

Second Best

by D H Lawrence

Pre-reading exercises

Key vocabulary

Verbs describing movement

- 1 1c; 2d; 3a; 4b
- 2 nose, snuff
- 3 'paddle', 'row'. The verbs are unusual, and are used to suggest that the mole is moving with some difficulty due to its poor eyesight.
- 4 1 shuffled; 2 nosed; 3 struggled; 4 twitches; 5 writhing; 6 wriggling

The use of adverbs

- 5 2 decisively; 3 indifferently; 4 falteringly; 5 defiantly; 6 tentatively; 7 sarcastically; 8 coldly; 9 significantly; 10 breathlessly

Describing the countryside

- 6 1 white; 2 shone; 3 touched by fire; 4 not clear; 5 without life; 6 strong light; 7 about to burst into flame

Main themes

7, 8

Student's own answer

Post-reading exercises

Understanding the story

- 1 In the countryside.
- 2 Because she travelled home from Liverpool the day before.
- 3 Anne is not worried about them; Frances suffers because of them.
- 4 Anne.
- 5 A wild rabbit.
- 6 Because he promised to take her to Ollerton Feast but took another girl instead.
- 7 She thinks Frances is criticising Tom for going out with a servant; Frances is only angry because he didn't take *her* out.
- 8 Yes. She says, *And what did he say when you promised to tell me?*

- 9 To see if a rabbit comes out of the hole.
- 10 She feels sorry for it.
- 11 They think it should be killed.
- 12 To take it home with her so that her father can kill it.
- 13 Anne.
- 14 Because he is engaged to be married.
- 15 Because he is a Doctor of Chemistry and wants to feel important.
- 16 It bites her. She hits it with her sister's walking-cane.
- 17 Anne is glad and Frances feels calm and indifferent.
- 18 In a field. He is cutting the grass.
- 19 She is fairly indifferent: *He only affected her slightly.*
- 20 He is attracted to her. He has wanted to ask her out for some time. He becomes more self-conscious as she approaches.
- 21 Yes: *Frances knew what she was about*, i.e. she knew what she was doing.
- 22 They have a friendly, teasing relationship.
- 23 Because Frances understands that Tom is showing her that he likes her and would like to talk more often to her.
- 24 The mole is something to focus on, something ordinary, not a sensitive or dangerous topic.
- 25 She says that she doesn't know what Frances and Tom have been talking about.
- 26 Tom has challenged her to do it. She wants to meet that challenge and have contact with Tom again.
- 27 He means that if they begin a relationship, Frances's mother must first be told as part of the ritual of courtship.
- 28 *This death* could refer to the death of Frances's feelings for Jimmy. The *thrill* would be what she is beginning to feel now for Tom. The death might also refer to the death of the second mole and how this enables the start of a new relationship.

Language study

Grammar

Participle clauses with adverbial meaning

- 1 a sentence 1
 b sentences 2, 3 and 4
- 2 1 *Done for you*
 2 'Hasn't it got a beautiful skin,' she mused, stroking the fur with her cheek.
 3 'Do you,' he replied, tilting his hat.
 4 'You're not so good at knockin' em?' he said, turning to her.
 5 'W-ell – is it?' she said, looking at him steadily, coldly.
 6 'They do us a lot of damage,' he said, standing firm on his own ground.

Using adverbial phrases to create emphasis - word order

- 3 **began**
 Across the brook, the immense pattern of agriculture began.
 The immense pattern of agriculture began across the brook.

 shone
 Everything shone beside its shadow on the common.

 shone
 The small red and orange of the village shone among the blackish foliage in the distance.
 Among the blackish foliage in the distance the small red and orange of the village shone.
- 4 2 Over the landscape hung a slight haze.
 3 Beyond the valley rose up the hills majestically.
 4 Next to the oak tree appeared a rabbit.
 5 Between the field and the brook stood the man.
 6 Beside the bushes waited a young girl.

Reported speech

- 5 1 that
 2 would
 3 I shall tell her
 4 had, would
- 6 2 She asked her sister if she would be wearing her best dress.
 3 He told her that there hadn't been many people there the day before.
 4 She sighed that she had always wanted to visit that place, and now she had.
 5 She told her friends that she would take them again, if that was what they wanted.

- 6 The teacher asked his students if they understood what he was saying.

Vocabulary

Dialect and colloquial speech

- 7 2 He gave me a wild rabbit (that/which) he'd caught.
 3 Well, I suppose it doesn't.
 4 She won't worry about that.
 5 I'll (I shall/will) take it home.
 6 He's bitten me!
 7 Oh, yes! And that made you angry, did it?
 8 Oh, what's wrong with it?
 9 I don't know what you two have been talking about, I'm sure.
 10 I think (that) Tom Smedley is much better than Jimmy.

Multiple-clause sentences

- 8 There were brown squares of wheat.
 There were khaki patches of pasture.
 There were red stripes of fallow.
 The woodland and the tiny village, dark like ornaments, lead away to the distance, right to the hills.
 The check-pattern grew smaller and smaller.
 In the blackish haze of heat, far off, only the tiny white squares of barley stubble showed distinct.
- 9 They make the description more disjointed; less flowing and continuous.
- 10 Student's own answer

Literary analysis

Plot

- 1 **Main events:** Anne learns of Jimmy's engagement and gives Frances news of Tom; the girls see the mole and Anne kills it; the sisters meet Tom and talk about the mole; Frances kills a mole and takes it to Tom; Tom asks Frances to go out with him.
- Summary:** Two sisters meet a young man in the countryside who challenges the older sister to kill a mole as her younger sister has previously done.
- 2 The killing of the mole. Before it happens, we learn about two young men, Jimmy and Tom. After the killing, Frances becomes indifferent and *grown up*. She decides that she will go out with Tom since she can't have Jimmy. She kills a mole (and her feelings for Jimmy) and offers the animal to Tom.
- 3 Frances recognises Tom's good qualities but she wanted someone more educated and socially superior. She admits to herself that Jimmy is a snob, while Tom is shyer but probably a better person. Tom is her *second best* but she is attracted to him and the relationship might be successful. The practical Anne, who knows her sister well, favours Tom over Jimmy.

- 4 It tells us that relationships are complicated, that in a couple, one person often feels more than the other, and that there are many factors which affect how a relationship develops.
- 5 Student's own answer

Character

- 6 Frances is 23, Anne is 14. They come from a farming community. Frances works away from home in the industrial city of Liverpool. In some ways, Anne is like a mother to Frances, giving her advice and comforting her. Frances is beautiful, changeable, intelligent. Anne is practical, honest, outgoing.
- 7 Tom is of medium height, well-built and fair-skinned. Frances likes him for *his quaint ways, his humour, his ignorance, and his slow masculinity*.
- 8 Tom's attitude to Anne is like that of a brother, affectionate and joking. With Frances, he is more confused, nervous and uncertain how to react.
- 9 Jimmy left home some years ago for the city. He is university-educated and ambitious. According to Frances, he is *something of a snob*. Anne thinks that Tom is both better and nicer than Jimmy.
- 10 Student's own answer
- 11 Tom and Frances are at the beginning of their relationship. There is something competitive in the way Frances hunts the mole and gives it to Tom. On the other hand, he has challenged her to kill one and she has obeyed. (Suggested answer) There may be conflict in their future relationship.

