. Clear sky, no clouds high up
The farmer looks and sighs
No monsoons yet, God why?
It will rain, it must.
 - B. The farmer looks at the sky
Thankful for the monsoon days
I am sure it's going to rain, he says
Thankful for the clouds up so high

- C. Are any clouds visible?
No, none that I see.
How unfortunate, poor me.
Faith is my only reprieve.
- D. The farmer looks at the sky
Thankful for the clouds up so high.
I am sure it's going to rain, he says
Thankful for the monsoon days.

7. Answer in detail

- (a) Do you think that the poet feels overwhelmed by the song of the Solitary Reaper? Why/Why not?
- (b) The use of imagery in the poem has a major impact on the reading experience. Discuss.
- (c) The language of music is universal. Justify with reference to *The Solitary Reaper*.

8.(a) Read the second stanza again in which Wordsworth compares the solitary reaper's song with the song of the nightingale and the cuckoo. On the basis of your reading (and your imagination), copy and complete the table below. Work in groups of four, then have a brief class discussion.

	Place	Heard by	Impact on listener
Solitary Reaper	Scottish Highlands	the poet	holds him spellbound
Nightingale			
Cuckoo			

- (b) **Why do you think Wordsworth has chosen the song of the nightingale and the cuckoo for comparison with the solitary reaper's song?**
- (c) **As you read the second stanza, what images come to your mind? Be ready to describe them in your own words to the rest of the class. Be imaginative enough and go beyond what the poet has written.**

9. In the sixth line of the first stanza, we read:

"... and sings a melancholy strain,..."

This "s" sound at the beginning of sings and strain has been repeated. Poets often do this. Do you know why? Do you know what this "poetic repetition" is called? Can you find other instances of this in *The Solitary Reaper*?

10. In the first stanza, some words or phrases have been used to show that the girl working in the fields is alone. Which words and phrases highlight her being alone? What effect do they create in the mind of the reader?
11. Wordsworth was so moved by this experience that later he wrote this poem as a recollection of a memory. Think back in your own life and try to recall an experience that affected you greatly and left a deep impression on you. Then write a poem for your school magazine in which you describe that experience and its impact.

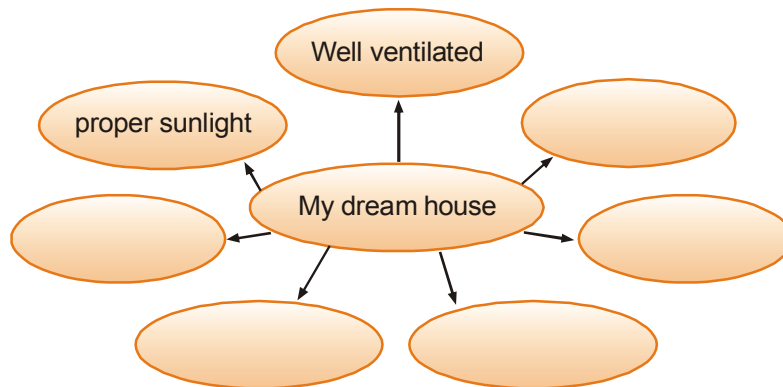
DRAMA

Unit 12

D.1 Villa For Sale

by Sacha Guitry

1. *If you could buy your dream house today, what are some specific features you would want for your house? Write them in the bubbles below.*



2. Discuss with your partner the similarities and differences between your dream houses.
3. Now, read the play.

List of Characters

Julliette	-	The owner of the villa
Maid	-	Juliette's maid
Gaston	-	A shrewd businessman
Jeanne	-	His young wife
Mrs Al Smith	-	A rich American lady

The scene represents the salon of a small villa near Nogent-sur-Marne.

*When the curtain rises, the **MAID** and **JULIETTE** are **discovered**.*

discovered : seen on the stage as the curtain is raised

Maid: Won't Madame be sorry?

