

5.1.DECISION TAKING

Objectives: Content and skills

- developing students text comprehension skills;
- encouraging students to make connections between the text they read and personal experience;
- developing life skills - *defined as a set of skills, attitudes, competences, qualities, behaviour, values that ensure the creative adaptation to day to day life*;
- developing transversal competences among students (critical thinking, communication).

Workgroup/target: students from 9th-11th grades

Pre-requisites:

- Self knowledge(knowing taught points/qualities and weak points/defects);
Good self-esteem (Good self-esteem is a prerequisite for a happy life);
- Good capacity of managing emotions.

Time allotted: 90 minute

Means/ tools: worksheets, markers, flipchart, video projector, laptop.

Strategies: conversation, exercise, debate, anticipation, gallery tour, text comprehension strategies "Say something!", Workshop reading," Vote a quotation!"

TEXT: THE THREE WAYS

Once upon a time there were three friends that wanted to climb up a mountain as on its top there lived a wise old man they wanted to meet.

They arrived at a crossroads and each of them went on to choose their way as their hearts led them.

The first chose a steep path, going straight to the top. He did not care about the dangers, he just wanted to arrive at the old man on top of the mountain as soon as possible.

The second way was not as steep, but it crossed a dangerous small canyon, beaten by strong winds.

The third chose a longer way that circled the mountain winding in smooth slopes.

After 7 days, the one that took the steep slope reached the top exhausted, full of bleeding wounds. Impatient, he sat down to wait for his friends.

After 7 weeks, all troubled by the strong winds that had beaten against him, the second one arrived. He sat quietly near the first one, waiting.

After 7 months, there arrived the third one, his face shining with happiness, the sign of profound quietness and inner peace.

The other two were angry as their road had been difficult and they had waited long, while his way was a real pleasure. So they asked the wise old man whose choice had been the best.

"What did you learn?" he asked the first.

"That life is difficult and full of hardships and dangers, that it is full of sufferance and what comes into my way may often hurts me, as for each step forward I must fight strongly, which takes all my power. So...did I choose he best way to reach you?"

"Yes, you did.....And what did you learn?" he asked the second.

“That in life many things may be obstacles, that sometimes I might lose my way, arriving somewhere that is not where I want to get...but if I do not lose faith, I finally succeed. So, did I choose the best way to you?”

“Yes, you did...And what did you learn?” he asked the last one.

*“That I may enjoy every step I take if I choose to be **Patient**, that, if I look **Understandingly**, life is not a burden, but a miracle that receives me with joy to be part of it, that **Love** surrounding me from everywhere may light my soul if I allow it to enter there. So...Did I choose the best way to you?”*

“Yes, you did...?”

*Amazed at the old man’s answers the three friends remained silent. And they finally understood that at every crossroads they have the possibility **TO CHOOSE**...and their life is the result of the choices they make in life.*

*Maybe somewhere, in our soul...we may find a bit of **Patience**, some **Understanding**...and maybe **Love**! (text from www.damaideparte.ro)*

Strategies:

Anticipation (before reading): the students (according to their number) will work in groups or individually. Starting from the title of the text, they will make predictions about the theme. The answers will be written on half a page and will be revised after reading the whole text. The one/those giving answers close to the text theme will give the arguments on which they made the prediction.

Workshop reading: Each student receives a copy of the text and reads it silently. The class will then be divided into groups that will work separately, in reading workshops. Here are some examples of activities developed in different workshops.

- **illustration workshop** – the students propose an illustration for the text, they draw it, then they comment upon it and justify their choices;
- **story telling workshop**- the students propose a summary of the text, observing all the conventions established, and they will write it;
- **personal opinion workshop** – the students remark what they liked and they did not like in the text, what they agree or disagree to, bringing arguments for their choices.
- **anticipation workshop** – students propose a different ending
- **text transformation workshop** – students are encouraged to change one or more elements in the text (character, place, time, action) and rewrite the modified text.
- **oral reading workshop** – the group of students proposes transform the narrative text into role play.

During this activity- workshop reading, the students:

- Divide their responsibilities according to the abilities of each student.
- Prove responsible attitude to everyone’s contribution to the collective work of each workshop.

“Vote a quotation!” (at the end of the activity): a list of quotations from famous writers or a list of proverbs linked to the theme is proposed for discussion. Each student will choose:

- A quotation to express an idea he agrees to;
- A quotation he would choose as motto or that expresses an important feature of his character. The choices will be explained.

Quotations: examples:

- “It is choice and not chance that determines our destiny”. (Franklin Delano Roosevelt)

- ‘When one has to make a choice and does not make it, the absence of choice is a choice in itself.’ (William James)
- “Sometimes bad choices bring correct things” – anonymous author.
- Even the greatest people were once beginners. Do not fear to make the first step” – anonymous author.
- Whenever we doubt, we must choose the way by which we are less wrong”. (Aristotel)
- “You laugh at me because I am different; I laugh at you because you are all the same.” (Daniel Knode)
- “The strongest fighters are patience and time”. (Lev Tolstoi)
- “Life is short, fragile and waits for nobody. There will NEVER be a right time to follow your dreams and meet your objectives. – anonymous author
- “Life is the sum of our aware and unaware choices. If we can control our choices, we can control each aspect of our life. We may find out the liberty behind our capacity of mastering ourselves”. (Robert F. Bennett)

Evaluation

Exercise

Fill in each of the seven steps useful in taking decisions (Shay&Nargaret McConnon model from „Making decisions”):

Step 1

Describe the situation and establish what decision you have to take.

Think on (*the situation and identify the decision you need to take*).

Step 2

Be informed. Gather as much..... (*information*), get advice from..... (*a friend, see a specialist*).

Step 3

Make clear what is important for you. A good decision (*helps meeting your objectives*)

Step 4

Make a list of(*solutions*).

Step 5

Think of the advantages and (*disadvantages*) of each solution you identified .

Step 6: Take the best (*decision*)!

5.2.SELF-MOTIVATION

Objectives:

- Developing students text comprehension skills;
- Encouraging students to make connections between the text they read and personal experience;
- Developing transversal competences among students (critical thinking, communication and collaboration with the others, communication in mother tongue, motivation/self motivation, etc.).

Workgroup/target: students from grades 9th-11th

Pre-requisites:

- Self confidence and efficiency
- Positive thinking
- Motivational environment

Time allotted: 90 minutes

Means/tools: worksheets, markers, flipchart, video projector, laptop.

Strategies: conversation, exercise, debate, gallery tour, text comprehension strategies : “Say something !“(a prediction, a question, a connexion, a clarification), “Choose the right answer, Establish the temporal order of text ideas, “Workshop reading”, “Vote a quotation!”.

TEXT: The story of the lazy potter and of the dumb wise man

Once upon a time there was a potter that lived in a far away village. His dream was to get to the big Citadel, where he could have his own shop where to sell pottery objects, bowls and pots. But he had small chances, as he was very lazy and he worked only for his daily needs. One day the potter met a traveler who told him that in a nearby village there lived a wise man in a hut and he could give one an answer to anything. The strange thing was that he never got out of the hut and he would not even speak. The one who wanted to ask him a question had to knock at the door , then to open a small window through which one could see in the obscurity only the eyes of the dumb wise man. Then he had to ask him a question, and the wise man would answer with his eyes, the man reading the answer in the expression of his eyes. Hearing this, the potter ran quickly to the neighboring village, at the hut. He knocked easily, and then he opened the little window in the door.

By the small opening, he could see the eyes looking at him from the dark. He asked quickly: “How can I become rich in the big Citadel?” then he looked attentively at the expression of the one inside. And he saw some bored, careless eyes, totally indifferent. Then he realized that he had been like that to him and to his job- lazy, careless, and totally indifferent! He said to himself: “I have waited for the ideal chance until now. But the answer is very simple, I have to work to get closer to my purpose.” “How many people make the same mistake?” he also asked himself. “I see everywhere people complaining that they are unlucky instead of acting and doing something.” Next months he began to make pots and bowls daily, to sell them in the near villages and the results appeared before long. He already earned well, and he saved money to move to the Citadel. However he realized that it was not enough and working like that he needed years. More than this, at the end of the day he did not feel satisfied with his work.

So he started again to the hut of the dumb wise man, impatient to meet him. The hut was decaying like before, one might have thought that nobody lived there. He knocked and he opened the window, asking: "How can I sell more, to be able to go to the big Citadel?" The eyes inside were sad, tired, lightless. "The eyes of a lonely man, isolated from the world", he thought. Then he remembered his own solitude, his lack of friends, his avoiding his relatives lest they should ask him for money or help. The next day he went to the fair led by one thought: to sell as many pots as to help all his relatives, his old friends and even his neighbors he did not get along very well with. All the people he knew were poor people that lived for the present day.

After a month, he used to sell and earn almost twice as much and not only did he help many people with money and food, but he also saved an impressive amount. He earned so well that in short time he could buy a house in the big Citadel, where he had always dreamt to get. The fair was much bigger in the Citadel. There passed travelers that came from far away, with purses full of money. The potter was prosperous and he had made many friends, as he had kept the habit of helping people in need. But he was still far from his purpose. To open the shop he had dreamt of, with apprentices and sellers to work for him, he needed much more. And he already worked all day and sold everything he produced. This time he could hardly wait to get to the wise man's hut. He trusted him as before to give an answer. In front of the hut, a strange feeling came to him. It was even more decayed, almost deserted. "Might he have died?" he wondered, and a chill came down his spine. He knocked and opened the small window. A feeling of gratitude came to him when he saw again the eyes in the dark. "I work day to night and I sell everything I produce. But still it is not enough to have my own shop. What can I do to earn more? The look in the dark was this time determined, alive. The potter read in it determination, but also the desperation of a man about to lose hope. Then he thought of his recent life. On the one hand, he was happy that he had moved in the Citadel and that he prospered, but on the other hand he worked so much that he could no longer relax and enjoy life.

Next morning he woke up more relaxed, lighter. He had breakfast slowly, in the shadow of the trees in his garden, thinking of how pleased he was with his life. Only now did he realise how good it was to stop once in a while and enjoy the small things, such as the tea flavor or the perfume of the wild flowers. Then he did something he had not done in a long time: he left for the fair, without making any pot. Usually he started his day working hard, then he ran quickly to sell his work. He took only some pots he had made before. They were the most beautiful, he kept them in his house to please his eyes. In the morning, the people in the fair were different.

Other people, travelers from other citadels. Among them, the potter noticed one, dressed in expensive clothes. He had noble features and his step showed a determined strong man. The man stopped in front of the potter and studied the carefully worked pottery attentively. "I have never seen such craftsmanship" he said. "Would you consider working pottery for the royal court? You could be paid five times more than an ordinary potter". Our potter was happier than ever... for the royalties! With that money he could open his shop in a few months! And all that because that day he had decided to relax and to be open to something new! The first thing that came to his mind after that event was to thank the dumb wise man. He had helped him so much and he did not even see his face. He wanted to hold him and tell him how much good their meeting had done to him. When he arrived at the hut, he knocked at the door and opened the little window. The eyes inside were shinier with joy than ever. "Great wise man, I know you enjoy solitude, but I want to thank you and tell you how much you helped me!" the potter said. And then he opened the door and was astonished. Inside, beyond the door, there was just a mirror.

Exercise 1: Say SOMETHING!

The text will be read by paragraphs, by one student in each group (5 GROUPS)- 5 students. The teacher explains the students the development of the exercise-while the paragraph is being read, the teacher stops the reading saying “say something!” and points to a student. Suggestions-questions:

- To make a prediction (I bet...I wonder..., I think that...)
- To ask a question (What if...?, Do you think that....?, Why...?, who is....?)
- To clarify something (Now I understand.... First I thought that...but now I think that...)
- To comment upon (This is good because....This is confusing because.....I like/don't like that.....I liked the most.....I wish....)
- To make a link (this reminds me of.... This character makes me think of.....I have never.....I was in the same situation when..., I also happened to.....)