Narration

- 12 Not much happens in the story apart from the killing of the mole. The story is mainly about shifting emotions – particularly those of Frances.
- 13 Tom doesn't seem to take life too seriously. He promises one thing and does another which upsets Anne. She likes people to keep their word. She appreciates the fact that Tom gave her a rabbit, and generally seems to like Tom. Frances pretends she is not interested in Tom but she still asks about his reactions in relation to herself.
- 14 (Suggested answer) Conversation is used to move the narrative along and tell us about character; the description of the hot countryside sets the mood; the mole's activity provides more information about the girls' reactions and feelings. All of these narrative modes are important in the story.
- 15 The mole shows pleasure in the hot day and the stimulation of its senses. Frances feels sorry for it at first but then grows impatient with its struggles and wants it killed. Anne too knows that it must die but is also fascinated by its energy. The girls appreciate the life and beauty of the animal, at the same time recognising that it is harmful to the countryside. The mole continues its struggle during the girls' conversation about Jimmy. Its fight to escape adds to the tension of the conversation.
- 16 Quite a lot. Tom is affected physically by Frances while she is at first more indifferent. Tom is not conscious of his feelings while Frances is more calculating. (Suggested answer) Lawrence describes the reactions of both characters to each other during their conversation in order to show how their feelings fluctuate and develop.
- 17 Student's own answer

Atmosphere

- 18 The day is hot and oppressive, which adds to Frances's lethargy and Anne's irritation. Lawrence conveys the heat through vivid description of the landscape which also seems to suffer in the heat.
- 19 After the mole is killed, Frances becomes more decisive. It is as if she has decided to actively forget Jimmy. There is more purpose in her actions.
- 20 The countryside is no longer a passive thing to be described. It becomes a place of work where Tom cuts grass to feed the cattle. The conversation with Tom increases the tension. On the surface, the subject is moles but Tom and Frances are really exploring their feelings for each other.

Style

Repetition

- 21 Frances. The repetition emphasises her mental state.

Use of two adjectives

- 22 The first two pairs are slightly different but related. The last two words – *slight*, *wilful* – are different: the first word describes physical appearance; the second describes character.

Simile

- 23 Examples: *men were like big dogs to her* [page 24]; *like a very ghost of joie de vivre* [page 26]; *its mouth standing open like a little shaft* [page 28]

Unusual Collocations

- 24 Student's own answer

Conversation

- 25 With descriptions of the countryside, the mole's activity, and the actions and reactions of the sisters.
- 26 *sarcastically; very detached and ironic; very just and cold; with quiet intensity; sharply; breathlessly; disturbed; changeable; unhappy* Lawrence creates an impression of Frances's mood with these words.
- 27 Anne is more predictable, less complicated. Lawrence is more interested in Frances's reactions. Anne uses more colloquial expressions and dialect. She sometimes speaks ungrammatically. Frances's speech is more standard and grammatical.
- 28 The words sometimes contain a hidden meaning or intention. Frances has to ask Tom for clarification (*'What?' she asked brightly*). Tom's dialect sometimes makes understanding more difficult (*You're not so good at knockin' 'em? he said*). Lawrence conveys the tension in phrases such as *tensely gallant*, *coloured furiously*, *with misgiving*, etc.
- 29 To give extra emphasis to the word(s).
- 30 He intersperses the description of the mole with dialogue during which Anne struggles to keep the mole in the handkerchief. He uses a wide range of verbs to describe the animal's movements.
- 31 Frances feels like *shrieking* because she expects the mole to run away but it doesn't. She wants to shout at the mole to make its escape. Student's own answer.

Bliss

by Katherine Mansfield

Pre-reading exercises

Key vocabulary

The description of the pear tree

- 1 slender
- 2 tall; perfect; becalmed; lovely; silver; flowering; still
- 3 in fullest, richest bloom; wide open blossoms; full of flower
- 4 the flame of a candle
- 5 still; becalmed
- 6 stretch up; point; quiver; grow (taller)

Adjectives

- 2 1 unbearable; 2 radiant; 3 trembling; 4 hysterical; 5 absurd; 6 child-like; 7 tender; 8 ardent

Describing colour

3 Clothes and jewellery:

white dress, a string of jade beads, green shoes and stockings
the most amusing orange coat
a procession of black monkeys around the hem
yellow silk dress
amber ear-rings
little red flannel jacket
a silver fillet binding her pale blonde hair

Food:

apples stained with strawberry pink
yellow pears, smooth as silk
white grapes covered with a silver bloom
a big cluster of purple ones
beautiful red soup in the grey plate
white flesh of the lobster
the green of pistachio ices

- 4
- 1 stained
 - 2 material
 - 3 green; small round parts of a necklace
 - 4 cluster
 - 5 at the bottom of a garment, or on the sleeves
 - 6 yellow-orange colour
 - 7 a hair band or ribbon
 - 8 lobster
 - 9 green (pistachio)

Main themes

5, 6, 7 Student's own answers

Post-reading exercises

Understanding the story

In the street

- 1 She is going home.
- 2 She feels excited, full of life.
- 3 No: *she still had moments like this.*

The arrival home

- 4 The maid.
- 5 She asks her to take the fruit up to the dining room.
- 6 Because they tone in with the new dining room carpet.
- 7 She begins to laugh and feels she is becoming hysterical.

In the nursery

- 8 To see her baby.
- 9 She disapproves because Bertha has arrived *at another wrong moment.*
- 10 She pulled a dog's ear. Bertha thinks this was rather dangerous.
- 11 Bertha is intimidated, or a little afraid, of her.
- 12 She loves her: *my precious, you're nice; I'm fond of you; I like you*

The phone call

- 13 To ask her to delay dinner by ten minutes.
- 14 Harry is abrupt and Bertha can't express her feelings.

The dinner guests

- 15 The Norman Knights, Eddie Warren and Pearl Fulton.
- 16 Mr Knight is going to start a theatre; Mrs Knight does some interior decoration; Eddie Warren has just published a little book of poems; Bertha doesn't know what Pearl does.
- 17 Bertha met Pearl at the club and finds her fascinating. She thinks there is something mysterious about her.
- 18 He says she is dull and cold.

Before the guests arrive

- 19 She picks them up and throws them down again. Then she hugs one of the cushions.
- 20 A pear tree, flowers and a cat.
- 21 It is beautiful and perfect.
- 22 She is young, in love, has a wonderful baby, money, a house and garden, interesting friends, books, music, holidays, a good cook and dressmaker.
- 23 The effects of the spring.

The first guests arrive

- 24 Face and Mug.
- 25 The passengers stared at Mrs Knight's dress and she asked a woman if she'd never seen a monkey before.
- 26 Because the taxi driver drove too fast and wouldn't stop.