Juliette: Not at all. Mind you, if someone had bought it on the very day I placed it for sale, then I might have felt sorry because I would have wondered if I hadn't been a fool to sell at all. But the sign has been hanging on the gate for over a month now and I am beginning to be afraid that the day I bought it, was when I was the real fool.



Maid: All the same, Madame, when they brought you the 'For Sale' sign, you wouldn't let them put it up. You waited until it was night. Then you went and hung it yourself, Madame.

Juliette: I know! You see, I thought that as they could not read it in the dark, the house would belong to me for one more night. I was so sure that the next day the entire world would be fighting to purchase it. For the first week, I was annoyed every time I passed that 'Villa for Sale' sign. The neighbours seemed to look at me in such a strange kind of way that I began to think the whole thing was going to be much more of a **sell** than a sale. That was a month ago and now, I have only one thought, that is to get the **wretched** place off my hands. I would sacrifice it at any price. One hundred thousand francs if necessary and that's only twice what it cost me. I thought, I would get two hundred thousand but I suppose I must cut my loss. Besides, in the past two weeks, four people almost bought it, so I have begun to feel as though it no longer belongs to me. Oh! I'm fed up with the place, because nobody really wants it! What time did those agency people say the lady would call?

Maid: Between four and five, Madame.

Juliette: Then we must wait for her.

Maid: It was a nice little place for you to spend the weekends, Madame.

Juliette: Yes . . . but times are hard and business is as bad as it can be.

Maid: In that case, Madame, is it a good time to sell?

Juliette: No, perhaps not. But still. . . there are moments in life when it's the right time to buy, but it's never the right time to sell. For fifteen years everybody has had money at the same time and nobody wanted to sell. Now nobody has any money and nobody wants to buy. But still. . . even so ... it would be funny if I couldn't manage to sell a place here, a stone's throw from Joinville, the French Hollywood, when all I'm asking is a **paltry** hundred thousand!

sell : disappointment due to failure or trickery.

wretched : extremely bad or unpleasant

paltry : an amount, too small to be considered important or useful.

- Maid:** That reminds me, there is a favour I want to ask you, Madame.
- Juliette:** Yes, what is it my girl?
- Maid:** Will you be kind enough to let me off between nine and noon tomorrow morning?
- Juliette:** From nine till noon?
- Maid:** They have asked me to play in a film at the Joinville Studio.
- Juliette:** You are going to act for the cinema?
- Maid:** Yes, Madame.
- Juliette:** What kind of part are you going to play?
- Maid:** A maid, Madame. They prefer the real article. They say maids are born; maids not made maids. They are giving me a hundred francs a morning for doing it.
- Juliette:** One hundred francs!
- Maid:** Yes, Madame. And as you only pay me four hundred a month, I can't very well refuse, can I, Madame?
- Juliette:** A hundred francs! It's unbelievable!
- Maid:** Will you permit me, Madame, to tell you something I've suddenly thought of?
- Juliette:** What?
- Maid:** They want a cook in the film as well. They asked me if I knew of anybody suitable. You said just now, Madame, that times were hard. ... Would you like me to get you the engagement?
- Juliette:** What?
- Maid:** Every little helps, Madame. Especially, Madame, as you have such a funny face.
- Juliette:** Thank you.
- Maid** (*taking no notice*). They might take you on for eight days, Madame. That would mean eight hundred francs. It's really money for nothing. You would only have to peel potatoes one minute and make an omlette the next, quite easy. I could show you how to do it, Madame.
- Juliette:** But how kind of you. ... Thank God I'm not quite so hard up as that yet!
- Maid:** Oh, Madame, I hope you are not angry with me ?
- Juliette:** Not in the least.
- Maid:** You see, Madame, film acting is rather looked up to round here. Everybody wants to do it. Yesterday the butcher didn't open his shop, he was being shot all the morning. Today, nobody could find the four policemen, they were taking part in Monsieur Milton's fight scene in his new film. Nobody thinks about anything



else round here now. You see, they pay so well. The manager is offering a thousand francs for a real beggar who has had nothing to eat for two days. Some people have all the luck! Think it over, Madame.