Exercise 2: Circle the right answer

Each student receives a handout with he following exercises:

1. The main character (the potter) wants:
 - a. to become rich;
 - b. to marry the king's daughter;
 - c. to be happy;
 - d. to have his own shop of pottery: objects, bowls and pots.

2. The old wise man(the dumb wise man) answered the people:
 - a. by signs;
 - b. verbally, giving advice;
 - c. by the expression of his eyes;
 - d. telling them a story.

3. In the potter's opinion, it is important sometimes:
 - a. to work continuously;
 - b. to stop once in a while and enjoy the small things, such as the flavor of the tea and the perfume of the wild flowers;
 - c. to help those poorer than you;
 - d. to thank the one that gives you a good piece of advice.

Establish the temporal order of the following ideas in the text and mark it in a cassette similar to the one above:

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1. The eyes of the old wise man inside were shining with joy more than ever.
2. The eyes of the old wise man were sad, tired, lightless.”The eyes of a solitary man, isolated from the world” thought the potter.
3. The eyes in the dark were this time determined, alive. The potter could read in them determination, but also the desperation of a man about to lose hope.
4. The eyes of the old wise man inside were bored...careless, totally indifferent. Then the potter realised that he had been like that to him and to his job- lazy, careless, totally indifferent!

Exercise 3: Workshop reading

Each group will receive a copy of the text and according to the theme of the workshop chosen (the themes of the workshops are written on the tickets) will solve the task.

Examples of workshops developed in different workshops:

- *The illustration workshop* – the students propose an illustration for the text, make it, then comment on it and justify the choices made;
- *The story telling workshop* - the students propose a summary of the text they read, observing all the conventions established and write it down;
- *The personal opinion workshop* – the students remark what they liked and did not like in the text, what they agree to and did not agree to and bring arguments for their choices ;
- *The anticipation workshop* – the students propose another ending;
- *The text transformation workshop* – students are suggested to change one or more elements in the text (character, time, action) and rewrite the modified text.

This is one of the students' favourite activities because they:

- Divide their responsibilities according to the abilities of each student.
- Prove responsible attitude to everyone's contribution to the collective work of each workshop.

Exercise 4: Vote a quotation

The presenter of the activity (the teacher) proposes a list of quotations from famous writers (presented with the help of a Power Point material) linked to the theme of the theme discussed and each group chooses:

- A quotation to express an idea he agrees to.
- A quotation he would choose as motto.
- The choices will be explained.

QUOTATIONS- examples:

- *“Motivation sets you to move. Habit makes you continue”* (Jim Ryun)
- *“Inner motivation manifests as self- motivation or spiritual motivation. We develop this kind of motivation while we become mature and wiser.”* (Herbert Harris)
- *“Take the risk! All life is a risk. The one that moves on is generally the one that is willing to do and to dare”.* (Dale Carnegie)
- *“Build an image of your success in your mind. Keep it with tenacity, do not let it disappear. Your mind will look for ways of developing this image...and do not imagine any obstacle”* (Norman Vincent Peale)
- *“There are million ways you may go through but there is only one meant for you. If you have the necessary power and patience to search enough in your soul you will find your way. Do you, however, have enough time to look for them? That's right! That is why you must look beyond what you see!”*(anonymous)
- *“Never say it is not possible, start with let's see.”* (Nicolae Iorga)
- *“Discovering inner success is the best, easiest and in fact the only way of getting and enjoying anything else in life”* (Spencer Johnson)

Evaluation: Exercise 3: Steps for efficient self motivation

Fill in each of the five steps referring to inner motivation:

1. Make a pact with yourself.

State an objective you want to meet(in written form) and sign it like a contract.

2. Make priorities

Set and write down tasks, information and deeds, they are essential to meet your objective, and concentrate on them.

3. Neutralize disturbing factors:

4. Write down on small tickets statements such as: I learn and I know how to say no, I am the master of my phone, not its slave and stick them on the computer screen. Fight moments of crisis by statements. The statements reinforce the power of conviction; give you peace and awareness, so as you can see clearly what you have to do.

5. Refresh your body and soul:

When exhausted and feeling that the tickets on the computer screen cannot help you, set the best way for regeneration (physical and spiritual).

5.3. "VALUES" THAT MIGHT GUIDE US IN LIFE

Objectives

- developing students' competences of understanding the texts ;
- encouraging students to make connections between the written text and personal experience;
- developing transversal competences among students(critical thinking, communication and collaboration with the others, communication in mother tongue and in English;
- identifying personal „ values” ;
- identifying actions and behaviour that support the observation of a “value”.

Workgroup/target: students from grades 9th-11th

Pre-requisites: knowing what VALUE/VALUES means

The term “values” is defined as a person’s constant beliefs illustrated by: behaviour, life –style, moral ideals, action purposes.

“Values” constitute factors that:

- push the adolescent in a direction or another;
- result in taking decisions: good/bad;
- cause different behaviour and attitude;

Time allotted: 90 minutes

Means/ tools: video projector, worksheets, flip-chart, flip-chart sheets, markers.

Strategies (Didactic methos and procedures): text comprehension strategies:

BEFORE READING: PREDICTION/ ANTICIPATION (15-20 min.) - strategy „Tea party!”

DURING READING (40 min.): Workshop reading:

- Method Somebody wanted but so.
- Method It Says, I Says and so.
- Method Using Concept Maps
- Graphic organizers

- Method Most/least important ideas and information
- **AFTER READING (10 - 15 min.): *The diamond***

Other methods: conversation, exercise, gallery tour.

TEXT - *The master and the ant*

A pilgrim knocked at the gate of a monastery at the foot of the Himalayan Mountains: "I want to speak with the man highest in rank in this place", were his first words, instead of greeting.

The monks looked at him silently and took him to their master, who was in deep reading. Without raising his eyes, he asked the man:

"What can I do for you"?

"Master, I want to be your disciple, to become a man as great as you are! And he went on for an hour, speaking about his desires.

The master listened to him and after he finished, he spoke:

"My son, silence will sharpen your hearing and make your words beautiful. Many words eat out your energy....when they say nothing. Will you be my disciple?"

"I will!"!

"In the patio, near the fountain, there is a big stone; please, bring it to me as I want to make it into a shrine".

The pilgrim looked to the yard and saw a very big stone.

"Are you joking? Ten people together cannot lift it..as for me..."

The master had already left, dragging his shoes on the stone pavement. The pilgrim, sad and disappointed, sat down on the temple stairs.

"I will never be able to be the disciple of this great man" he said to himself. Sighing, head bent down, he started to think about how he could lift the wonderful stone, as big as a mountain. He saw an ant that had stopped right in front of his foot...She was carrying twice a bigger burden than herself. She had stopped in front of the obstacle, not knowing what to do. He watched it curiously, and noticed that after hesitating a bit, the ant climbed his leg, the burden still on her back, and crossed it, continuing her way.

"She could have made a detour, around my leg, but she did not...she faced the obstacle...how daring of her to surpass it...what strength in an ant!" the pilgrim wondered and became even sadder.

Days went by and the pilgrim got used to watching every being reacting in front of an obstacle- that was his leg- and none proved the courage of the ant. He also observed that all the weight the ant carried was much bigger than her feeble body.

One day, the master saw him crying. He sat by him and asked him kindly:

"What is the matter, my dear?"

"Master, even the ant is bigger than I am! I am so small!"

"I am glad to hear you saying that! You are on the right way!"

Before saying something else, the master had already departed. The pilgrim thought days on end about how to lift the stone and at the same time of the ant and her strength.

"I will succeed...I will succeed because I want to be the master's disciple of all my heart."

And at the same time he wanted to be an ant, to have her courage and force. One day he went in front of the stone, looked at it attentively for a few second, breathed deeply three times, concentrated looking within himself for some moments, spread his arms slowly, slowly, as if he were flying, and embracing it, he lifted the stone and put it in front of the master's room.

*Seeing all these, the master laughed wholeheartedly and said:
Have you found out/ learned anything during this time?”
“Yes, master, I have learnt a lot by observing.”*

***First** I learned that anyone can be a master, even an ant, if one is able to understand the less on offered.*

***Second**, one must not be afraid of any obstacle, but accept it, be one with it, penetrate it...by being aware of it one can surpass it well. Trust your strength and you will have endless power!*

***Third**, the strength of a being stands not in the muscle force, but in oneself; concentrating on my Self, becoming one with it, the weight of the stone was no longer an obstacle for me; I could lift it, even if it was twice heavier than me ...*

***Forth**, never judge anybody according to their size, but according to their deeds...the ant is so small a being, but so powerful.*

“If you succeed in being always like an ant, then you understood one of the secrets of life: no obstacle is invincible as long as your soul is clean and you are self confident. The force that lies within you may move mountains, and your faith will be your guide” the master ended.

Moments of the activity

Organization (5 min.)

The presenter of the activity, involving the students, reminds the group rules:

Talk in turns

Listen to my colleague/ colleagues

Help my colleague when they ask for help

Do not interrupt the person speaking

Respect my colleague's opinion

Development of the activity (65 -70 min.)

The title of the text to be used- THE MASTER AND THE ANT- is presented on the screen.

BEFORE READING: prediction/anticipation (15-20 min.) - „Tea party!” strategy

- In every group there is a set of card (6-8 cards), on each card being written a word from the text THE MASTER AND THE ANT. (examples of words: *ant, pilgrim, difficulties, obstacles, foot, master, stone, man, courage, fountain, shrine, motivation, purpose, limits, disciples, meaning*). Each student takes a card with a word from the story.
- Starting from these words, for 2-3 minutes, each group is supposed to make predictions on the purpose of the story.
- **DURING READING (40-45 min.)-Workshop reading**
 - The presenter of the activity offers each group a set of cards of which a member of each team draws a card with a task that represents a reading –comprehension strategy.
 - Each group gets an instruction sheet (they may be in Romanian).
 - Each group solves the task on flipchart sheet.
 - **Group 1:** Method Somebody wanted but so.
 - **Group 2:** Method It Says, I Says and so.
 - **Group 3:** Method Using Graphic organizers Chain events
 - **Group 4:** Method Using Concept Maps: Herringbone
 - **Group 5:** Method Most/least important ideas and information

- Each group is given 10 minutes to solve the task.
- Each group presents the results.
- While presenting, all the members of the group will face the viewers. The representative of each group will present, helped by the other members.

AFTER READING (10 - 15 min.) – *The diamond*

Each group receives a sheet on which is drawn a diamond and the requirements written on some of the diamond's faces. Characterize the main character indicating:

- 1 noun,
- 2 adjectives,
- 3 verbs,
- A sentence made up of 4 words.

Conclusion making (5 minutes)

The values that will guide the life of the pilgrim, after meeting the master, are:

- **respect** (attitude, possible behaviour by which it manifests: he will not judge the others by their “size” but by their deeds)
- **wisdom** (a being's strength stands not in the force of the muscles, but in its Self)
- **courage** (being aware of the obstacles, he will be able to surpass them)

The message the master sent to the pilgrim: ***“Learn from everything!”***

Evaluation

After reading the poem “Learn from everything” by Traian Dorz, mention what an adolescent may learn from:

- a) water/rivers,
- b) a rock,
- c) shadow,
- d) a flower,
- e) a bird.

Learn from everything

Learn from the rivers how to stay in one place,

Learn from the flames that everything's just ashes,

Learn from the shadow how to shut up and listen,

Learn from the rock how to watch without blinking,

Learn from the Sun how you should talk,

Learn from the rock how you should say it,

Learn from the wind which bows through the path,

How you, through life should quietly pass

Learn from all that everything's your sister

How you should go through life, how you should die

Learn from the worm that one's not insignificant,

Learn from the water lily to be clean,

Learn from the flames what we have to burn inside our souls,

Learn from the waters never to back down,

Learn from the shadow to be as humble as her,
Learn from the rock how to endure the harsh storm,

Learn from the Sun that it's time to know,
Learn from the sky that there are many posts,

Learn from the grasshopper how to sing when you're alone,
Learn from the moon not to be afraid,

Learn from the vultures when your shoulders are burdened,
And go to the ant and see her arduous work,

Learn from the flower to be as beautiful as her,
Learn from the sheep to be as mild as her,

Learn from the birds to always be on the go,
Learn from everything that everything passes,

Take in mind son of the sacrificed what world you're leaving in
To learn from what dies to live forever.