Harry's arrival

- 27 He goes upstairs.
- 28 She smiles because it is normal for Harry to behave in this way.

Pearl's arrival

- 29 She feels a *fire of bliss*.
- 30 No, though Bertha is sure she feels the same as her.

The dinner

- 31 (Suggested answer) Light-hearted, full of gossip.

- 32 No. They seem to be observing rather than talking.
- 33 This means that the dinner was finally finished. The phrase *at last* suggests that Bertha found the dinner long and perhaps wants to be alone with Pearl.

Pearl, Bertha and the garden

- 34 She believes this proves that Pearl is thinking the same things she is.
- 35 Bertha is full of bliss and feels there is perfect understanding between herself and Pearl. We are not told what Pearl feels.

Coffee time

- 36 About the theatre, new plays and playwrights. The Norman Knights and Eddie Warren speak most.
- 37 A cigarette.
- 38 She decides that Harry dislikes Pearl.
- 39 She decides to tell him about her feelings for Pearl.
- 40 She desires her husband.
- 41 (Suggested answer) They have not had a close physical relationship.

The guests leave

- 42 Pearl and Eddie.
- 43 To get her coat.
- 44 To help her with her coat.
- 45 Harry embracing Pearl and saying *I adore you*.
- 46 (Suggested answer) shocked; confused; betrayed
- 47 (Suggested answer) The pear tree – the symbol of Bertha's *perfect* life – is as lovely and unchanged as ever. Now Bertha knows that beauty can hide all kinds of mysteries, including some very unpleasant truths.

Language study

Grammar

The use of auxiliary verbs to create emphasis

- 1 1 'Oh, Nanny, do let me finish giving her supper'.
2 Yes, that did sound rather far-fetched and absurd, but it was really why she had bought them.
- 2 2 Oh, do be careful with the baby, or you'll drop her!
3 Sam does look smart today, don't you think?
4 I don't do any exercise now, but I did play hockey when I was young.

- 5 Meg doesn't like cooking although she does cook on special occasions.
- 6 Your uncle does smoke rather a lot, doesn't he?
- 7 Do have some more dessert; you've hardly eaten anything.

The use of *so* and *such*

- 3 *So* is followed by an adjective or adverb. *Such* is followed by a noun or adjective + noun.
- 4 2 The nurse had such a (very) bad time trying to get the baby to sleep.
3 Eddie thought the play was so wonderful.
4 The baby smiled at her in such a (very) charming way.
5 'Thank-you for such a marvellous party,' he said.
6 She looked so different that night.

Adverbs of degree

- 5 a quite
b utterly
c incredibly, awfully, quite, really, dreadfully
d quite, really, utterly
- 6 1 quite
2 utterly
3 really
4 incredibly
5 terribly, awfully
6 really, terribly
7 awfully, incredibly
8 really

Vocabulary used to portray character

- 7 a The Nurse
b Harry
c Pearl Fulton
2 slender
3 Both are beautiful and strange.

The use of *must*

- 8 1 Hold the baby and give her her supper; find out what Pearl is hiding;
release her feelings through laughter.
2 She is at the mercy of her impulses and feelings.

Literary analysis

Plot

- 1 (Suggested answer) A young married woman gives a dinner party for some friends and discovers that her husband is having an affair with her favourite guest.
- 2 The most important event is probably when Bertha sees Harry and Pearl in the hall. Up to that point, she thinks her life is perfect. After that, her world is turned upside-down.
- 3 Before the dinner party, we learn that Bertha doesn't have much to do. The Nurse looks after her baby and her servants look after the house and the cooking. All Bertha seems to do is arrange fruit, cushions, look at the garden and think about herself and her life.
- 4 The cats in the garden give Bertha a *curious shiver* and she finds them *creepy*. The scene gives the idea of something unpleasant intruding into a lovely place.
- 5 (Suggested answer) The story tells us that we can never know the whole truth behind a marriage. What we see on the surface is only part of the story. Bertha is an example of how people deceive themselves in relationships.

Character

- 6 Bertha is thirty, middle class and comfortably off.

(Suggested adjectives) kind, deluded, affectionate, lively, over-excited, hysterical

- 7 Bertha is privileged in a material sense. She has a good marriage, servants, money and she doesn't have to work. On the other hand, her baby is looked after by someone else, her friends seem superficial, and her husband is deceiving her.
- 8 (Suggested answer) Harry is full of energy and *zest for life* which Bertha admires. His conversation is often abrupt and he lies about Pearl, saying insulting things about her. Bertha's attitude to him is ambivalent. They are *good pals* but do not have a warm physical relationship. Bertha admits to herself that Harry can be a *little ridiculous* at times. When she sees him with Pearl, he becomes ugly in her eyes, behaving *violently* and wearing a *hideous grin*.
- 9 (Suggested answer) Pearl is quiet and mysterious. Words used to describe her include: *pale; heavy eyelids; strange half smile; slender; cool, sleepy voice*
- 10 They eat and talk with enthusiasm. They tell amusing stories (Mrs Knight on the train) and speak a lot about the theatre and the London arts scene. Bertha is fond of them. (Suggested answer) They would probably be good company at a dinner party.
- 11 (Suggested answer) She might confront Harry about his affair with Pearl.

Narration

- 12 The author is sympathetic towards Bertha but has a wider and more cynical view of life. It is likely that Mansfield shares Bertha's views on *idiotic civilisation* and convention. She would not be tolerant of Harry or so blind to his true character.
- 13 *Yes, that did sound rather far fetched and absurd* [page 53] This is part of Bertha's inner dialogue. Many of her thoughts are suppressed by convention or because she does not want to admit the truth to herself. She is more critical of herself than of others.

- 14 In the paragraph beginning *Really – really – she had everything*, Bertha lists all of the things that make her life perfect. At the end of the list she is tired and can hardly walk upstairs. It is as if she has to make a list in order to convince herself, and it does not bring her joy, only exhaustion.
- 15 The pear tree is beautiful and mysterious. It seems perfect to Bertha and she associates it with her beautiful, perfect life.
- 16 It is not always clear who is speaking. This gives the impression that it does not matter since the conversation itself is unimportant. It also give the impression that the guests are speaking quickly or even at the same time. It distances Bertha from the conversation; she does not appear to be involved in the conversation.
- 17 Student's own answer

Atmosphere

- 18 The author shows us directly what Bertha is thinking as she hurries home. Her thoughts are about the joy and excitement she feels and how she wants to dance, play or laugh out loud. Convention stops her from doing these things.
- 19 The garden is still (*becalmed*), and the pear tree is perfect, at least in Bertha's eyes. The flowers are in full bloom. The atmosphere is changed when the cats appear. Bertha finds them disturbing and turns away from the window.
- 20 (Suggested answer) The Knights and Eddie Warren seem to enjoy the gossip and the anecdotes. Harry concentrates on his food, Pearl says almost nothing, and Bertha says very little. The author tries to convey the distance that Bertha feels from her guests and her obsession with Pearl.
- 21 There are clues in the story that all is not well between Harry and Bertha: Harry's phone call, his lateness for dinner, his excessive rudeness about Pearl's character, etc. Bertha also makes excuses for his behaviour which is often rude and abrupt. Bertha is probably more shocked than the reader when she discovers Harry's infidelity.
- 22 Repeated words and phrases: *slender; pale; blond; silver; half smile*

The author often uses the same words to describe the moon, the pear tree and Pearl Fulton. This shows how Bertha associates them in her mind as beautiful and perfect.