Juliette: Thanks, I will.

Maid: If you would go and see them with your hair slicked back the way you do when you are dressing, Madame, I am sure they would engage you right away. Because really, Madame, you look too comical!

Juliette: Thank you! (The bell rings) I am going upstairs for a moment. If that is the lady, tell her I will not be long. It won't do to give her the impression that I am waiting for her.

Maid: Very good, Madame. (Exit **JULIETTE**, as she runs off to open the front door) Oh, if I could become a **Greta Garbo**! Why can't I? Oh!

*(Voices heard off, a second later, the MAID returns showing in **GASTON** and **JEANNE**)*

Maid: If you will be kind enough to sit down, I will tell Madame you are here.

Jeanne: Thank you.

(Exit MAID)

Gaston: And they call that a garden! Why, it's a yard with a patch of grass in the middle!

Jeanne: But the inside of the house seems very nice, Gaston.

Gaston: Twenty-five yards of **Cretonne** and a dash of paint... you can get that anywhere.

Jeanne: That's not fair. Wait until you've seen the rest of it.

Gaston: Why should I? I don't want to see the kitchen to know that the garden is a myth and that the salon is impossible.

Jeanne: What's the matter with it?

Gaston: Matter? Why, you can't even call it a salon.

Jeanne: Perhaps there is another.

Gaston: Never mind the other. I'm talking about this one.

Jeanne: We could do something very original with it.

Gaston: Yes, make it an **annex** to the garden.

Jeanne: No, but a kind of study.

Gaston: A study? Good Lord! You're not thinking of going in for studying are you?

Jeanne: Don't be silly! You know perfectly well what a modern study is.

Gaston: No, I don't.

Greta Garbo: a Swedish actress during Hollywood's silent period

Cretonne : a heavy printed cotton or liner fabric used in furnishings.

annex : addition; extension

- Jeanne:** Well . . . er. . . it's a place where . . . where one gathers . . .
- Gaston:** Where one gathers what?
- Jeanne:** Don't be aggravating, please! If you don't want the house, tell me so at once and we'll say no more about it.
- Gaston:** I told you before we crossed the road that I didn't want it. As soon as you see a sign '*Villa for Sale*', you have to go inside and be shown over it.
- Jeanne:** But we are buying a villa, aren't we?
- Gaston:** We are not!
- Jeanne:** What do you mean, 'We are not'? Then we're not looking for a villa?
- Gaston:** Certainly not. It's just an idea you've had stuck in your head for the past month.
- Jeanne:** But we've talked about nothing else....
- Gaston:** You mean, you've talked about nothing else. I've never talked about it. You see, you've talked about it so much, that you thought that we are talking. . . . You haven't even noticed that I've never joined in the conversation. If you say that you are looking for a villa, then that's different!
- Jeanne:** Well... at any rate . . . whether I'm looking for it or we're looking for it, the one thing that matters anyway is that I'm looking for it for us!
- Gaston:** It's not for us . . . it's for your parents. You are simply trying to make me buy a villa so that you can put your father and your mother in it. You see, I know you. If you got what you want, do you realize what would happen? We would spend the month of August in the villa, but your parents would take possession of it every year from the beginning of April until the end of September. What's more, they would bring the whole tribe of your sister's children with them. No! I am very fond of your family, but not quite so fond as that.
- Jeanne:** Then why have you been looking over villas for the past week?
- Gaston:** I have not been looking over them, you have, and it bores me.
- Jeanne:** Well...
- Gaston:** Well what?
- Jeanne:** Then stop being bored and buy one. That will finish it. We won't talk about it any more.
- Gaston:** Exactly!
- Jeanne:** As far as that goes, what of it? Suppose I do want to buy a villa for papa and mamma? What of it?
- Gaston:** My darling. I quite admit that you want to buy a villa for your father and mother. But please admit on your side that I don't want to pay for it.
- Jeanne:** There's my dowry.