(Traian Dorz)

5.4.OUR RELATIONSHIPS WITH OTHERS: ABOUT ADMIRATION AND ENVY

Objectives: Content and skills

a.Content

- finding out quotes about envy and admiration by some literary, artistic and scientific figures etc.;
- identifying arguments for the value of admiration and envy within the personal behaviour;
- acquiring and consolidating information about admiration and envy, about these values' impact on the relationships among people;
- improving knowledge about the Italian writer Edmondo de Amicis.

b. Skills

- improving correct, conscious, fluent and expressive reading;
- developing students' ability to get the message out of a written text;
- stimulating students' interest in reading;
- improving students' skills in text outlining and question asking;
- developing posing attitude, critical thinking team work (collaboration, tolerance, implication, responsibility, respect to different opinions);
- developing the ability to express personal opinions regarding some civic situations;
- building a civic behaviour adequate to human relationships in different situations;

Workgroup/target: 18-30 students aged between 14 and 17.

Pre-requisites

- The activities target intermediate students. For this reason, theoretical knowledge is not required. Yet, in order not to lose too much time on explanations and to make the activity as efficient as possible, it is advisable that the students have already taken part in such activities and have already used the outlining methods.

Time allotted: 90-120 minutes

Means/tools

- **Materials needed:** A sheets, post-it notes, markers/pens, worksheets;
- **Methods used:** Question-Answer Relationship (QAR), Somebody wanted but... so..., G.I.S.T., "The most important/the least important ideas of the text", "5-4-3-2-1", "Story Map", "Frame Routine", conversation, explanation.
- **Organisation:** frontal, individual, group work.

Strategies

- a) The teacher announces the title of the activity and the objectives.
- b) The teacher gives some information about Edmondo de Amicis and his work, "Cuore"; as the exercises are based on some extracts from this book.
- c) Defining the two feelings:
 - Envy represents a selfish emotion of unhappiness and resentment caused by other's success and achievements.
 - Admiration, as opposed to envy, represents the attitude of respect, consideration, esteem, and appreciation of other people and of their deeds.

- d) Reading the text “Head of the Class” (Annex 1) and applying the Question-Answer Relationship strategy (QAR). If the students are familiar with this strategy, they can ask their mates some questions. If they aren’t, the teacher will think of a set of questions so that the students can better understand the text.

Questions to be asked after reading the first text:

1. What is the name of the head of the class? Derossi
2. Which other classmates are mentioned in the text?
3. What qualities are mentioned in the text?
4. Why is Derossi envied by their classmates?
5. On which weekday does the action take place?
6. What piece of advice does Derossi give to the teacher?
7. Do you think they are right to envy Derossi? Why (not)?
8. What does the author feel about Derossi?
9. How do Derossi’s classmates show their admiration towards him?
10. Have you ever envied one of your classmates? Give details.

- e) Reading the text “Envy” (Annex 2) and applying the Question-Answer Relationship strategy (QAR). If the students are familiar with this strategy, they can ask their mates some questions. If they aren’t, the teacher will think of a set of questions so that the students can better understand the text.

Questions to be asked after reading the second text:

1. What is the name of the student who wrote the best composition on the country? Derossi
2. What is the name of the author’s deskmate? Votini
3. Why does Votini despise the author?
4. What does Votini feel about Derossi? Why?
5. What piece of advice has the teacher given to Votini?
6. What have Derossi’s classmates and Votini planned to do? Why?
7. What do you think of Derossi’s attitude towards his classmates? And towards Votini?
8. Why hasn’t Votini dared to look at Derossi?
9. Do you have any classmate that you admire? Why?
10. Through which deeds and attitudes can you show your appreciation to a person?

- f) Group activity based on methods and strategies that lead to text understanding and to the developing the skills of organising the information by filling in charts. The students are divided into six groups. Each group receives a worksheet with the task and also some helpful information for charts fill in.

- Group 1: Somebody wanted but... so...
- Group 2: ”5-4-3-2-1”
- Group 3: ”G.I.S.T.”
- Group 4: ”The most important/the least important ideas of the text”
- Group 5: ”Story Map”
- Group 6: ”Frame Routine”

The students fill in the worksheet, then each group presents their team’s work. The other students can ask questions so as to clear up some aspects. The teacher can appraise their answers.

- g) The teacher presents some theoretical information about the two feelings: admiration and envy.

Suggestions:

Envy is considered one of the seven deadly sins. We all know the destructiveness it can unleash. Envy is a hostile emotion, a negative feeling which sometimes gives rise to aggressive behaviors. Envious people hide an inner hatred, they are antisocial.

Admiration is the opposite of envy; it is a positive, worthy of praise feeling, the sense of high reason and a noble heart. Admiration comes out of common sense, good education, and generous personality.

Specialists have discovered that people suffer from two types of envy, benign and malicious envy.

- Benign envy motivates us to outdo the people we envy. For example, we try learning from their success and, consequently, we try imitating them.
- Malicious envy motivates us leveling the people we envy down to us and, in the same time, motivates us to differentiate us from them.

Benign envy appears, for example, towards Nelson Mandela and his Nobel Prize for Peace. This envy makes us read about him and try being like him.

Malicious envy appears at the 20th high school anniversary, when we find out that a classmate you disliked is now a bank manager and earns ten times more than you. This envy makes us want something embarrassing happen to him (for example, his pants falling down while on stage). Both types generate frustration. .

A low self-esteem leads to us envying the people around us.

Assessment: Let It Slip

Exit Slips help students reflect upon what they have learnt and express their opinion towards the newly acquired knowledge. Each student receives a card on which he/she writes down the answers. The teacher collects the cards and reads the answers.

The purpose of this method: To give students the opportunity to anonymously let the instructor know that they are having difficulty with the material being studied.

Evaluation results:

In order to assess the students, the teacher gives them homework. Our suggestion is based on the writing strategies. The student receives a list of 5 to 10 quotes about envy selected by the teacher (Annex 9) and has to write a short argumentative essay starting from one of the quotes. The students' essays can be marked.

ANNEX 1
Edmondo de Amicis, „Cuore”

THE HEAD OF THE CLASS.

Friday, 25th.

Garrone attracts the love of all; Derossi, the admiration. He has taken the first medal; he will always be the first, and this year also; no one can compete with him; all recognize his superiority in all points. He is the first in arithmetic, in grammar, in composition, in drawing; he understands everything on the instant; he has a marvelous memory; he succeeds in everything without effort; it seems as though study were play to him. The teacher said to him yesterday:—

“You have received great gifts from God; all you have to do is not to squander them.” He is, moreover, tall and handsome, with a great crown of golden curls; he is so nimble that he can leap over a bench by resting one hand on it; and he already understands fencing. He is twelve years old, and the son of a merchant; he is always dressed in blue, with gilt buttons; he is always lively, merry, gracious to all, and helps all he can in examinations; and no one has ever dared to do anything disagreeable to him, or to say a rough word to him. Nobis and Franti alone look askance at him, and Votini darts envy from his eyes; but he does not even perceive it. All smile at him, and take his hand or his arm, when he goes about, in his graceful way, to collect the work. He gives away illustrated papers, drawings, everything that is given him at home; he has made a little geographical chart of Calabria for the Calabrian lad; and he gives everything with a smile, without paying any heed to it, like a grand gentleman, and without favoritism for any one. It is impossible not to envy him, not to feel smaller than he in everything. Ah! I, too, envy him, like Votini. And I feel a bitterness, almost a certain scorn, for him, sometimes, when I am striving to accomplish my work at home, and think that he has already finished his, at this same moment, extremely well, and without fatigue. But then, when I return to school, and behold him so handsome, so smiling and triumphant, and hear how frankly and confidently he replies to the master’s questions, and how courteous he is, and how the others all like him, then all bitterness, all scorn, departs from my heart, and I am ashamed of having experienced these sentiments. I should like to be always near him at such times; I should like to be able to do all my school tasks with him: his presence, his voice, inspire me with courage, with a will to work, with cheerfulness and pleasure.

The teacher has given him the monthly story, which will be read to-morrow, to copy,—The Little Vidette of Lombardy. He copied it this morning, and was so much affected by that heroic deed, that his face was all aflame, his eyes humid, and his lips trembling; and I gazed at him: how handsome and noble he was! With what pleasure would I not have said frankly to his face: “Derossi, you are worth more than I in everything! You are a man in comparison with me! I respect you and I admire you!”

ANNEX 2
Edmondo de Amicis, „Cuore”

ENVY.

Wednesday, 25th.

The boy who wrote the best composition of all on our country was Derossi, as usual. And Votini, who thought himself sure of the first medal—I like Votini well enough, although he is rather vain and does polish himself up a trifle too much,—but it makes me scorn him, now that I am his neighbour on the bench, to see how envious he is of Derossi. He would like to vie with him; he studies hard, but he cannot do it by any possibility, for the other is ten times as strong as he is on every point; and Votini rails at him. Carlo Nobis envies him also; but he has so much pride in his body that, purely from pride, he does not allow it to be perceived. Votini, on the other hand, betrays himself: he complains of his difficulties at home, and says that the master is unjust to him; and when Derossi replies so promptly and so well to questions, as he always does, his face clouds over, he hangs his head, pretends not to hear, or tries to laugh, but he laughs awkwardly. And thus every one knows about it, so that when the master praises Derossi they all turn to look at Votini, who chews his venom, and the little mason makes a hare’s face at him. To-day, for instance, he was put to the torture. The head-master entered the school and announced the result of the examination,—“Derossi ten tenths and the first medal.”

Votini gave a huge sneeze. The master looked at him: it was not hard to understand the matter. “Votini,” he said, “do not let the serpent of envy enter your body; it is a serpent which gnaws at the brain and corrupts the heart.”

Every one stared at him except Derossi. Votini tried to make some answer, but could not; he sat there as though turned to stone, and with a white face. Then, while the master was conducting the lesson, he began to write in large characters on a sheet of paper, “I am not envious of those who gain the first medal through favouritism and injustice.” It was a note which he meant to send to Derossi. But, in the meantime, I perceived that Derossi’s neighbours were plotting among themselves, and whispering in each other’s ears, and one cut with penknife from paper a big medal on which they had drawn a black serpent. But Votini did not notice this. The master went out for a few moments. All at once Derossi’s neighbours rose and left their seats, for the purpose of coming and solemnly presenting the paper medal to Votini. The whole class was prepared for a scene. Votini had already begun to quiver all over. Derossi exclaimed:—

5.5.AESOP'S LIFE LESSONS

Objectives:

a.Content

The students will improve their knowledge about:

- fable features (it is short, satirical and moralistic);
- fable structure (narrative and moralistic happening);
- Aesop's biography;
- teachings about human flaws and mistakes..

b. Skills

- improving correct, conscient, fluent and expressive reading;
- developing students' ability to understand, describe and select information, facts and main ideas from a text;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;
- developing students' abilities to take part in different communication situations with a favourable attitude towards communication;
- developing abilities to interpret situations and actions, to express opinions regarding the life lessons offered through fables, to recognise the cause-effect relationship;

Workgroup/target

- 14-20 students aged 14 and 17.

Pre-requisites

- **Information:**fable features
- **Competences:** understanding the message of a story

Time allotted: 90-120 minutes

Means/tools

- **Needed materials:** A-type sheets, post-it notes, markers/pens, worksheets;
- **Methods used:**"ask questions", conversation, explanation.
- **Organization:** frontal, individual work.

Strategies

a. The teacher gives information about fable.