Style

- 23 Two.
- Interjection: *she'd forgotten it as usual*
- Exclamation: *absolute bliss! How idiotic civilization is!*
- Rhetorical question: *What can you do if you are thirty ...*
- Oh, is there no way you can express it without being 'drunk and disorderly'? Why be given a body if you have to keep it shut up in a case like rare, rare fiddle?*
- Quotation: *'drunk and disorderly'*
- Direct speech: *'No, that about the fiddle is not quite what I mean because – thank you, Mary' 'Is nurse back?*
- This creates a feeling of hurry and speed. Bertha is running and excited but her thoughts are also in turmoil.

- 24 ... the red and yellow tulips ... seemed to lean upon the dusk; she seemed to see on her eyelids the lovely pear tree ... as a symbol of her own life; slender fingers that were so pale a light seemed to come from them ...

We see things from Bertha's point of view; her perceptions are heightened and her observations are coloured by her emotional state.

- 25 Decides to commit suicide; Not half a bad idea [page 61]

- 26 *liée; soufflé* [page 61]

- 27 'It's not what I mean, because – thank you, Mary' – she went into the hall. [page 1]

... all her feeling of bliss came back again, and again she didn't know how to express it – what to do with it.

'You're wanted on the telephone,' said Nanny ...

- 28 Bertha feels shocked, betrayed, perhaps foolish. The slender fingers of Miss Fulton are now on her husband's face and he gives a *hideous grin*.

In seconds, Bertha sees her illusions shattered.

A Shocking Accident

by Graham Greene

Pre-reading exercises

Key vocabulary

School vocabulary

- 1 1 preparatory school; trigonometry
- 2 headmaster
- 3 break; housemaster
- 4 public school

Jerome's father

- 2 objective: a), b), d); aunt: c), f); Jerome: e)
 - 1 *widowed*
 - 2 It is not appropriate for the sunny climate of Capri.
 - 3 *had not been a very distinguished writer*
 - 4 *restless, sad*
 - 5 ... a large sad man ... posed in Capri

Post-reading exercises

Understanding the story

Part 1

- 1 No, because he was a warden – a position given to approved, reliable boys.
- 2 Jerome's aunt.
- 3 Jerome adores his father. He thinks that he is a gun runner or a member of the British Secret Service.
He thinks he has been shot.
- 5 He finds it hard not to laugh. The emotion he feels is probably suppressed amusement.

Part 2

- 6 No, he doesn't.
- 7 When he first goes to public school.
- 8 His father sent him postcards from different places. He loved the memory of his father.

- 9 People are only interested in his aunt's story when she tells them about the pig and Jerome hates to see this interest.
- 10 It is unlikely because his father had not been a very distinguished writer.
- 11 No, because he has no contact with the literary world.
- 12 He prepared two accounts: one leads gradually up to his father's death; the other says simply that his father was killed by a pig.
- 13 Contented, conventional.
- 14 He is afraid that Sally will laugh when she hears about his father and he wants to protect his father's memory.
- 15 He does not want to see Sally's reaction when his aunt tells her about his father.
- 16 The miracle is that Sally is horrified when she learns about Jerome's father. Jerome is pleased and relieved.
- 17 Yes. Jerome and Sally's future will probably be a happy one.

Language study

Grammar

The use of *one*

- 1 1 b); c)
2 a pupil
3 he author
- 2 2 One should never have one's suits made by amateurs
3 One should always give oneself plenty of time to get to the airport.
4 I don't think one should ever drink wine with one's oysters.
5 If one wants to see beautiful buildings, one must go to Italy.
6 One's opinions are only important if they coincide with his.

The use of the passive

- 3 a ... *it was hoped for Marlborough or Rugby* (They hoped for Marlborough or Rugby)
b There is a general expectation that Jerome should go to one of these public schools; it could be the school, his father, himself.
- a ... *he was known as ... Pig* (They knew him as ... *Pig*)
b The identity of the people calling him *Pig* is not the main focus of the sentence; it is the name itself which is important.
- a ... *she had been given a doll* (Someone gave her a doll)
b It isn't important or perhaps isn't known who gave her the doll.

- 4 2 He learned that his father had been struck (by a pig) and killed.
- 3 The stamps were removed from the postcards and made into a collection.
- 4 The story of Jerome's father's death was thought rather amusing.
- 5 Jerome's marriage plans were not upset (by his career) in any way.
- 6 It is hoped that Jerome and Sally will live happily ever after.

Vocabulary to create comic effect

- 5 (Suggested answers)
 - 1 Mr Wordsworth's face twitched unexpectedly.
 - 2 He felt bad when his aunt started telling strangers the story of his father's death.
 - 3 He sometimes practiced telling the story of his father's death to make it sound less funny.

Literary analysis

Plot

- 1 The shocking accident refers to when the pig fell from the balcony and killed Jerome's father. Most people are interested and amused.
- 2 He is nine. Because he is young, the death is something of a mystery to him. He does not find anything comic in it.
- 3 Jerome has reached adulthood, since he is working, and is engaged to be married. All his life, he has been afraid of people's reactions to the way his father died.
- 4 Mr Wordsworth tells Jerome, Jerome tells other people, either very briefly or in a more elaborate way. He tells Sally his father had a *street accident*. His Aunt has a complicated way of telling the story to strangers. The account she gives Sally is uncharacteristically abrupt.
- 5 Mr Wordsworth is perhaps embarrassed but also amused. Jerome finds it painful. His aunt is less worried because she has *no sense of humour*.
- 6 Jerome would probably have felt disappointed. He wonders *whether this quiet love of his would survive* if Sally were to laugh; he might have ended the relationship in this case.
- 7 Certain scenes would have to be more explicit, for example the reactions of other boys at Jerome's public school, and the discussion of Jerome's behaviour among his teachers. Perhaps there would have been a scene where Jerome meets Sally for the first time.

Character

- 8 He is a rather sad figure, widowed, restless and a second-rate writer. In Jerome's eyes, he changes from a mysterious, adventurous figure into an ordinary man with problems. However, Jerome feels a strong affection for him.
- 9 Jerome is possibly a rather unimaginative person. He seems to want an ordinary life, with a respectable job and a conventional marriage. He may be even less adventurous than his father.

- 10 Jerome's aunt is very fond of her brother; she misses him and believes him to have been a better writer and a more glamorous person than he was. She sees nothing amusing in the form of his death and is not embarrassed to tell total strangers what happened. She has probably not travelled much and regards other countries with suspicion.
- 11 Sally is the right age for Jerome, pleasant, *respectable* (a doctor's daughter) and likes children. The author suggests that she is boring, similar to Jerome, and that they are well suited.
- 12 Jerome's desire for conventionality and conformity may have been encouraged by his schooling. Independent schools in the mid-19th century in Britain were single-sex and did not encourage displays of emotion. The pupils were expected to control their feelings and use work and sport to keep them healthy and well-balanced.