Gaston: Your dowry! My poor child, we have spent that long ago.

Jeanne: But since then you have made a fortune.

Gaston: Quite so. I have, but you haven't. Anyway, there's no use discussing it. I will not buy a villa and that ends it.

Jeanne: Then it wasn't worth while coming in.

Gaston: That's exactly what I told you at the door.

Jeanne: In that case, let's go.

Gaston: By all means.

Jeanne: What on earth will the lady think of us.

Gaston: I have never cared much about anybody's opinion. Come along.

*(He takes his hat and goes towards the door. At this moment **JULIETTE** enters.)*

Juliette: Good afternoon, Madame... Monsieur....

Jeanne: How do you do, Madame?

Gaston: Good day.

Juliette: Won't you sit down? *(All three of them sit.)* Is your first impression a good one?

Jeanne: Excellent.

Juliette: I am not in the least surprised. It is the most delightful little place. Its appearance is modest, but it has a charm of its own. I can tell by just looking at you that it would suit you admirably, as you suit it, if you will permit me to say so. Coming from me, it may surprise you to hear that you already appear to be at home. The choice of a frame is not so easy when you have such a delightful **pastel** to place in it. *(She naturally indicates **JEANNE** who is flattered.)* The house possesses a great many advantages. Electricity, gas, water, telephone, and drainage. The bathroom is beautifully fitted and the roof was entirely repaired last year.

Jeanne: Oh, that is very important, isn't it, darling?

Gaston: For whom?

Juliette: The garden is not very large . . . it's not long and it's not wide, but...

Gaston: But my word, it is high!

Juliette: That's not exactly what I meant. Your husband is very witty, Madame. As I was saying, the garden is not very large, but you see, it is surrounded by other gardens. . . .

Gaston: On the principle of people who like children and haven't any, can always go and live near a school.

Jeanne: Please don't joke, Gaston. What this lady says is perfectly right. Will you tell me, Madame, what price you are asking for the villa?

Juliette: Well, you see, I must admit, quite frankly, that I don't want to sell it any more.

Gaston : (rising) Then there's nothing further to be said about it.

Juliette: Please, I...

Jeanne: Let Madame finish, my dear.

Juliette: Thank you. I was going to say that for exceptional people like you, I don't mind giving it up. One arranges a house in accordance with one's own tastes - if you understand what I mean - to suit oneself, as it were - so one would not like to think that ordinary people had come to live in it. But to you, I can see with perfect assurance, I agree. Yes, I will sell it to you.

Jeanne: It's extremely kind of you.

Gaston: Extremely. Yes ... but ...er... what's the price, Madame?

Juliette: You will never believe it...

Gaston: I believe in God and so you see ...

Juliette: Entirely furnished with all the fixtures, just as it is, with the exception of that one little picture signed by Carot. I don't know if you have ever heard of that painter, have you ?

Gaston: No, never.

Juliette: Neither have I. But I like the colour and I want to keep it, if you don't mind. For the villa itself, just as it stands, two hundred and fifty thousand francs. I repeat, that I would much rather dispose of it at less than its value to people like yourselves, than to give it up, even for more money, to someone whom I didn't like. The price must seem...

Gaston: Decidedly excessive....

Juliette: Oh, no!

Gaston: Oh, yes, Madame.

Juliette: Well, really, I must say I'm..

Gaston: Quite so, life is full of surprises, isn't it?

Juliette: You think it dear at two hundred and fifty thousand? Very well, I can't be fairer than this, Make me an offer.

Gaston: If I did, it would be much less than that.

Juliette: Make it anyway.

Gaston: It's very awkward ... I...

Jeanne. Name some figures, darling ..., just to please me.