Fable, one of the oldest literary genres, is a succinct fictional story, in verse or prose, in which the author satirizes certain manners, habits, or mistakes with the view to correct them. The author uses personification of animals, plants and things. Its structure is: the story and the moral, which usually comes at the end of the story and resembles a proverb or a popular saying.

Fables were used around 2000 B.C. Tablets discovered in school libraries tell the story of boastful Fox, the inexperienced Dog and the conceited Fly. One of the earliest recorded fables is "The Hawk and The Nightingale", told by Hesiod around 8th century B.C.

Fables were widely spread with the help of Aesop, who lived in 6th century and who is considered "the father of fables".

In Classical times, Socrates whiled away his jail time turned some of Aesop's fables into verses.

Demetrius of Phalerum published the first recorded fables anthology. His anthology is now known as "Aesopic fables."

Characteristics of Fables:

- They belong to the epic genre;
- They have two parts: the story and the moral;
- They are in verse or prose;
- The characters are animals, plants, objects;
- They have educational role;
- They have a limited number of characters;
- They point out to human flaws;
- They satirise human flaws or mistakes;
- They use monologue and dialogue.

b. The teacher gives some information about Aesop's life.

Aesop (c. 620–564 BCE) was an Ancient Greek fabulist or story teller credited with a number of fables now collectively known as Aesop's Fables. Although his existence remains uncertain and (if he ever existed) no writings by him survive, numerous tales credited to him were gathered across the centuries and in many languages in a storytelling tradition that continues to this day. Many of the tales are characterized by animals and inanimate objects that speak, solve problems, and generally have human characteristics.

Scattered details of Aesop's life can be found in ancient sources, including Aristotle, Herodotus, and Plutarch. An ancient literary work called The Aesop Romance tells an episodic, probably highly fictional version of his life, including the traditional description of him as a strikingly ugly slave who by his cleverness acquires freedom and becomes an adviser to kings and city-states. Depictions of Aesop in popular culture over the last 2500 years have included several works of art and his appearance as a character in numerous books, films, plays, and television programs. (Source: <http://en.wikipedia.org/wiki/Aesop>)

c. Aesop's life lessons:

Each student will choose a card with a fable credited to Aesop (Annex 1). Each student will:

- Read the fable aloud.
- Match the fable with its moral (depending on the students' level, the teacher can prepare in advance a list of morals– Annex 2);
- Identify at least one theme of the fable (depending on the students' level, the teacher can prepare in advance a list of words from which the students have to select at least a theme of the fable– Annex 3);
- Answer the students' and the teachers' questions. The questions have to be explicit (the information is in the fable text) and implicit (the student has to guess the meaning from the text, and to express his/her point of view etc.). Students can make connections between the moral and their personal experience. (Annex 4)

The teacher can select from the following fables credited to Aesop:

1. The Ant and the Grasshopper
2. The Two Fellows and the Bear
3. The Fox and the Crow
4. The Ass in the Lion's Skin
5. The Fox and the Grapes
6. The Dog and the Shadow
7. The Hare and the Tortoise
8. The City Mouse and the Country Mouse
9. The Frog and the Ox
10. The Man, the Boy, and the Donkey
11. The Wolf and the Crane
12. The Vain Jackdaw
13. The Frogs Desiring a King
14. The Lion and the Mouse

15. The Fox and the Goat
16. The Crow and the Pitcher
17. The Goose With the Golden Eggs
18. The Wolf in Sheep's Clothing
19. The Dog in the Manger
20. Androcles

21. The Boy who cries Wolf
22. The lion and the gnat
23. The fox, the rooster and the dog
24. The Goatherd and the Wild Goats
25. The Tortoise and the Eagle
26. The Wind and the Sun

d. Conclusions

At the end of the activity, the teacher will point out the moral of each story (what they have learnt) and also, the importance of students' ability to discover the moral of a story. Being able to discover the moral of a fable or a story represents an important skill in understanding a text, since the moral is the most important part of a story; it is the life lesson the author teaches to his readers. By developing this skill, the students can become better readers, understanding what they read.

8. Assessment:

For each student, the teacher can fill in an assessment chart having the following evaluation criteria:

- Identifying the right moral;
- Identifying the right theme;
- Answering to at least 3 questions.

The teacher can assess (positively and negatively) the students' answers.

9. Evaluation results:

The activity has not been applied yet.

10. Extension activities

We recommend that the teachers use the "Aesop's Life Lessons" activity taking into account the characteristics of the education system from their country and also, their students' needs and age features.

The teacher can use group work for this activity. Students can be divided into 5 to 7 groups. Each group receives a fable and their tasks are:

- Reading the fable.
- Identifying the moral.
- Identifying the theme(s).
- Filling in the chart "Story Map".

Each group will present their chart. The teacher can ask questions for a better understanding of the text (Annex 4).

11. Annexes

Annex 1: Choose the moral of the fable!

Annex 2: Choose the theme(s) of the fable!

Annex 3: 26 fables credited to Aesop

Annex 4: Auxiliary materials for the teacher

ANNEX 1. Choose the moral of your fable!

Greed oft o'er reaches itself.
Appearances are deceptive.
Ah, people often grudge others what they cannot enjoy themselves.
Gratitude is the sign of noble souls.
Gratitude and greed go not together.
Hope not to succeed in borrowed plumes.
Better no rule than cruel rule.
Little friends may prove great friends.
Never trust the advice of a man in difficulties.
Little by little does the trick.
There is no believing a liar, even when he speaks the truth.
Pride over a success should not throw us off our guard.
Be prepared.
Don't sacrifice old friends for new ones.
Think about the consequences before you wish for something.
A gentle approach can be more effective than a forceful one.
It is best to prepare for the days of necessity.
Misfortune tests the sincerity of friends.
Do not trust flatterers.
Fine clothes may disguise, but silly words will disclose a fool.
It is easy to despise what you cannot get.
Be thankful for what you have.
Doing things quickly doesn't necessarily mean doing them well.
The simple things in life can be the best.
Self-conceit may lead to self-destruction.
Please all, and you will please none.

ANNEX 2: Choose the theme (s) of your fable!

Greed	Problem solving
Defeat of Arrogance	Patience
Pride	Greed
Vanity	Liberty
Preparation for future	Jokes
Stubbornly	Truth and lies
Differing opinions	Fair and equal treatment
Conflicting advice	Friendship
Trust	Unrealistic aspiration
Flattery	Kindness
Cowardice	Balancing work and leisure time
Appearances	Friendship
Vanity	Flattery
Freedom	Cunning
Bravery	Pride
Mutual kindness and favors	Beware of over-confidence
Carelessness	Pride
Over-confidence	Narcissism
Courage	Avarice.
Perseverance	Selfishness
Simplicity	

ANNEX 3. AESOPIC FABLES

Fable no. 1

The Ant and the Grasshopper

In a field one summer's day a Grasshopper was hopping about, chirping and singing to its heart's content. An Ant passed by, bearing along with great toil an ear of corn he was taking to the nest.

"Why not come and chat with me," said the Grasshopper, "instead of toiling and moiling in that way?" "I am helping to lay up food for the winter," said the Ant, "and recommend you to do the same."

"Why bother about winter?" said the Grasshopper; we have got plenty of food at present." But the Ant went on its way and continued its toil. When the winter came the Grasshopper had no food and found itself dying of hunger, while it saw the ants distributing every day corn and grain from the stores they had collected in the summer. Then the Grasshopper knew:

Moral: It is best to prepare for the days of necessity

Source: <http://www.taleswithmorals.com/aesop-fable-the-ant-and-the-grasshopper.htm>

Fable no. 2

The Two Fellows and the Bear

Two Fellows were travelling together through a wood, when a Bear rushed out upon them. One of the travelers happened to be in front, and he seized hold of the branch of a tree, and hid himself among the leaves. The other, seeing no help for it, threw himself flat down upon the ground, with his face in the dust. The Bear, coming up to him, put his muzzle close to his ear, and sniffed and sniffed. But at last with a growl he shook his head and slouched off, for bears will not touch dead meat. Then the fellow in the tree came down to his comrade, and, laughing, said

"What was it that Master Bruin whispered to you?"

"He told me," said the other: *Never trust a friend who deserts you at a pinch.*

Moral: Misfortune tests the sincerity of friends.

Source: <http://www.taleswithmorals.com/aesop-fable-the-two-fellows-and-the-bear.htm>

Fable no. 3

The Fox and the Crow

A Fox once saw a Crow fly off with a piece of cheese in its beak and settle on a branch of a tree. "That's for me, as I am a Fox," said Master Reynard, and he walked up to the foot of the tree. "Good-day, Mistress Crow," he cried. "How well you are looking to-day: how glossy your feathers; how bright your eye. I feel sure your voice must surpass that of other birds, just as your figure does; let me hear but one song from you that I may greet you as the Queen of Birds." The Crow lifted up her head and began to caw her best, but the moment she opened her mouth the piece of cheese fell to the ground, only to be snapped up by Master Fox. "That

will do," said he. "That was all I wanted. In exchange for your cheese I will give you a piece of advice for the future.

Moral: Do not trust flatterers

Source: <http://www.taleswithmorals.com/aesop-fable-the-fox-and-the-crow.htm>

Fable no. 4

The Ass in the Lion's Skin

An Ass once found a Lion's skin which the hunters had left out in the sun to dry. He put it on and went towards his native village. All fled at his approach, both men and animals, and he was a proud Ass that day. In his delight he lifted up his voice and brayed, but then every one knew him, and his owner came up and gave him a sound cudgeling for the fright he had caused. And shortly afterwards a Fox came up to him and said: "Ah, I knew you by your voice."

Moral: *Fine clothes may disguise, but silly words will disclose a fool.*

Source: <http://www.taleswithmorals.com/aesop-fable-the-ass-in-the-lion's-skin.htm>

Fable no. 5

The Fox and the Grapes

One hot summer's day a Fox was strolling through an orchard till he came to a bunch of Grapes just ripening on a vine which had been trained over a lofty branch. "Just the thing to quench my thirst," quote he. Drawing back a few paces, he took a run and a jump, and just missed the bunch. Turning round again with a One, Two, Three, he jumped up, but with no greater success. Again and again he tried after the tempting morsel, but at last had to give it up, and walked away with his nose in the air, saying: "I am sure they are sour."

Moral: *It is easy to despise what you cannot get*

Source: <http://www.taleswithmorals.com/aesop-fable-the-fox-and-the-grapes.htm>

Fable no. 6

The Dog and the Shadow

It happened that a Dog had got a piece of meat and was carrying it home in his mouth to eat it in peace. Now on his way home he had to cross a plank lying across a running brook. As he crossed, he looked down and saw his own shadow reflected in the water beneath. Thinking it was another dog with another piece of meat, he made up his mind to have that also. So he made a snap at the shadow in the water, but as he opened his mouth the piece of meat fell out, dropped into the water and was never seen more.

Moral: Beware lest you lose the substance by grasping at the shadow.

Source: <http://www.taleswithmorals.com/aesop-fable-the-dog-and-the-shadow.htm>

Fable no. 7**The Hare and the Tortoise**

The Hare was once boasting of his speed before the other animals. "I have never yet been beaten," said he, "when I put forth my full speed. I challenge any one here to race with me."

The Tortoise said quietly, "I accept your challenge."

"That is a good joke," said the Hare; "I could dance round you all the way."

"Keep your boasting till you've beaten," answered the Tortoise. "Shall we race?"

So a course was fixed and a start was made. The Hare darted almost out of sight at once, but soon stopped and, to show his contempt for the Tortoise, lay down to have a nap. The Tortoise plodded on and plodded on, and when the Hare awoke from his nap, he saw the Tortoise just near the winning-post and could not run up in time to save the race. Then said the Tortoise:

Moral: Plodding wins the race.