Narration

- 13 Greene stands outside of his characters and observes them from a distance. It is possible that he identifies a little with Mr Wordsworth as he describes the headmaster's dilemma with sympathy and humour.
- 14 He is rather cynical. All of his characters are caricatures to a certain extent. He is quite rude about his characters' tastes (Sally likes reading family sagas and was given a doll that *made water*).
- 15 A chartered accountant is a respectable profession but was considered boring and 'safe', especially by writers and other creative people. Sally is a doctor's daughter and predictable – she likes babies. These normal, harmless details contrast horribly with the violent and absurd manner of Jerome's father's death.
- 16 We feel sympathy for Jerome because he is left an orphan at nine, and then has to deal with the unkind remarks of his teenage friends. Despite everything, he is loyal to his father's memory and desperately wants his future wife to love his memory too.

Atmosphere

- 17 Student's own answer
- 18 People's reactions are understandable if sometimes cruel. It is unusual for a person to die in such a way and people find it difficult to know how to react. A lot of their amusement is caused by embarrassment.
- 19 It may be exaggerated. It is important to try and understand the cultural background of the story and Greene's ironic stance.

Style

- 20 More examples:
- 'Nobody shot him, Jerome. A pig fell on him.'* An inexplicable convulsion took place in the nerves of Mr Wordsworth's face; it really looked for a moment as though he were going to laugh.
- Mr Wordsworth left his desk rapidly and went to the window, turning his back on Jerome.*
- Jerome said, 'What happened to the pig?'*

- 21 These details make the account more real but also more comical. The name of the street and the museum are largely irrelevant.
- The aunt also gives irrelevant detail about her brother's water filter [page 84]. Jerome gives lots of irrelevant detail about the tenement blocks in Naples in his rambling account of his father's death [page 85].
- 22 *'Did they shoot him through the heart?'* [page 82]
- 'What happened to the pig?'* [page 82]
- 'Was your father keen on polo?'* [page 85]
- 'I was wondering,' Sally said, 'what happened to the poor pig?'* [page 87]
- 23 *'Your father has had an accident.'* [page 81]
- 'A shocking accident.'* [page 82]
- 24 The description suggests a practical, unromantic attitude to love and marriage. Greene seems to be saying that chartered accountants tend to behave in this way and are rather dull. He could have written: *Jerome, doing everything by the book, became engaged to be married at just the right time of his life.*

(Suggested answer)

Other professions and their characteristics:

second-hand car salesmen: dishonest

kindergarten teachers: caring

politicians: devious

hairdressers: talkative

Jerome worshipped his father: the verb is exact. As man recreates God, so Jerome re-created his father ... who travelled to far places – Nice, Beirut, Majorca, even the Canaries ... (The irony here is that the 'far places' are not terribly exotic or far-away for a travel writer.)

The Jilting of Jane

by H G Wells

Pre-reading exercises

Key vocabulary

Normal words and expressions

3 1c; 2e; 3f; 4h; 5b; 6d; 7a; 8g

Accent and pronunciation

- 4
- 1 greengrocer; madam; tumor; bankrupt
 - 2 amethyst
 - 3 an angel
 - 4 aren't
 - 5 carriage
 - 6 gave

Non-standard English

- 5
- 2 Smoking does make such a dust about (the place).
 - 3 ... and some of what William read to me...
 - 4 Mr Maynard has taken a great fancy to him.
 - 5 Not for any parties (anyone), madam.

Main themes

6, 7, 8 Student's own answers

Post-reading exercises

Understanding the story

- 1 George, the master of the house and Jane's employer.
- 2 Jane is a maid and *belongs* to George and his wife.
- 3 She used to sing hymn tunes or the national anthem. Her *instruments* were a brush and dustpan.
- 4 She made a lot of noise. He would like to hear her sing because it would mean she was happy again.
- 5 The young man Jane was engaged to for three years.
- 6 During the open-air service after church one Sunday.
- 7 At Maynard's, the draper's.

- 8 An amethystine ring.
- 9 She may ask him round to have tea in the kitchen on Sunday afternoons.
- 10 She does not *fancy* (like) him very much.
- 11 He doesn't smoke or drink and he goes to chapel.
- 12 He earns more money.
- 13 The book is *Smiles' Help Yourself* and tells you how to improve yourself.
- 14 She says, '*William is a lot above me ma'am, ain't he?*'
- 15 He buys a silk hat, yellow gloves and a new umbrella.
- 16 He is going to serve in the shop and, if he does well, he will be made an assistant.
- 17 William does not visit Jane as usual on Sunday.
- 18 She follows William and his new girlfriend and walks along with them.
- 19 She is a milliner; she is older than William, dyes her hair, and can play the piano.
- 20 They tried to ignore her.
- 21 Jane accosts William, his girlfriend and her mother in the street. She accuses the new girlfriend of taking William from her. She *lays hands on* William and they threaten to call the police. They then call a cab and escape from Jane.
- 22 She tells Jane that William does not deserve her and she should try to forget him.
- 23 A bag full of boots and shoes.
- 24 She throws a boot at the bride but she hits William instead.
- 25 She says she is *glad things are as things are*, and doesn't care any more about William. Then she cries and says she could have been happy. Euphemia lets her cry on her shoulder.
- 26 Because she is young and sorrows heal in time. He also hints at a possible new relationship between Jane and the butcher boy.

Language study

Grammar

Multiple-clause sentences

- 2 1 so well, indeed, that I sometimes left my study door open – our house is a small one)
 2 *and*
 3 Commas and semi-colons
 4 *but; and*
 5 After William came, it was always William, nothing but William.
 It was William this and William that.
 When we thought William was worked out and exhausted all together, then (it was) William all over again.
- 6 Two.
- 7 *As* joins the clauses; *since* or *because* could also be used.
- 3 2 Everybody was at the wedding: there were the Browns, the Pikes, the Collins family, and even Mr Smith was there.
- 3 Although he is from quite a wealthy family, he never spends much on himself; however, he is very generous towards his friends.
- 4 I don't want them to stay with us because they always stay too long; however, they could help us to paint the house.
- 5 Although Rose has multiple sclerosis, she is always very cheerful and positive.
- 6 We tried everything: we looked in the drawers, the garage, and even the attic, but we could not find the papers anywhere.
- 7 While Tim was watching TV, Sue was studying.
- 8 Don't touch the paint: it's still wet!

Expressing purpose

- 4 1 She carried the plate of meat in a way that made the ring on her finger easily visible to everyone.
- 2 She promises to use her influence with William to ensure the fast arrival of anything bought by Euphemia at Maynard's.
- 3 could, should, would
- 4 To walk. The next Sunday, and the next, Jane asked to go out so that she might *walk with William*.
- 5 1 She asked permission to attend the dance.
- 2 We ordered the new books well in advance so that we would (should, might, could) have them before Christmas.
- 3 I'm going to the dentist tomorrow to have my tooth out.
- 4 Show me the brochure so that I can decide about our holiday.
- 5 The students worked hard all week so that they could have the weekend off.
- 6 Would you like to try the dress to see if it fits?