Gaston: Well I hardly know ... sixty thousand....

Jeanne: Oh!

Juliette: Oh!

Gaston: What do you mean by 'Oh!'? It isn't worth more than that to me.

Juliette: I give you my word of honour, Monsieur, I cannot let it go for less than two hundred thousand.

Gaston: You have perfect right to do as you please, Madame.

Juliette: I tell you what I will do. I will be **philanthropic** and let you have it for two hundred thousand.

Gaston: And I will be equally good-natured and let you keep it for the same price.

Juliette: In that case, there is nothing more to be said, Monsieur.

Gaston: Good day, Madame.

Jeanne: One minute, darling. Before you definitely decide, I would love you to go over the upper floor with me.

Juliette: I will show it to you with the greatest pleasure. This way, Madame. This way, Monsieur. . .

Gaston: No, thank you . . . really... I have made up my mind and I'm not very fond of climbing stairs.

Juliette: Just as you wish, Monsieur. (To **JEANNE**.) Shall I lead the way?

Jeanne: If you please, Madame.

(Exit **JULIETTE**)

Jeanne (to her husband): You're not over-polite, are you?

Gaston: Oh, my darling! For Heaven's sake, stop worrying me about this **shanty**. Go and examine the bathroom and come back quickly.

(Exit **JEANNE** following **JULIETTE**)

Gaston (to himself): Two hundred thousand for a few yards of land . . . She must be thinking I'm crazy. . . .

(The door bell rings and, a moment later, the **MAID** re-enters showing in **Mrs Al Smith**)

Maid: If Madame would be kind enough to come in.

Mrs Al Smith: See here, now I tell you I'm in a hurry. How much do they want for this house?

Maid: I don't know anything about it, Madame.

Mrs Al Smith: To start off with, why isn't the price marked on the signboard? You French

people have a cute way of doing business! You go and tell your boss that if he doesn't come right away, I'm going. I haven't any time to waste. Any hold up makes me sick when I want something. (**MAID** goes out.) Oh, you're the husband, I suppose. Good afternoon. Do you speak American?

- Gaston:** Sure . . . You betcha.
- Mrs Al Smith:** That goes by me. How much for this house?
- Gaston:** How much?... Well... Won't you sit down?
- Mrs Al Smith:** I do things standing up.
- Gaston:** Oh! Do you?
- Mrs Al Smith:** Yes! Where's your wife?
- Gaston:** My wife? Oh, she's upstairs.
- Mrs Al Smith:** Well, she can stay there. Unless you have to consult her before you make a sale?
- Gaston:** Me? Not on your life!
- Mrs Al Smith:** You are an exception. Frenchmen usually have to consult about ten people before they get a move on. Listen! Do you or don't you want to sell this house?
- Gaston:** I? ... Oh, I'd love to!
- Mrs Al Smith:** Then what about it? I haven't more than five minutes to spare.
- Gaston:** Sit down for three of them anyway. To begin with, this villa was built by my grandfather...
- Mrs Al Smith:** I don't care a darn about your grandfather!
- Gaston:** Neither do I. ... But I must tell you that... er...
- Mrs Al Smith:** Listen, just tell me the price.
- Gaston:** Let me explain that...
- Mrs Al Smith:** No!
- Gaston:** We have electricity, gas, telephone...
- Mrs Al Smith:** I don't care! What's the price?
- Gaston:** But you must go over the house...
- Mrs Al Smith:** No!... I want to knock it down and build a bungalow here.
- Gaston:** Oh, I see!
- Mrs Al Smith:** Yep! It's the land I want. I have to be near Paramount where I'm going to shoot some films.
- Gaston:** Oh!

Mrs Al Smith: Yep. You see I'm a big star.

Gaston: Not really?

Mrs Al Smith: (*amiably*): Yes! How do you do? Well now, how much?

Gaston: Now let's see. ... In that case, entirely furnished, with the exception of that little picture by an unknown artist ... it belonged to my grandfather and I want to keep it. ...