Source: <http://www.taleswithmorals.com/aesop-fable-the-hare-and-the-tortoise.htm>

Fable no. 8**The City Mouse and the Country Mouse**

A country mouse invited his cousin who lived in the city to come visit him. The city mouse was so disappointed with the sparse meal which was nothing more than a few kernels of corn and a couple of dried berries. "My poor cousin," said the city mouse, "you hardly have anything to eat! I do believe that an ant could eat better! Please do come to the city and visit me, and I will show you such rich feasts, readily available for the taking."

So the country mouse left with his city cousin who brought him to a splendid feast in the city's alley. The country mouse could not believe his eyes. He had never seen so much food in one place. There was bread, cheese, fruit, cereals, and grains of all sorts scattered about in a warm cozy portion of the alley.

The two mice settled down to eat their wonderful dinner, but before they barely took their first bites, a cat approached their dining area. The two mice scampered away and hid in a small uncomfortable hole until the cat left. Finally, it was quiet, and the unwelcome visitor went to prowl somewhere else. The two mice ventured out of the hole and resumed their abundant feast. Before they could get a proper taste in their mouth, another visitor intruded on their dinner, and the two little mice had to scuttle away quickly.

"Goodbye," said the country mouse, "You do, indeed, live in a plentiful city, but I am going home where I can enjoy my dinner in peace."

Moral: A modest life with peace and quiet is better than a richly one with danger and strife.

Source: <http://www.storyit.com/Classics/Stories/citycountrymouse.htm>

Fable no. 9**The Frog and the Ox**

"Oh Father," said a little Frog to the big one sitting by the side of a pool, "I have seen such a terrible monster! It was as big as a mountain, with horns on its head, and a long tail, and it had hoofs divided in two."

"Tush, child, tush," said the old Frog, "that was only Farmer White's Ox. It isn't so big either; he may be a little bit taller than I, but I could easily make myself quite as broad; just you see." So he blew himself out, and blew himself out, and blew himself out. "Was he as big as that?" asked he.

"Oh, much bigger than that," said the young Frog.

Again the old one blew himself out, and asked the young one if the Ox was as big as that. "Bigger, father, bigger," was the reply.

So the Frog took a deep breath, and blew and blew and blew, and swelled and swelled and swelled. And then he said: "I'm sure the Ox is not as big as this. But at this moment he burst.

Moral: Self-conceit may lead to self-destruction

Source: <http://www.taleswithmorals.com/aesop-fable-the-frog-and-the-ox.htm>

Fable no. 10**The Man, the Boy, and the Donkey**

A Man and his son were once going with their Donkey to market. As they were walking along by its side a countryman passed them and said: "You fools, what is a Donkey for but to ride upon?" So the Man put the Boy on the Donkey and they went on their way. But soon they passed a group of men, one of whom said: "See that lazy youngster, he lets his father walk while he rides."

So the Man ordered his Boy to get off, and got on himself. But they hadn't gone far when they passed two women, one of whom said to the other: "Shame on that lazy lout to let his poor little son trudge along."

Well, the Man didn't know what to do, but at last he took his Boy up before him on the Donkey. By this time they had come to the town, and the passers-by began to jeer and point at them. The Man stopped and asked what they were scoffing at. The men said:

"Aren't you ashamed of yourself for overloading that poor donkey of yours and your hulking son?"

The Man and Boy got off and tried to think what to do. They thought and they thought, till at last they cut down a pole, tied the donkey's feet to it, and raised the pole and the donkey to their shoulders. They went along amid the laughter of all who met them till they came to Market Bridge, when the Donkey, getting one of his feet loose, kicked out and caused the Boy to drop his end of the pole. In the struggle the Donkey fell over the bridge, and his fore-feet being tied together he was drowned.

"That will teach you," said an old man who had followed them:

Moral: Please all, and you will please none

Source: <http://www.taleswithmorals.com/aesop-fable-the-man-the-boy-and-the-donkey.htm>

Fable no. 11**The Wolf and the Crane**

A Wolf had been gorging on an animal he had killed, when suddenly a small bone in the meat stuck in his throat and he could not swallow it. He soon felt terrible pain in his throat, and ran up and down groaning and groaning and seeking for something to relieve the pain. He tried to induce every one he met to remove the bone. "I would give anything," said he, "if you would take it out." At last the Crane agreed to try, and told the Wolf to lie on his side and open his jaws as wide as he could. Then the Crane put its long neck down the Wolf's throat, and with its beak loosened the bone, till at last it got it out.

"Will you kindly give me the reward you promised?" said the Crane.

The Wolf grinned and showed his teeth and said: "Be content. You have put your head inside a Wolf's mouth and taken it out again in safety; that ought to be reward enough for you."

Moral: *Gratitude and greed go not together.*

Source: <http://www.taleswithmorals.com/aesop-fable-the-wolf-and-the-crane.htm>

Fable no. 12**The Vain Jackdaw**

Jupiter determined, it is said, to create a sovereign over the birds, and made proclamation that, on a certain day, they should all present themselves before him, when he would himself choose the most beautiful among them to be king. The Jackdaw, knowing his own ugliness, searched through the woods and fields, and collected the feathers which had fallen from the wings of his companions, and stuck them in all parts of his body. When the appointed day arrived, and the birds had assembled before Jupiter, the Jackdaw also made his appearance in his many-feathered finery. On Jupiter proposing to make him king, on account of the beauty of his plumage, the birds indignantly protested, and each plucking from him his own feathers, the Jackdaw was again nothing but a Jackdaw.

Moral: *Hope not to succeed in borrowed plumes.
Don't pretend to be something that you are not.*

Source: <http://www.taleswithmorals.com/the-vain-jackdaw.htm>

Fable no. 13**The Frogs Desiring a King**

The Frogs were living as happy as could be in a marshy swamp that just suited them; they went splashing about caring for nobody and nobody troubling with them. But some of them thought that this was not right, that they should have a king and a proper constitution, so they determined to send up a petition to Jove to give them what they wanted. "Mighty Jove," they cried, "send unto us a king that will rule over us and keep us in order." Jove laughed at their croaking, and threw down into the swamp a huge Log, which came down splashing into the swamp.

The Frogs were frightened out of their lives by the commotion made in their midst, and all rushed to the bank to look at the horrible monster; but after a time, seeing that it did not move, one or two of the boldest of them ventured out towards the Log, and even dared to touch it; still it did not move. Then the greatest hero of the Frogs jumped upon the Log and

commenced dancing up and down upon it, thereupon all the Frogs came and did the same; and for some time the Frogs went about their business every day without taking the slightest notice of their new King Log lying in their midst. But this did not suit them, so they sent another petition to Jove, and said to him, "We want a real king; one that will really rule over us." Now this made Jove angry, so he sent among them a big Stork that soon set to work gobbling them all up. Then the Frogs repented when too late.

Moral: Better no rule than cruel rule.

Source: <http://www.taleswithmorals.com/aesop-fable-the-frogs-desiring-a-king.htm>

Fable no. 14

The Lion and the Mouse

Once when a Lion was asleep a little Mouse began running up and down upon him; this soon wakened the Lion, who placed his huge paw upon him, and opened his big jaws to swallow him. "Pardon, O King," cried the little Mouse: "forgive me this time, I shall never forget it: who knows but what I may be able to do you a turn some of these days?" The Lion was so tickled at the idea of the Mouse being able to help him, that he lifted up his paw and let him go. Some time after the Lion was caught in a trap, and the hunters who desired to carry him alive to the King, tied him to a tree while they went in search of a wagon to carry him on. Just then the little Mouse happened to pass by, and seeing the sad plight in which the Lion was, went up to him and soon gnawed away the ropes that bound the King of the Beasts. "Was I not right?" said the little Mouse.

Moral: Little friends may prove great friends.

Source: <http://www.taleswithmorals.com/aesop-fable-the-lion-and-the-mouse.htm>

Fable no. 15

The Fox and the Goat

By an unlucky chance a Fox fell into a deep well from which he could not get out. A Goat passed by shortly afterwards, and asked the Fox what he was doing down there. "Oh, have you not heard?" said the Fox; "there is going to be a great drought, so I jumped down here in order to be sure to have water by me. Why don't you come down too?" The Goat thought well of this advice, and jumped down into the well. But the Fox immediately jumped on her back, and by putting his foot on her long horns managed to jump up to the edge of the well. "Good-bye, friend," said the Fox, "remember next time:

Moral: Never trust the advice of a man in difficulties

Source: <http://www.taleswithmorals.com/aesop-fable-the-fox-and-the-goat.htm>

Fable no. 16**The Crow and the Pitcher**

A Crow, half-dead with thirst, came upon a Pitcher which had once been full of water; but when the Crow put its beak into the mouth of the Pitcher he found that only very little water was left in it, and that he could not reach far enough down to get at it. He tried, and he tried, but at last had to give up in despair. Then a thought came to him, and he took a pebble and dropped it into the Pitcher. Then he took another pebble and dropped it into the Pitcher. Then he took another pebble and dropped that into the Pitcher. Then he took another pebble and dropped that into the Pitcher. Then he took another pebble and dropped that into the Pitcher. Then he took another pebble and dropped that into the Pitcher. At last, at last, he saw the water mount up near him, and after casting in a few more pebbles he was able to quench his thirst and save his life.

Moral: *Little by little does the trick.*

Take the time to think through a problem and you might find a solution.

Source: <http://www.taleswithmorals.com/aesop-fable-the-crow-and-the-pitcher.htm>

Fable no. 17**The Goose With the Golden Eggs**

One day a countryman going to the nest of his Goose found there an egg all yellow and glittering. When he took it up it was as heavy as lead and he was going to throw it away, because he thought a trick had been played upon him. But he took it home on second thoughts, and soon found to his delight that it was an egg of pure gold. Every morning the same thing occurred, and he soon became rich by selling his eggs. As he grew rich he grew greedy; and thinking to get at once all the gold the Goose could give, he killed it and opened it only to find nothing.

Moral: *Greed oft o'er reaches itself.*

If you are greedy for too much you risk losing what you already have.

Source: <http://www.taleswithmorals.com/aesop-fable-the-goose-with-the-golden-eggs.htm>

Fable no. 18**The Wolf in Sheep's Clothing**

A Wolf found great difficulty in getting at the sheep owing to the vigilance of the shepherd and his dogs. But one day it found the skin of a sheep that had been flayed and thrown aside, so it put it on over its own pelt and strolled down among the sheep. The Lamb that belonged to the sheep, whose skin the Wolf was wearing, began to follow the Wolf in the Sheep's clothing; so, leading the Lamb a little apart, he soon made a meal off her, and for some time he succeeded in deceiving the sheep, and enjoying hearty meals.

Moral: *Appearances are deceptive.*

Do not judge by appearances.

Source: <http://www.taleswithmorals.com/aesop-fable-the-wolf-in-sheep's-clothing.htm>

Fable no. 19
The Dog in the Manger

A Dog looking out for its afternoon nap jumped into the Manger of an Ox and lay there cosily upon the straw. But soon the Ox, returning from its afternoon work, came up to the Manger and wanted to eat some of the straw. The Dog in a rage, being awakened from its slumber, stood up and barked at the Ox, and whenever it came near attempted to bite it. At last the Ox had to give up the hope of getting at the straw, and went away muttering:

Moral: Ah, people often grudge others what they cannot enjoy themselves.

Source: <http://www.taleswithmorals.com/aesop-fable-the-dog-in-the-manger.htm>

Fable no. 20
Androcles

A slave named Androcles once escaped from his master and fled to the forest. As he was wandering about there he came upon a Lion lying down moaning and groaning. At first he turned to flee, but finding that the Lion did not pursue him, he turned back and went up to him. As he came near, the Lion put out his paw, which was all swollen and bleeding, and Androcles found that a huge thorn had got into it, and was causing all the pain. He pulled out the thorn and bound up the paw of the Lion, who was soon able to rise and lick the hand of Androcles like a dog. Then the Lion took Androcles to his cave, and every day used to bring him meat from which to live.