- 7 Sam punished his son so that the boy would behave less selfishly.
- 8 The babysitter is coming early so that we can go out.

Such and so

- 6
 - 1 He's such an attractive man!
 - 2 Do you have to be so negative about everything?
 - 3 She played the violin so beautifully.
 - 4 Would you be so kind as to pass me the salt?
 - 5 They have such good taste in furniture.
 - 6 We ate so much that we felt ill.
 - 7 He has so many books!
 - 8 I've never met such delightful people.
 - 9 There was such a noise last night that it woke me up.
 - 10 There was such chaos during the airport strike.

Literary analysis

Plot

- 1 f; j; g; a; h; c; i; d; e; b
- 2 At the end of the story, Jane is cheerful again and the routine of the household is back to normal. The writer comments that she is young and her sorrows will heal.

Character

- 3

Tactful: Jane is open about her feelings and she isn't very tactful. She tells Euphemia everything, accosts William in the street and throws a boot at him at his wedding.

Opinionated: the writer says: *Jane ... discoursed admirably ... on a variety of topics.*

Optimistic: she doesn't spend time feeling sorry for herself, though she is obviously affected by William's betrayal.

Trusting: she blames herself for losing William and she blames the milliner for leading him away. Even at the wedding, she throws the boot at the bride, rather than the bridegroom.

Self-respecting: it could be argued that Jane is not very self-respecting in the way she follows William around and tries to spoil his wedding. On the other hand, we also admire her for her spirit.

Respectable: Jane follows the rules, particularly those laid down by Euphemia. However, her feelings overcome convention when William leaves her.

Naïve: she may be a little naïve in insisting that William leave his new girlfriend and go back to her.

Proud: her pride is shown in her determination not to let William get away *with* his betrayal.

- 4 The writer of the story is tolerant, fond of his wife and likes order in his household. He likes the fact that his wife is friendly towards Jane and doesn't observe the traditional distance between employer and servant. He is relieved when Jane breaks her silence and starts singing again, even though he has complained about her before. The last paragraph shows that he does not believe very much in *sorrows that do not heal*; this may show a certain complacency in his attitude to life.
- 5 She is friendly, sensible and caring. She shares a sense of humour with her husband and is not overly demanding of the servants. She is particularly sympathetic towards Jane.

Narration

- 6 He describes events from a distance and with a certain irony. He gives the impression that nothing touches him too deeply and that he does not want any change in his routine or his household.
- 7 *... she must have watched poor Jane fuming with a certain dismay ... But I imagine they softened again very quickly ... And I gather that Euphemia so far forgot herself as to let Jane sob out some of the fullness of her heart ...*
- 8 He sometimes leaves his study door open in order to listen to her conversation with his wife.
- 9 No. He gets most of his information from his wife or from eavesdropping.
- 10 He is quite sympathetic. He is less sensitive and perceptive than his wife: for example, he sees no significance in Jane's remark that William is *above* her.
- 11 Through speech patterns, descriptions of dress and accepted behaviour, and the code that governs the relationship of servants and employers.

Atmosphere

- 12 George describes the house as small. It is easy for him to hear conversations if he keeps his door open. Jane is noisy and sings as she works. She also breaks things quite frequently [page 105] The impression is of a house where servants are not kept separate from their employers: Euphemia sometimes works alongside Jane in the kitchen.
- 13 Euphemia tends to let Jane talk and then she responds with a short comment or a gentle question. The impression is that she enjoys Jane's conversation and is concerned for her welfare.
- 14 It is mostly light-hearted but Jane's feelings of sadness and disillusionment are real and imply a certain criticism of the rigidity of convention and class divisions.

Style

- 15 It makes him sound rather pompous. Perhaps he enjoys the sound of his own voice and making observations on human nature.
- 16 Wells attempts to convey Jane's accent by misspelling words. This might seem a little patronising to a modern reader. However, her conversation is lively and entertaining and Euphemia's more sober comments form a realistic contrast.
- 17 It is quite amusing and basically has a happy ending. It also portrays aspects of social class that the readers of the time would recognise and identify with.
- 18 Student's own answer

A Christmas Song

by H E Bates

Pre-reading exercises

Key vocabulary

Vocabulary connected with music

- 1 1e; 2h; 3a; 4f; 5c; 6g; 7b; 8d
- 2 carols; humming; voice-training; scales; sheet-music; bars; gramophone; records

Winter weather

- 3 a) glitter, sparkle; b) glisten; c) to crackle

Verbs describing actions

- 4 *He stamped up and down the room ...*
... grasping her about the waist ...
He smacked at her lips with his heavy dog-like mouth ...
... he drank gin and stumped about the room.
... Freddy Wilson came blundering up the drive ...
... (he) seized her once again like a hungry dog.
- 5 Student's own answer

Colloquial expressions and 'slang'

- 6 Snap out of it!
get ready
Go to hell
Keep / Stay cool.
let yourself go.
Fair enough
Good old

Main themes

- 7, 8, 9 Student's own answers

Post-reading exercises

Understanding the story

- 1 She is a music-teacher. She works above the music shop.
- 2 It is nearly Christmas.
- 3 She wants it to snow. It will make the town look more attractive.
- 4 She went to the Williamsons' party and sang several songs.
- 5 She is Clara's sister. She is extrovert, happy and laughs a lot.
- 6 They are business people with a leather factory. Clara has decided not to go to their party.
- 7 She means that the Williamsons will not accept that Clara doesn't want to go to their party.
- 8 The name of a certain Christmas song.
- 9 To try out various tunes on the piano. No.
- 10 At eight o'clock.
- 11 To persuade her to go to his party. He is impatient with her and attracted to her.
- 12 The young man who had visited the shop previously. He has remembered some of the song.
- 13 Clara is paying too much attention to the other young man and ignoring him.
- 14 He tries to kiss Clara.
- 15 She looks down at the valley and touches the grass. She thinks about the young man and his song.

Language study

Punctuation: the use of the semi-colon

- 1
 - a Three.
 - b The snow.
 - c Semi-colons; the sentences are all about the effect of the snow on the town buildings.
 - d Two places: ... *she did not sing; she had never passed an examination in her life ... She had a character like a chameleon; she had all the love affairs.*
 - e The sentences are connected thematically. The first two sentences say that Effie is not clever but is full of confidence. The second two say that despite, or because of, her changeable character, she is successful with men.

Phrasal verbs and idiomatic expressions

To turn up means to arrive or to come.

To let someone get away with something means to allow someone to do something.