Mrs Al Smith: Say! You do love your grandparents in Europe!

Gaston: We have had them for such a long time!

Mrs Al Smith: You folk are queer. You think about the past all the time. We always think about the future.

Gaston: Everybody thinks about what he's got.

Mrs Al Smith: What a pity you don't try and copy us more.

Gaston: Copies are not always good. We could only imitate you and imitations are no better than parodies. We are so different. Think of it.... Europeans go to America to earn money and Americans come to Europe to spend it.

Mrs Al Smith: Just the same, you ought to learn how to do business

Gaston: We are learning now. We are practising...

Mrs Al Smith: Well then, how much?

Gaston: The house! Let me see. ... I should say three hundred thousand francs. ... The same for everybody, you know. Even though you are an American, I wouldn't dream of raising the price.

Mrs Al Smith: Treat me the same as anybody. Then you say it is three hundred thousand?

Gaston (*to himself*): Since you are dear bought - I will love you dear.

Mrs Al Smith: Say you, what do you take me for?

Gaston: Sorry. That's Shakespeare. ... I mean cash. . ,

Mrs Al Smith: Now I get you . . . cash down! Say! You're coming on.

(*She takes her cheque book from her bag.*)

Gaston (*fumbling in a drawer*): Wait... I never know where they put my pen and ink...

Mrs Al Smith: Let me tell you something, you'd better buy yourself a fountain pen with the money you get for the villa. What date is it today?

Gaston: The twenty- fourth.

Mrs Al Smith: You can fill in your name on the cheque yourself. I live at the Ritz Hotel., Place Vendome. My lawyer is...

Gaston: Who ...?

Mrs Al Smith: Exactly!

Gaston: What?

Mrs Al Smith: My lawyer is Mr. Who, 5, Rue Cambon. He will get in touch with yours about the rest of the transaction. Good-bye.

Gaston: Good-bye.

Mrs. Al Smith: When are you leaving?

Gaston: Well...er ... I don't quite know
... whenever you like.

Mrs. Al Smith: Make it tomorrow and my architect can come on Thursday. Good-bye. I'm delighted.

Gaston: Delighted to hear it, Madame. *(She goes and he looks at the cheque.)*
It's a very good thing in business when everyone is delighted!
(At that moment, JEANNE and JULIETTE return)

Gaston: Well?

Jeanne: Well... of course ...it's very charming. ...

Juliette: Of course, as I told you, it's not a large place. I warned you. There are two large bedrooms and one small one.

Gaston: Well now! That's something.

Jeanne : *(to her husband).* You are quite right, darling. I'm afraid it would not be suitable. Thank you, Madame, we need not keep you any longer.

Juliette: Oh, that's quite alright.

Gaston: Just a moment, just a moment, my dear. You say there are two large bedrooms and a small one....

Juliette: Yes, and two servants' rooms.

Gaston: Oh! There are two servants' rooms in addition, are there?

Juliette: Yes.

Gaston: But that's excellent!

Juliette: Gaston, stop joking!

Gaston: And the bathroom? What's that like?

Juliette: Perfect! There's a bath in it. ...

Gaston: Oh, there's a bath in the bathroom, is there?

Juliette: Of course there is!



Gaston: It's all very important. A bathroom with a bath in it. Bedrooms, two large and one small, two servants' rooms and a garden. It's really possible. While you were upstairs, I have been thinking a lot about your papa and mamma. You see, I am really unselfish, and then the rooms for your sister's children. . . . Also, my dear, I've been thinking . . . and this is serious... about our old age. . . . It's bound to come sooner or later and the natural desire of old age is a quiet country life. . . . (To **JULIETTE**:) You said two hundred thousand, didn't you?

Jeanne: What on earth are you driving at?

Gaston: Just trying to please you, darling.

Juliette: Yes, two hundred thousand is my lowest. Cash, of course.