But shortly afterwards both Androcles and the Lion were captured, and the slave was sentenced to be thrown to the Lion, after the latter had been kept without food for several days. The Emperor and all his Court came to see the spectacle, and Androcles was led out into the middle of the arena. Soon the Lion was let loose from his den, and rushed bounding and roaring towards his victim. But as soon as he came near to Androcles he recognised his friend, and fawned upon him, and licked his hands like a friendly dog. The Emperor, surprised at this, summoned Androcles to him, who told him the whole story. Whereupon the slave was pardoned and freed, and the Lion let loose to his native forest.

Moral: Gratitude is the sign of noble souls.

Source: <http://www.taleswithmorals.com/aesop-fable-androcles.htm>

Fable no. 21
The Boy who Cries Wolf

A shepherd-boy, who watched a flock of sheep near a village, brought out the villagers three or four times by crying out, "Wolf! Wolf!" and when his neighbors came to help him, laughed at them for their pains.

The Wolf, however, did truly come at last. The Shepherd-boy, now really alarmed, shouted in an agony of terror: "Pray, do come and help me; the Wolf is killing the sheep"; but no one paid any heed to his cries, nor rendered any assistance. The Wolf, having no cause of fear, at his leisure lacerated or destroyed the whole flock.

Moral: There is no believing a liar, even when he speaks the truth.

Source: <http://www.eastoftheweb.com/short-stories/UBooks/BoyCri.shtml>

Fable no. 22

The Lion and the Gnat

"Away with you, vile insect!" said a Lion angrily to a Gnat that was buzzing around his head. But the Gnat was not in the least disturbed.

"Do you think," he said spitefully to the Lion, "that I am afraid of you because they call you king?"

The next instant he flew at the Lion and stung him sharply on the nose. Mad with rage, the Lion struck fiercely at the Gnat, but only succeeded in tearing himself with his claws. Again and again the Gnat stung the Lion, who now was roaring terribly. At last, worn out with rage and covered with wounds that his own teeth and claws had made, the Lion gave up the fight.

The Gnat buzzed away to tell the whole world about his victory, but instead he flew straight into a spider's web. And there, he who had defeated the King of beasts came to a miserable end, the prey of a little spider.

Moral: The least of our enemies is often the most to be feared.

Pride over a success should not throw us off our guard.

Don't be over-confident – even if you think you should succeed, you may not if you do not put in sufficient effort

Source: <http://mythfolklore.net/aesopica/milowinter/37.htm>

Fable no. 23

The Fox, the Rooster and the Dog

A dog and a rooster had become friends and were making a journey together. When night fell, they came to a place in the woods. The rooster took his seat up in the branches of a tree while the dog went to sleep in a hollow at the foot of the tree. The night passed and day was dawning when the rooster crowed loudly, as roosters usually do. A fox heard the rooster and wanted to make a meal of him, so she came running up and stood at the foot of the tree and shouted to the rooster, 'You are an excellent bird and so useful to people! Why don't you come down and we'll sing some songs together, delighting in one another's company.' The rooster replied, 'Go over to the foot of the tree, my dear, and tell the watchman to let you in.' When the fox went to announce herself, the dog suddenly leaped up and grabbed the fox, tearing her to pieces.

Moral: Be prepared.

The story shows that people are the same way: if you are wise, you take up arms to save yourself whenever you run into trouble.

Source: <http://mythfolklore.net/aesopica/oxford/149.htm>

Fable no. 24**The Goatherd and the Wild Goats**

A Goatherd, driving his flock from their pasture at eventide, found some Wild Goats mingled among them, and shut them up in a cave together with his own for the night. The next day it snowed very hard, so that the Goatherd could not take the herd to their usual feeding places, but was obliged to keep them inside the cave. He gave his own goats just enough food to keep them alive, but fed the wild goats more abundantly, hoping that by doing so, they would stay with him and join his herd.

When the snow thawed, the Goatherd led them all out to feed, and the Wild Goats scampered away as fast as they could to the mountains. The Goatherd scolded them for their ingratitude in leaving him, when during the storm he had taken more care of them than of his own herd.

One of the Wild Goats, turning about, said to him: "That is the very reason why we are so cautious; for if you yesterday treated us better than the Goats you have had so long, it is plain also that if others came after us, you would in the same manner prefer them to ourselves."

*Moral: Don't sacrifice old friends for new ones.
Don't neglect your old friends in favour of new ones*

Source: <http://www.aesop-fable.com/people/the-goatherd-and-the-wild-goats>

Fable no. 25**The Tortoise and the Eagle**

A Tortoise, lazily basking in the sun, complained to the sea-birds of her hard fate, that no one would teach her to fly. An Eagle, hovering near, heard her lamentation and asked what reward she would give him if he would take her aloft and float her in the air.

"I will give you," the Tortoise said, "all the riches of the Red Sea."

"I will teach you to fly then," said the Eagle; and taking her up in his talons he carried the Tortoise almost to the clouds.

Suddenly the Eagle let the Tortoise go, and she fell on a lofty mountain, dashing her shell to pieces. The Tortoise exclaimed just before she died: "I have deserved my present fate; why did I think I was meant for wings and clouds, when I have such difficulty moving about on the earth?"

Moral: Think about the consequences before you wish for something.

Source: <http://www.aesop-fable.com/tortoise/the-tortoise-and-the-eagle#comments>

Fable no. 26**The Wind and the Sun**

THE WIND and the Sun were disputing which was the stronger. Suddenly they saw a traveler coming down the road, and the Sun said: "I see a way to decide our dispute. Whichever of us can cause that traveler to take off his cloak shall be regarded as the stronger. You begin." So the Sun retired behind a cloud, and the Wind began to blow as hard as it could upon the traveler. But the harder he blew the more closely did the traveler wrap his cloak round him,

till at last the Wind had to give up in despair. Then the Sun came out and shone in all his glory upon the traveler, who soon found it too hot to walk with his cloak on.

A gentle approach can be more effective than a forceful one.

Moral: “*Kindness effects more than severity.*”

Source: <http://www.bartleby.com/17/1/60.html>

ANNEX 4: Auxiliary Materials for Teachers

1.The Ant and the Grasshopper

Moral:

- **It is best to prepare for the days of necessity.**
- Plan carefully for the future
- Complete your work before you play
- Don't complain if you later need something you haven't prepared

Theme(s):

- Preparation
- Balancing work and leisure time

Understanding and interpretation of the text:

- Why doesn't the grasshopper want to work like the ant does?
- Why doesn't the ant want to waste time like the grasshopper does?
- Why doesn't the ant want to share its supplies?
- What do you think will happen with the grasshopper?
- Can you think of any moment when you wanted to have fun , but you were told to learn/do your homework?
- Do you think the ant wished she had fun?

2. The Two Fellows and the Bear

Moral:

- **Misfortune tests the sincerity of friends.**
- A friend who does not help you when you are in trouble is not a true friend.

Theme (s):

- Friendship
- Cowardice
- Empty boasting

Understanding and interpretation of the text:

- Why didn't both men climb the tree?
- Why didn't the bear let the lying man alone?
- Why is the man upset with his friend?

3. The Fox and the Crow

Moral:

- Do not trust flatterers.
- Don't trust people who flatter you, particularly if you have something that they want
- Pride comes before a fall

Theme (s):

- Flattery
- Cunning
- Pride

Understanding and interpretation of the text:

- What makes the crow drop the piece of cheese?
- How do you feel when somebody flatters you? How do you feel when you flatter someone?
- What would you have done if you had been the fox? What would you have done if you had been the crow?

4. The Ass in the Lion's Skin

Moral:

- **Fine clothes may disguise, but silly words will disclose a fool.**
- You may look the part, but if you can't do the job properly you will be found out
- A fool's words will give him away
- Be confident in yourself
- Be happy with what you are

Theme (s):

- Beware of over-confidence

Understanding and interpretation of the text:

- Why is the ass suddenly respected by the other animals?
- How was the ass disclosed to the fox?
- Why doesn't the fox laugh at the ass?

5. The Fox and the Grapes

Moral:

- It is easy to despise what you cannot get.
- Sometimes, when we can't get what we want, we pretend we never wanted it anyway.

Theme (s):

- Pride
- Narcissism
- Boastfulness

Understanding and interpretation of the text:

- Why doesn't the fox eat the grapes?
- Why does the fox claim she doesn't want grapes?
- Can you think of any moment when you wanted something, but you just couldn't get it?

6. The Dog and the Shadow

Moral:

- Beware lest you lose the substance by grasping at the shadow.
- Be thankful for what you have.
- If you are too greedy you risk losing what you already have.

Theme (s):

- Greed

Understanding and interpretation of the text:

- Do you think that the dog wanted a second piece of meat because he was hungry?
- What does the dog feel when he realizes that he has lost all the meat?

7. The Hare and the Tortoise

Moral:

- Plodding wins the race.
- Doing things quickly doesn't necessarily mean doing them well.

- Don't be over-confident – even if you think you should succeed, you may not if you do not put in sufficient effort
- Even if you do not think you can succeed, it is still good to put in the best effort that you can.

Theme (s):

- Defeat of Arrogance
- Over-confidence
- Courage
- Perseverance

Understanding and interpretation of the text:

- What do you think the tortoise felt when the hare made fun of her?
- Why did the tortoise take up the hare's challenge?
- How do you explain that the tortoise won the race?
- Why did the hare stop to take a nap during the race?
- What do you think the hare will do after losing the race?

8. The City Mouse and the Country Mouse

Moral:

- A modest life with peace and quiet is better than a richly one with danger and strife.
- The simple things in life can be the best
- Happiness and security as preferable to material possessions
- Simplicity and safety as preferable to luxury and danger

Theme (s):

- Simplicity
- Safety and peace of mind

Understanding and interpretation of the text:

- What is the difference between a city mouse and a country mouse?
- Why does the country mouse prefer returning home?
- Where do you like living? In the city or in the country?

9. The Frog and the Ox

Moral:

- Self-conceit may lead to self-destruction.
- Don't try to pretend to be something you are not
- Don't let pride blind you to reality

Theme (s):

- Pride
- Vanity
- stubbornly

Understanding and interpretation of the text:

- Why does the little frog believe she saw a monster?
- Why was the little frog so excited about seeing the "monster"?
- Why does the little frog believe the ox is a monster?
- Why doesn't the old frog like that the little frog is so excited?

10. The Man, the Boy, and the Donkey

Moral:

- Please all, and you will please none.

Theme (s):

- Differing opinions
- Conflicting advice

- The difficulty of pleasing everyone

Understanding and interpretation of the text:

- Why did the man and his son take the donkey to the market?
- Why didn't they ride the donkey?
- What made them ride the donkey?
- How did the donkey fall into the water?

11. The Wolf and the Crane

Moral:

- Gratitude and greed go not together.

Theme (s):

- Trust
- Flattery
- Cunning

Understanding and interpretation of the text:

- What words would you use to describe a wolf?
- Why did the wolf have a bone stuck in his throat?
- Why does the wolf think that the crane will help him?
- Why is the crane unwilling to help the wolf?
- What makes the wolf want to help the crane?
- How is the wolf rewarded?

12. The Vain Jackdaw

Moral:

- Hope not to succeed in borrowed plumes.
- Don't pretend to be something that you are not.

Theme (s):

- Appearances being deceptive
- Vanity

Understanding and interpretation of the text:

- Why is the beauty contest held?
- How did the jackdaw win the contest?
- How is the jackdaw exposed?

13. The Frogs Desiring a King

Moral:

- Better no rule than cruel rule.
- Be careful what you wish for.
- Be thankful for what you have.

Theme (s):

- Freedom.

Understanding and interpretation of the text:

- Why do the frogs think they need a king?
- Why is Jove angry with the frogs?
- Why isn't the Stork a good king for the frogs?

14. The Lion and the Mouse

Moral:

- Little friends may prove great friends.

- Friends can be very useful, even if they are very small.