- 2 1 let, go
- 2 get out of
- 3 put, away
- 4 pulled back
- 5 snap out of
- 6 broke off
- 7 turned, away

Literary analysis**Plot**

- 1 A small, industrial town in the Midlands. To show that in Clara's eyes it is rather dull and ordinary and could do with some transformation.
- 2 On page 132. It makes Clara seem rather anonymous and perhaps representative of Bates's own views.
- 3 No. She is more representative of other young women in the town and contrasts with Clara's character and isolation.
- 4 Not a very favourable one. They tend to get drunk at their parties and show off. Mrs Williamson flirts with the young men.
- 5 He is dressed in brown and carries an umbrella. He is polite and shy. He appreciates Clara's singing and tells her so.
- 6 She likes talking to someone who appreciates music and she is touched by the fact that it is a love song.
- 7 The young man is nervous and doesn't quite know how to say goodbye.
- 8 Freddie throws something at the window and shouts to Clara to let him in. He says that everyone wants Clara to go to the party and he has come to fetch her.
- 9 Freddy tries to bully Clara into doing what he wants. Then he tries to hold her and kiss her. The young man is shy and tentative. Clara takes the lead in their conversation.
- 10 She eventually agrees to go, probably to escape his advances in her flat.
- 11 Freddy is annoyed and Clara is pleased.
- 12 Perhaps she wants to see him again.
- 13 It is mainly about the *cheek* of the young man in returning to the shop. Clara ignores him and comments on the landscape.

- 14 She seems to feel that the party is inevitable. She is looking for another life but, like the love song, it is *floating away*.

Character

- 15 Clara is dreamy, talented, romantic and lives in another world. It will probably be hard for her to be happy in Evensford.
- 16 Effie feels much more at home in Evensford than Clara. The impression given is that she will accept her lot, marry and settle down happily.
- 17 He is not described in detail. He is timid and shy. Clara is attracted to him because not many people in the town are interested in classical music or have such a romantic attitude (the young man wants the song for his girlfriend) He is in awe of Clara and her talent. He seems nervous in her presence.
- 18 Freddy is energetic, boisterous, and a bit of a bully. He is used to having his own way. He is clumsy and rude though he tries to say nice things to Clara. Bates compares him to a big dog.
- 19 Bates perhaps makes Freddy almost too loud and uncouth, in order to contrast him with the quiet young man.
- 20 Clara knows Freddy and is unsurprised by his actions. She tries to ignore both his conversation and his attempts to seduce her, but is prepared to give in to his persistent advances, e.g. by agreeing to go to the party with him.

Narration

- 21 Yes. Clara's attitude might be irritating at times but the majority of the people in the story are portrayed as superficial and unthinking.
- 22 Most of the dialogue takes place between Clara and the young man in the shop or between Clara and Freddy. The contrast between these conversations emphasises the difference between what Clara wants and how she has to live. The rest of the story is mostly description of the town – necessary if we are to understand Clara's restricted environment – and the countryside surrounding the town.
- 23 Clara takes the initiative, especially in the first conversation with the young man. She does this because she is interested in his request and wants to help him. The young man talks hesitantly while Clara asks questions in an attempt to make things easier for him.
- 24 No. Freddie doesn't listen to Clara. He talks in short sentences, sometimes missing out words (*Sorry, didn't mean that.*) He is repetitive (*let the blinds up*) and his one-way conversation is designed to bully Clara into doing what he wants.
- 25 To a certain extent, Clara is a victim. She lives in a dream world, longing for snow and for her town to be transformed into another place.

She seems to be making a stand against the inevitability of things at the beginning of the story but gives in and goes to the party though she knows she will hate it. She romanticises the encounter with the young man in the shop, who may be embarrassed by her intensity.

Atmosphere

- 26 Clara wants a different Christmas in a place of beauty and culture; Effie probably wants fun and laughter; Freddie wants to drink and for everyone to lose their inhibitions; the young man may want to surprise his girlfriend by presenting her with a special song.

- 27 Bates describes the mundane buildings, the local club and its limited activities, the rain and the workers going to the factory. The parties at the Williamsons' are always attended by the same type of people and the same things always happen. The people who come into the shop buy only certain types of music, and when Clara sings at parties, people applaud in the wrong places.
- 28 In her conversations with the young man, Clara is interested, considerate and patient. The young man is nervous at first but gradually becomes more confident as time passes. He is reassured enough to return to the shop a second time. With Freddie, Clara doesn't say much but she makes no attempt to be pleasant. Her mind is elsewhere, despite Freddie's almost violent attempts to interest her.
- 29 ... *hilly little streets above the river ...; raining in misty, delicate drops ...; lime trees ... dark red branches washed with rain; ... rectangular lakes glittering with green and yellow lights; Frost was crisp and hard already, and she could see it sparkling brightly on tree branches ...*
- 29 Bates makes us see that in a way Evensford has been transformed by the frost and rain: he uses words like *glitter, sparkle, glisten* etc. The other moments of beauty are connected with music and singing, especially the Schubert song and its beautiful words.

Style

- 30 The repetition emphasises the routine nature of Clara's life and the way she uses her imagination to escape from it.
- 31 They make him seem more like an animal than a person: a large, clumsy, not very attractive animal at the mercy of his impulses.
- 32 Ten questions, though some of these are more like requests (*Would you care to come upstairs?*). They show how interested she is in the young man's request.
- 33 Bates uses verbs such as *stumped, stamped, bawled, grabbed* etc. to convey the fact that Freddie is noisy and more than a little drunk. He uses clichés (*good old Clara*), and repeats himself when he is annoyed with Clara.
- 34 Clara is lost in her own thoughts. In her eyes, the valley becomes transformed into a frozen lake where people go skating. The transformed landscape becomes mixed up in her mind with the notes of the love song and the longings it expresses. Anything said by Freddie is just background noise to her.

The Sensible Thing

by F Scott Fitzgerald

Pre-reading exercises

Key vocabulary

Language for describing feelings

- 1
 - a sorrow, poignant
 - b to falter, to waver
 - c to blurt out, to jump at conclusions, (dazed)
 - d distraught
- 2
 - 1 sorrow
 - 2 jumping at conclusions
 - 3 offhand
 - 4 overcome
 - 5 brooding
 - 6 distraught
 - 7 blurted out
 - 8 poignant
 - 9 overcome
 - 10 dazed
 - 11 faltered, wavered
 - 12 ill-humoured

Formal language

- 3
 - a deplore
 - b curtailment
 - c whence
 - d whither
 - e consequent upon

Main themes

4, 5, 6 Student's own answers

Post-reading exercises

Understanding the story

Part 1

- 1 In his office in New York City. It is lunch time.
- 2 To read the letter from his girlfriend again.
- 3 He studied engineering and now he is an insurance clerk.
- 4 sends a telegram to his girlfriend.
- 5 The manager fires him.

Part 2

- 6 At the railway station.
- 7 One of the young men Jonquil has come to the station with.
- 8 He tells them that he has been promoted.
- 9 He feels that Jonquil is going to leave him.

Part 3

- 10 Jonquil ends her relationship with George.
- 11 They meet a man and a girl whom they know. This prevents them from saying goodbye properly.