Gaston: Well, that's fixed. I won't argue about it. (He takes out his cheque book.)

Juliette: But there are so many things to be discussed before...

Gaston: Not at all. Only one thing. As I am not arguing about the price, as I'm not bargaining with you . . . well, you must be nice to me, you must allow me to keep this little picture which has kept me company while you and my wife went upstairs.

Juliette: It's not a question of value...

Gaston: Certainly not . . . just as a **souvenir**...

Juliette: Very well, you may keep it.

Gaston: Thank you, Madame. Will you give me a receipt, please? Our lawyers will draw up the details of the sale. Please fill in your name. . . . Let us see, it's the twenty-third, isn't it?

Juliette: No, the twenty-fourth. . . .

Gaston: What does it matter? One day more or less. (*She signs the receipt and exchanges it for his cheque.*) Splendid!

Juliette: Thank you, Monsieur.

Gaston: Here is my card. Good-bye, Madame. Oh, by the way, you will be kind enough to leave tomorrow morning, won't you.

Juliette: Tomorrow! So soon?

Gaston: Well, say tomorrow evening at the latest.

Juliette: Yes, I can manage that. Good-bye Madame.

Jeanne: Good day, Madame.

Gaston: I'll take my little picture with me, if you don't mind? (He unhooks it.) Just a beautiful souvenir, you know. .

Juliette: Very well. I'll show you the garden, on the way out.

(Exit **JULIETTE**)

Jeanne: What on earth have you done?

Gaston: I? I made a hundred thousand francs and a Carot!

Jeanne: But how?

Gaston: I'll tell you later.

CURTAIN

About the Author

Sacha Guitry (1885-1957) son of a French actor, was born in St. Petersburg (Later Leningrad) which accounts for his Russian first name. Given his father's profession, he became a writer of plays and films. Some of his own experiences with people engaged in film production may be reflected in Villa for Sale.

Guitry was clever, irrepressible and a constant source of amusement. He claimed that he staged a 'one-man revolt' against the dismal French theatre of his time. He was equally successful on screen and stage. Besides being a talented author and actor, he earned recognition as a highly competent producer and director.

4. **Complete the following paragraph about the theme of the play using the clues given in the box below. Remember that there are more clues given than required.**

sell, buying, house, enthusiastic, comes, 200 thousand francs, taking, favour, get, sleeps, money, 300 thousand francs, unhappy, in-laws, walks in, strikes, keep

Juliette, the owner of a Villa wants to _____ it as she is in need of _____. Moreover, she is not in _____ of the house. Jeanne and Gaston, a couple visit her with the aim of _____ the Villa. While Jeanne is _____ about buying, Gaston detests the idea as he does not want his _____ in that house. Also, he finds the asking price of the _____ to be expensive. When Jeanne and Juliette go around the house, another customer _____ and starts talking to Gaston _____ him to be Juliette's husband. Gaston _____ a deal with the customer by which he is able to give _____ to the owner and _____ one thousand francs for himself.

5. **Read the following extracts and answer the questions that follow by choosing the correct options.**

(A) *But the sign has been hanging on the gate for over a month now and I am beginning to be afraid that the day I bought it was when I was the real fool.*

- a) Why is Juliette disappointed?
- (i) she is unable to get the role of a cook in the films.
 - (ii) her maid is leaving as she has got a role in the films.