Theme(s):

- Bravery
- Mutual kindness and favors

Understanding and interpretation of the text:

- How does the mouse persuade the lion out of eating him?
- Why does the lion decide not to eat the mouse?
- Why does the lion think it is funny to be helped by the mouse?
- When does the lion need help from the mouse?
- Have you ever felt yourself too small to help someone?

15. The Fox and the Goat

Moral:

- Never trust the advice of a man in difficulties.
- Think first before you do something you regret.

Theme (s):

- Cunning
- Carelessness

Understanding and interpretation of the text:

- Why is the fox stuck in the well?
- Why doesn't the fox get out of the well?
- How does the fox make the goat want to jump into the well?
- What should the goat have done before jumping in the well?

16. The Crow and the Pitcher

Moral:

- Little by little does the trick.
- Take the time to think through a problem and you might find a solution.

Theme (s):

- Problem solving
- Patience

Understanding and interpretation of the text:

- Why isn't the crow able to drink the water from the pitcher?
- How do you explain that the crow is able to drink the water by dropping pebbles into the pitcher?
- Have you ever succeeded in doing something step by step?
- What do you think the crow felt when she realized she couldn't drink the water? And when he realized he found the solution?

17. The Goose With the Golden Eggs

Moral:

- Greed oft o'er reaches itself.

Theme (s):

- Greed
- Avarice.
- Being thankful for what you have.

Understanding and interpretation of the text:

- What did the farmer hope to find inside the goose?
- Are you sad that the goose died?
- Do you think the farmer has received what he deserved?

18. The Wolf in Sheep's Clothing

Moral:

- Appearances are deceptive.
- Do not judge by appearances.

Theme (s):

- Things are not always what they seem.
- Danger of judging by first appearances.

Understanding and interpretation of the text:

- Why did the wolf wear a sheep skin?

19. The Dog in the Manger

Moral:

- Ah, people often grudge others what they cannot enjoy themselves.

Theme (s):

- Selfishness
- Greed

Understanding and interpretation of the text:

- Why did the dog go to the manger?
- Why was the dog in a rage?

20. Androcles

Moral:

- Gratitude is the sign of noble souls.

Theme (s):

- Liberty
- Freedom

Understanding and interpretation of the text:

- Why did Androcles escape from his master?
- Why did Androcles help the lion?
- What do you think it would have happened if the lion hadn't got a thorn in his paw?
- What punishment was Androcles sentenced to?
- Why did the emperor free Androcles?

21. The Boy who cries Wolf

Moral:

- There is no believing a liar, even when he speaks the truth.

Theme (s):

- Jokes
- Truth and lies

Understanding and interpretation of the text:

- Why does the boy claim he is attacked?
- How did the villagers react the first time the boy cried "Wolf"? What about the second time?
- What would you have done if you had been one of the villagers?

22. The Lion and the Gnat

Moral:

- Pride over a success should not throw us off our guard.
- The least of our enemies is often the most to be feared.

- Don't be over-confident – even if you think you should succeed, you may not if you do not put in sufficient effort.

Theme (s):

- Pride comes before a fall
- Defeat of arrogance and over-confidence

Understanding and interpretation of the text:

- Why isn't the gnat afraid of the lion?
- How did the gnat defeat the lion?
- Who kills the gnat?

23. The fox, the Rooster and the Dog

Moral:

- Be prepared
- If you are wise, you take up arms to save yourself whenever you run into trouble.

Theme (s):

- Friendship and mutual assistance
- The importance of good preparation.

Understanding and interpretation of the text:

- Why did the dog and the rooster decide to travel together?
- Where did they shelter during the night? Why?

24. The Goatherd and the Wild Goats

Moral:

- Don't sacrifice old friends for new ones.
- Don't neglect your old friends in favor of new ones.

Theme (s):

- Fair and equal treatment
- Friendship

Understanding and interpretation of the text:

- What is the difference between a wild goat and a domestic goat?
- Why does the goatherd want to have wild goats in his herd?
- Why did the goatherd take more care of the wild goats?
- Why don't the wild goats want to be part of his herd?
- Does the goatherd have the right to be upset?

25. The Tortoise and the Eagle

Moral:

- Think about the consequences before you wish for something.

Theme (s):

- Friendship
- Being content with the simple things in life
- Unrealistic aspiration

Understanding and interpretation of the text:

- Why is the tortoise unhappy?
- Why does the tortoise wish she could fly?
- Why does the eagle decide to help the tortoise?
- Why does the eagle let the tortoise go?
- Why did the tortoise survive the fall?

26. The Wind and the Sun

Moral:

- A gentle approach can be more effective than a forceful one.
- “Kindness effects more than severity.”

Theme (s):

- Kindness
- Pride

Understanding and interpretation of the text:

- What are the wind and the sun arguing about?
- What was the challenge thrown by the sun?
- Why did the wind fail?
- Why did the sun succeed? If you want to get something, do you usually have a gentle approach or a forceful one?

5.6. Let's explore life with Guy de Maupassant!

„The Necklace”, short story by Guy de Maupassant

The girl was one of those pretty and charming young creatures who sometimes are born, as if by a slip of fate, into a family of clerks. She had no dowry, no expectations, no way of being known, understood, loved, married by any rich and distinguished man; so she let herself be married to a little clerk of the Ministry of Public Instruction.

She dressed plainly because she could not dress well, but she was unhappy as if she had really fallen from a higher station; since with women there is neither caste nor rank, for beauty, grace and charm take the place of family and birth. Natural ingenuity, instinct for what is elegant, a supple mind are their sole hierarchy, and often make of women of the people the equals of the very greatest ladies.

Mathilde suffered ceaselessly, feeling herself born to enjoy all delicacies and all luxuries. She was distressed at the poverty of her dwelling, at the bareness of the walls, at the shabby chairs, the ugliness of the curtains. All those things, of which another woman of her rank would never even have been conscious, tortured her and made her angry. The sight of the little Breton peasant who did her humble housework aroused in her despairing regrets and bewildering dreams. She thought of silent antechambers hung with Oriental tapestry, illumined by tall bronze candelabra, and of two great footmen in knee breeches who sleep in the big armchairs, made drowsy by the oppressive heat of the stove. She thought of long reception halls hung with ancient silk, of the dainty cabinets containing priceless curiosities and of the little coquettish perfumed reception rooms made for chatting at five o'clock with intimate friends, with men famous and sought after, whom all women envy and whose attention they all desire.

When she sat down to dinner, before the round table covered with a tablecloth in use three days, opposite her husband, who uncovered the soup tureen and declared with a delighted air, "Ah, the good soup! I don't know anything better than that," she thought of dainty dinners, of shining silverware, of tapestry that peopled the walls with ancient personages and with strange birds flying in the midst of a fairy forest; and she thought of delicious dishes served on marvellous plates and of the whispered gallantries to which you listen with a sphinxlike smile while you are eating the pink meat of a trout or the wings of a quail.

She had no gowns, no jewels, nothing. And she loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after.

She had a friend, a former schoolmate at the convent, who was rich, and whom she did not like to go to see any more because she felt so sad when she came home.

But one evening her husband reached home with a triumphant air and holding a large envelope in his hand.

"There," said he, "there is something for you."

She tore the paper quickly and drew out a printed card which bore these words:

The Minister of Public Instruction and Madame Georges Ramponneau request the honor of M. and Madame Loisel's company at the palace of the Ministry on Monday evening, January 18th.

Instead of being delighted, as her husband had hoped, she threw the invitation on the table crossly, muttering:

"What do you wish me to do with that?"

"Why, my dear, I thought you would be glad. You never go out, and this is such a fine opportunity. I had great trouble to get it. Every one wants to go; it is very select, and they are not giving many invitations to clerks. The whole official world will be there."

She looked at him with an irritated glance and said impatiently:

"And what do you wish me to put on my back?"

He had not thought of that. He stammered:

"Why, the gown you go to the theatre in. It looks very well to me."

He stopped, distracted, seeing that his wife was weeping. Two great tears ran slowly from the corners of her eyes toward the corners of her mouth.

"What's the matter? What's the matter?" he answered.

By a violent effort she conquered her grief and replied in a calm voice, while she wiped her wet cheeks:

"Nothing. Only I have no gown, and, therefore, I can't go to this ball. Give your card to some colleague whose wife is better equipped than I am."

He was in despair. He resumed:

"Come, let us see, Mathilde. How much would it cost, a suitable gown, which you could use on other occasions--something very simple?"

She reflected several seconds, making her calculations and wondering also what sum she could ask without drawing on herself an immediate refusal and a frightened exclamation from the economical clerk.

Finally she replied hesitating:

"I don't know exactly, but I think I could manage it with four hundred francs."

He grew a little pale, because he was laying aside just that amount to buy a gun and treat himself to a little shooting next summer on the plain of Nanterre, with several friends who went to shoot larks there of a Sunday.

But he said:

"Very well. I will give you four hundred francs. And try to have a pretty gown."

The day of the ball drew near and Madame Loisel seemed sad, uneasy, anxious. Her frock was ready, however. Her husband said to her one evening:

"What is the matter? Come, you have seemed very queer these last three days."

And she answered:

"It annoys me not to have a single piece of jewelry, not a single ornament, nothing to put on. I shall look poverty-stricken. I would almost rather not go at all."

"You might wear natural flowers," said her husband. "They're very stylish at this time of year. For ten francs you can get two or three magnificent roses."

She was not convinced.

"No; there's nothing more humiliating than to look poor among other women who are rich."

"How stupid you are!" her husband cried. "Go look up your friend, Madame Forestier, and ask her to lend you some jewels. You're intimate enough with her to do that."

She uttered a cry of joy:

"True! I never thought of it."

The next day she went to her friend and told her of her distress.

Madame Forestier went to a wardrobe with a mirror, took out a large jewel box, brought it back, opened it and said to Madame Loisel:

"Choose, my dear."

She saw first some bracelets, then a pearl necklace, then a Venetian gold cross set with precious stones, of admirable workmanship. She tried on the ornaments before the mirror, hesitated and could not make up her mind to part with them, to give them back. She kept asking:

"Haven't you any more?"

"Why, yes. Look further; I don't know what you like."

Suddenly she discovered, in a black satin box, a superb diamond necklace, and her heart throbbed with an immoderate desire. Her hands trembled as she took it. She fastened it round her throat, outside her high-necked waist, and was lost in ecstasy at her reflection in the mirror.

Then she asked, hesitating, filled with anxious doubt:

"Will you lend me this, only this?"

"Why, yes, certainly."

She threw her arms round her friend's neck, kissed her passionately, then fled with her treasure.

The night of the ball arrived. Madame Loisel was a great success. She was prettier than any other woman present, elegant, graceful, smiling and wild with joy. All the men looked at her, asked her name, sought to be introduced. All the attaches of the Cabinet wished to waltz with her. She was remarked by the minister himself.

She danced with rapture, with passion, intoxicated by pleasure, forgetting all in the triumph of her beauty, in the glory of her success, in a sort of cloud of happiness comprised of all this homage, admiration, these awakened desires and of that sense of triumph which is so sweet to woman's heart.

She left the ball about four o'clock in the morning. Her husband had been sleeping since midnight in a little deserted anteroom with three other gentlemen whose wives were enjoying the ball.

He threw over her shoulders the wraps he had brought, the modest wraps of common life, the poverty of which contrasted with the elegance of the ball dress. She felt this and wished to escape so as not to be remarked by the other women, who were enveloping themselves in costly furs. Loisel held her back, saying: "Wait a bit. You will catch cold outside. I will call a cab."

But she did not listen to him and rapidly descended the stairs. When they reached the street they could not find a carriage and began to look for one, shouting after the cabmen passing at a distance.

They went toward the Seine in despair, shivering with cold. At last they found on the quay one of those ancient night cabs which, as though they were ashamed to show their shabbiness during the day, are never seen round Paris until after dark. It took them to their dwelling in the Rue des Martyrs, and sadly they mounted the stairs to their flat. All was ended for her. As to him, he reflected that he must be at the ministry at ten o'clock that morning. She removed her wraps before the glass so as to see herself once more in all her glory. But suddenly she uttered a cry. She no longer had the necklace around her neck!