Part 4

- 12 Over a year later. He has been to Peru and then New York.
- 13 It seems smaller and more ordinary than before.
- 14 Her beauty is almost painful to him.
- 15 She has read about George in the paper. George and Jonquil share a moment of silence, and a meaningful look.
- 16 He says he must see someone there who was kind to him when things were going badly.
- 17 Of his expedition to Peru.
- 18 He realises he still loves her but in a different way to before.

Language study

Grammar

Similes

- 1 1 *one of those terrific messes which follow poverty like birds of prey*
 2 *tall, three-towered bridges that were like dancers holding hands in a row*
 3 *Two eyes, eyes like winter windows*
 4 *It's like a clock ticking away all the time I'll be with you*
 5 *her lips half open like a flower*
- a Two eyes, eyes ...
b her lips half open ...
c It's like a clock ...
d Tall, three-towered bridges ...
e One of those terrific messes ...

Conditionals

- 2 2 If I were offered a fortune, I would not go there again.
 3 If he asked her to marry him, she would probably accept.
 4 If the theatre is full, let me know.
 5 She was so lonely, that if he had asked her out she would definitely have gone.
 6 What would you do if he broke off the engagement?
 7 If you search for years, you will never find another man like him.
 8 If she had realised the extent of the problem, she would have intervened sooner.

Adverbs of manner

- 3 a suddenly, lightly, hopelessly, suddenly, sorrowfully, slowly, thoughtfully, narrowly, hard, nervously
 b with a rush of emotion; with ruthless impersonality
 c hard
- 4 announced cheerfully
 said, stiffly
 said, reluctantly
 explained hastily
 insisted stubbornly
 answered tritely
 interrupted innocently
 said, brokenly

- 5 2 He (quickly) answered her question (quickly) before anyone else had the chance to interrupt.
- 3 'I suppose we should leave soon,' said Ellen reluctantly.
- 4 On the night of the concert, the stars shone brightly and she played the piano perfectly.
- 5 With his hand trembling faintly, he gave her the ring.
- 6 Her voice went on monotonously and the students fought to stay awake.
- 7 The train stopped briefly, and then pulled out of the station.
- 8 'Put the car away, will you?' he shouted rudely.
- 9 The little boy jumped (enthusiastically) off the diving board (enthusiastically).
- 10 The man pressed her hand intimately and strolled away.

Literary analysis

Plot

(Suggested answers)

- 1 Yes. His mind is miles away.
- 2 Yes: *There it was on the bureau, the letter – in sacred ink, on blessed paper ...*
- 3 No. He dreams of changing the world through engineering. *All his life he had thought in terms of tunnels ...*
- 4 No. He is a clerk *with his dream slipping fast behind him.*
- 5 Yes: *He had fired many men ... but none of them had thanked him ...*
- 6 He is not pleased to see the friends: It seemed to put him at a disadvantage.
- 7 Possibly: *They must like you a lot ... or they wouldn't let you off twice in three weeks to come down here.*
- 8 Yes. They do not speak and George has a *premonition of disaster.*
- 9 No. Jonquil says, *It's no use going on ...*
- 10 Yes. He is successful (*a marvellous chance*)
- 11 No. Jonquil tells him she doesn't love him anymore but he knows *that the past sometimes comes back* and he decides to watch and wait.
- 12 Yes. There is a moment when George and Jonquil look into each others' eyes and they share a moment's silence.
- 13 Yes. George lies and tells her he visited *someone* in Washington who was kind to him.
- 14 No. He is in love with her still, but both he and his love have changed: *There are all kinds of love in the world, but never the same love twice.*

Character

- 15 Nervous, distraught. He runs everywhere because he is desperate to do something about over Jonquil's letter.
- 16 He seems more calculating, calmer and experienced. He is prepared to wait instead of reacting impulsively to everything.
- 17 She is not as *sensible* as she thinks.

(Suggested answers) Pretty, spoilt, conventional

- 18 Her parents seem well-disposed towards George. Mrs Carey in particular is sorry to see him suffering. On the other hand, they put their daughter first, and George must seem inexperienced to them, and irresponsible in taking so much time off work.
- 19 It is possible that George is more in love with Jonquil at first. He is certainly prepared to take more risks to be with her. She seems to be more practical. She loves George but seems to love him more when he has become successful.

Narration

- 20 He wants us to see George objectively at first, as a young man whose judgement is not always good and who is at the mercy of his emotions.
- 21 Fitzgerald may be writing from experience here. He too had to work hard to win and keep his young wife. He lost his health, and no doubt some of his illusions in the process.
- 22 *April is over* is similar to ... *life had carried away the freshness of his love*. There is acceptance that love changes over time and that by doing the *sensible thing*, something in their love has been lost.
- 23 Fitzgerald tells us more about George's feelings and makes it easier for the reader to identify with him than with Jonquil. George seems to rely on his own intuition while Jonquil is subject to more obvious pressure from her family. We see how Jonquil's beauty blinds George and how Jonquil responds to George's newly-found success.

Atmosphere

- 24 He uses phrases which describe George's tension and the hurry he is in: ... *he set his teeth and began to run; He rushed into the subway and ... bent a frenzied glance on a car-card; ... (he) began to run again, a tireless, anxious run*.
- 25 The atmosphere is tense. George is very nervous and his questions begin to upset Jonquil. He asks her whether she sees other men and gets agitated when she tells the truth. He asks when she will marry him and she asks him if he is ready to marry. He moves around the room and complains about the electric fan. Jonquil ends up in tears and George foresees disaster. George's agitation and tension is described by the use of adjectives and adverbs: *He hesitated for a wild minute; 'What do you mean?' He blurted out in a panic; involuntarily ... plunged; sank down ... suddenly; jerking up suddenly; all at once his nerves gave way*.
- 26 George is calmer and more in control. Jonquil pretends that she is indifferent. Then George tells her of his adventures in Peru while she sits on his lap. Gradually, their feelings for each other return.

27 (Suggested answers)

Part 1: impulsiveness

Part 2: confusion

Part 3: frustration

Part 4: maturity

Style

- 28 These descriptions are lyrical and dream-like. Other examples are the description of Jonquil [page 166] and the description of the chrysanthemum garden [page 168].
- 29 The phrase *Great American* usually comes before words such as *dream*, or *people*. It is not usually applied to something as mundane as *lunch hour*. The phrase *success is a matter of atmosphere* comments wittily on the importance of appearances in life. The comedy of the car-card lies in the contrast between George's tragic situation and his reflection that he may lose his teeth. The conversation with the manager contrasts George's impatience and honesty with the manager's sarcasm (*I didn't realize you were employed here as a travelling salesman.*) It is surprising and amusing when George seizes the manager's hand and thanks him for firing him.
- 30 Examples: [page 165] The *romantic* description of George followed by *His clothes, of course, were frightful*; [page 166] The description of the house, followed by *Then the door opened ...*
- 31 The first two sentences stress the fact that George is not concentrating.

The sentence about the poor is a way of saying that the poor are always with us. The repetition of *steel* emphasises George's obsession with building something lasting and beautiful.