- (iii) she is unable to find a suitable buyer for her villa.
 - (iv) Gaston is offering a very low price for the villa.
 - b) Why does she call herself a fool?
 - (i) she has decided to sell her villa.
 - (ii) there are no buyers for the villa.
 - (iii) she had bought the villa for more than it was worth.
 - (iv) the villa was too close to the film studios.
- (B) *'But your parents would take possession of it, every year from the beginning of spring until the end of September. What's more they would bring the whole tribe of your sister's children with them.'*
 - (a) What does Gaston mean by 'take possession'?
 - (i) her parents would stay with them for a long time.
 - (ii) Juliette's sister has many children.
 - (iii) Gaston does not like children.
 - (iv) Juliette's sister's children are badly behaved.
- (C) *'While you were upstairs, I have been thinking a lot about your Papa and Mamma.'*
 - (a) What is the discrepancy between what Gaston said earlier and what he says now?
 - (i) Earlier he did not want Juliette's parents to stay with them but now he is showing concern for them.
 - (ii) Earlier he wanted Juliette's parents to stay with them but now he does not want them to come over.
 - (iii) Earlier he wanted to buy a house for them but now he wants them to come and stay in their villa.
 - (iv) Earlier he stayed in Juliette's parents' villa but now he wants them to stay with him and Juliette.
 - (b) What does the above statement reveal about Gaston's character?
 - (i) he is selfish.
 - (ii) he is an opportunist.
 - (iii) he is a caring person.
 - (iv) he is a hypocrite.

6.A. Answer the following questions briefly.

- Why does Jeanne want to buy a villa?
- Why is Gaston not interested in buying the villa in the beginning?
- Mrs. Al Smith makes many statements about the French. Pick out any two and explain them.
- Juliette says “..... now I have only one thought that is to get the wretched place off my hands. I would sacrifice it at any price”, Does she stick to her words? Why / Why not?
- Who is a better business person - Juliette or Gaston? Substantiate with examples from the text.
- The ending of the play was a win-win situation approach for Gaston, Juliette, and Mrs. Al Smith. Explain.

6.B. Answer in detail

- Listen carefully while your teacher reads out the description of a villa on sale mentioned on page 146. Based on the information, draw the sketch of the Villa being described.
 - Social Satire* is a style of fictional representation that uses humour, irony, exaggeration, or ridicule to expose and criticize people's behaviour, particularly in a social context. Substantiate how *Villa for Sale* reflects this style.
 - Passive characters are often considered 'weak' and 'uninteresting,' but can also be the true driving force of a story. Do you feel that the maid and Jeanne were the driving force of this play? Rationalise with evidence from the play.
- 7. Select words from the box to describe the characters in the play as revealed by the following lines. You may take the words from the box given on the next page.**

Lines from the Play	Speaker	Quality revealed
a. One hundred thousand francs if necessary and that's only twice what it cost me.		greedy
b. If you don't want the house, tell me so at once and we'll say no more about it.		
c. No! I am very fond of your family, but not quite so fond as that.	Gaston	
d. Quite so. I have, but you haven't.		

e. I have never cared such a damned little about anybody's opinion.		
f. On the principle of people who like children and haven't any can always go and live near a school.		
g. The garden is not very large, but you see, it is surrounded by other gardens.	Juliette	
h. I will be philanthropic and let you have it for two hundred thousand.		
i. I have been thinking a lot about your Papa and Mamma. You see, I am really unselfish.		clever

cunning, clever, witty, smart, innocent, humorous, haughty, overbearing, critical, domineering, disapproving, materialistic, dishonest, practical, greedy, cruel, boastful.

LISTENING TASK

8. You are JEANNE. After coming home you realize that the Villa was not actually bought and your husband has fooled both you and the landlady of the Villa. You are filled with rage, disgust and helplessness because of your husband's betrayal. Write your feelings in the form of a diary entry.
9. Now dramatise the play. Form groups of eight to ten students. Within each group, you will need to choose
 - a director, who will be overall incharge of the group's presentation.
 - the cast, to play the various parts.
 - someone to be in charge of costumes.
 - someone to be in charge of props.
 - a prompter.

Within your groups, do ensure that you

- read both scenes, not just your part within one scene if you are acting.
- discuss and agree on the stage directions.
- read and discuss characterization.
- hold regular rehearsals before the actual presentation.

Staging

The stage can be very simple, with exits on either side representing doors to the outside and to the rest of the house respectively.