"What is the matter with you?" demanded her husband, already half undressed.

She turned distractedly toward him.

"I have--I have--I've lost Madame Forestier's necklace," she cried.

He stood up, bewildered.

"What!--how? Impossible!"

They looked among the folds of her skirt, of her cloak, in her pockets, everywhere, but did not find it.

"You're sure you had it on when you left the ball?" he asked.

"Yes, I felt it in the vestibule of the minister's house."

"But if you had lost it in the street we should have heard it fall. It must be in the cab."

"Yes, probably. Did you take his number?"

"No. And you--didn't you notice it?"

"No."

They looked, thunderstruck, at each other. At last Loisel put on his clothes.

"I shall go back on foot," said he, "over the whole route, to see whether I can find it."

He went out. She sat waiting on a chair in her ball dress, without strength to go to bed, overwhelmed, without any fire, without a thought.

Her husband returned about seven o'clock. He had found nothing.

He went to police headquarters, to the newspaper offices to offer a reward; he went to the cab companies--everywhere, in fact, whither he was urged by the least spark of hope.

She waited all day, in the same condition of mad fear before this terrible calamity.

Loisel returned at night with a hollow, pale face. He had discovered nothing.

"You must write to your friend," said he, "that you have broken the clasp of her necklace and that you are having it mended. That will give us time to turn round."

She wrote at his dictation.

At the end of a week they had lost all hope. Loisel, who had aged five years, declared:

"We must consider how to replace that ornament."

The next day they took the box that had contained it and went to the jeweler whose name was found within. He consulted his books.

"It was not I, madame, who sold that necklace; I must simply have furnished the case."

Then they went from jeweler to jeweler, searching for a necklace like the other, trying to recall it, both sick with chagrin and grief.

They found, in a shop at the Palais Royal, a string of diamonds that seemed to them exactly like the one they had lost. It was worth forty thousand francs. They could have it for thirty-six.

So they begged the jeweler not to sell it for three days yet. And they made a bargain that he should buy it back for thirty-four thousand francs, in case they should find the lost necklace before the end of February.

Loisel possessed eighteen thousand francs which his father had left him. He would borrow the rest. He did borrow, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He gave notes, took up ruinous obligations, dealt with usurers and all the race of lenders. He compromised all the rest of his life, risked signing a note without even knowing whether he could meet it; and, frightened by the trouble yet to come, by the black misery that was about to fall upon him, by the prospect of all the physical privations and moral tortures that he was to suffer, he went to get the new necklace, laying upon the jeweler's counter thirty-six thousand francs.

When Madame Loisel took back the necklace Madame Forestier said to her with a chilly manner:

"You should have returned it sooner; I might have needed it."

She did not open the case, as her friend had so much feared. If she had detected the substitution, what would she have thought, what would she have said? Would she not have taken Madame Loisel for a thief?

Thereafter Madame Loisel knew the horrible existence of the needy. She bore her part, however, with sudden heroism. That dreadful debt must be paid. She would pay it. They dismissed their servant; they changed their lodgings; they rented a garret under the roof. She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her dainty fingers and rosy nails on greasy pots and pans. She washed the soiled linen, the shirts and the dishcloths, which she dried upon a line; she carried the slops down to the street every morning and carried up the water, stopping for breath at every landing. And dressed like a woman of the people, she went to the fruiterer, the grocer, the butcher, a basket on her arm, bargaining, meeting with impertinence, defending her miserable money, sou by sou.

Every month they had to meet some notes, renew others, obtain more time. Her husband worked evenings, making up a tradesman's accounts, and late at night he often copied manuscript for five sous a page. This life lasted ten years.

At the end of ten years they had paid everything, everything, with the rates of usury and the accumulations of the compound interest.

Madame Loisel looked old now. She had become the woman of impoverished households--strong and hard and rough. With frowsy hair, skirts askew and red hands, she talked loud while washing the floor with great swishes of water. But sometimes, when her husband was at the office, she sat down near the window and she thought of that gay evening of long ago, of that ball where she had been so beautiful and so admired.

What would have happened if she had not lost that necklace? Who knows? who knows? How strange and changeable is life! How small a thing is needed to make or ruin us! But one Sunday, having gone to take a walk in the Champs Elysees to refresh herself after the labors of the week, she suddenly perceived a woman who was leading a child. It was Madame Forestier, still young, still beautiful, still charming.

Madame Loisel felt moved. Should she speak to her? Yes, certainly. And now that she had paid, she would tell her all about it. Why not?

She went up.

"Good-day, Jeanne."

The other, astonished to be familiarly addressed by this plain good-wife, did not recognize her at all and stammered:

"But--madame!--I do not know---- You must have mistaken."

"No. I am Mathilde Loisel."

Her friend uttered a cry.

"Oh, my poor Mathilde! How you are changed!"

"Yes, I have had a pretty hard life, since I last saw you, and great poverty--and that because of you!"

"Of me! How so?"

"Do you remember that diamond necklace you lent me to wear at the ministerial ball?"

"Yes. Well?"

"Well, I lost it."

"What do you mean? You brought it back."

"I brought you back another exactly like it. And it has taken us ten years to pay for it. You can understand that it was not easy for us, for us who had nothing. At last it is ended, and I am very glad."

Madame Forestier had stopped.

"You say that you bought a necklace of diamonds to replace mine?"

"Yes. You never noticed it, then! They were very similar."

And she smiled with a joy that was at once proud and ingenuous.

Madame Forestier, deeply moved, took her hands.

"Oh, my poor Mathilde! Why, my necklace was paste! It was worth at most only five hundred francs!"

Objectives:

a. Content

The students will:

- improve their knowledge about the writer Guy de Maupassant;
- learn about irony;
- understand the difference between pride and vanity.

b. Skills

- improving correct, conscient, fluent and expressive reading;
- developing students' ability to understand, describe and select information, facts and main ideas from a text;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;
- developing students' abilities to take part in different communication situations with a favourable attitude towards communication;
- developing abilities to interpret situations and actions, to express opinions, and to recognise the cause-effect relationship;
- develop their critical thinking.

Workgroup/target: 15-25 students aged 14 and 17.

4. Pre-requisites

- **Information:** the meaning of the words "pride" and "vanity", information about the reading strategies that have been applied.
- **Competences:** understanding a text, understanding the message of a story, summarizing a text.

5. Time allotted: 90-120 minutes

6. Means/tools

- **Materials Needed:** xerox copies of the short story "The Necklace", flipcharts, markers
- **Methods Used:** "Asking and generating question", Word Wall, Story Map, brainstorming, discussions, debate.
- **Organization:** frontal, individual, and group work.

Strategies

a. Warm-up: a short writing exercise

The students, divided into groups, work out answers to the question "Why some people pretend they have more money than they really have?". A group representative presents the answers.

b. Meeting Guy de Maupassant

The teacher gives some information about the writer of the short story, Guy de Maupassant.

c. Student's reading aloud "The Necklace" ("The Diamond Necklace"). The students are asked to write the unknown words on post-it notes. After reading the text, the students

willstick the post-it notes on the flip-chart, thus making a Word Wall. The teacher explains the meaning of the words that the students do not know.

d. Understanding the text

”Asking and Generating Question”

- To which social class does Mathilde belong to?
- What does Monsieur Loisel do for a living?
- Why did Monsieur Loisel think his wife would be excited about being invited by The Minister of Education ?
- Describe Madame Loisel’s reaction when reading the invitation.
- Why had Monsieur Loisel put aside 400 francs?
- Why did Madame Loisel want to leave the party as soon as possible?
- What efforts have been made to find the necklace?
- How has Madame Loisel’s life changed after buying the new necklace?
- What was Madame Forestier’s reaction when receiving the necklace?
- Why was Madame Loisel unhappy with her life?
- Do you think Monsieur Loisel had a good time at the ball?
- Do you think Madame Loisel wouldn’t have had a good time at the ball if she hadn’t worn the necklace?
- Do you think Monsieur Loisel was happy with his life before the ball?
- Do you think the men at the party would have admired Madame Loisel less if she hadn’t worn any jewelry or if they had known that it was a fake?
- Do you think The Loisels did the right thing when they realized the necklace was missing? Do you think there were any other options?
- What did you feel for Mathilde throughout the story? Did your feelings change as you read along? Do you think she got what she deserved?
- Who is guilty for not telling the truth? The wife or the husband?
- Do you think our personalities affect our lives? How much?
- Do you think there is a moral in this story?
- After having paid her debts, Mathilde is wondering what her life would have looked like if she hadn’t lost the necklace. The writer doesn’t offer any answers to this question. What do you think it would have happened?
- Do you think Madame Forestier will sell the diamond necklace and will give the money back to The Loisels?
- What do you think Mathilde would do with the money if Madame Forestier gave it back to her? Would she put it aside or spend it on her desires? What do you think her husband would do with the money?
- At the end of the story, the writer tells us that Madame Forestier is taking a child out for a walk. Why do you think the writer introduces this new character, of whom we haven’t been told anything? What does this child represent? Is it possible this child represents a new generation of Parisians still searching for false values? Or does the child represent something else?
- What are the risks of pretending to be rich? (debts, unhappiness, even murder ...)
- Are there any connections between the story and the present? (many people borrow a lot of money so that they have bigger houses, expensive cars, latest gadgets).

e. Identifying the themes of the story

In groups, the students identify the themes and the moral of the story.

Themes:

- Pride and vanity (vanity makes Madame Loisel wish she were somebody else, and pride prevents her from telling the truth about the necklace loss).
- Envy;
- Love (her husband's love);
- Loyalty (her husband's loyalty who stays by her side till the end);
- Irony (10 year of labour for a fake necklace!);
- Honesty;
- Ambition;
- Decision taking;
- Debts danger;
- Appearances (Mathilde wants to look rich; the necklace seems expensive, but it is a fake);

Human condition prevents some people from realistically dealing with their desires, from differentiating between what they need in order to be happy and what can endanger their possessions. Mathilde needn't have worn the necklace to have a good time at the party.

The story teaches us many lessons:

- Envy affects our mind and the people's around us.
- Envy, discontent, and pride can destroy lives.
- We shouldn't try to impress the others by showing off our riches.
- The truth always offers a way of solving problems.
- Beauty, fortune, and celebrity are just shallow things which do not always bring happiness.
- A small mistake can have devastating consequences.
- Beautiful things do not cost much.
- Be happy with what you have!
- Be yourself!
- Appearances can be deceiving! Don't search for happiness in material possessions!
- It is better to tell the truth and face the consequences than to try to protect one's pride by telling a lie.

The writer uses irony (10 years of hard work for nothing!) and symbols for a more profound story:

- Both Mathilde and the necklace look wonderful from the outside, but plain inside;
- The Loiseles live on the martyrs' street (Rue of Martyrs);
- The rain symbolizes the torture of returning to reality;
- The necklace represents fortune and high social class;
- The fake necklace represents Madame Forestier's and her entire class' deceitful nature.
- The fake necklace can also indicate deceiving appearances and the desire to possess the impossible;

What type of irony does the writer use? Verbal or situational?

What is the difference between pride and vanity?

“Vanity and pride are different things, though the words are often used synonymously. A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us.” (Jane Austen)

f. Developing critical thinking

f.1. Fate or free will? Is Mathilde an unhappy fate victim or a victim of her own desires and choices made to fulfill those desires? The teacher and the students identify extracts in the short story which lead to possible answers.

At the beginning of the story, the writer suggests that fate controls everything:

”The girl was one of those pretty and charming young creatures who sometimes are born, as if by a slip of fate, into a family of clerks”.

The writer goes on showing Mathilde borrowing a fake diamond necklace which she believes to be real. Then there comes the finishing stroke: Mathilde loses the necklace and, together with her husband, have to work for the following 10 years in order to buy a similar, but real one. In the end, Mathilde finds out that the necklace was a fake. All these happenings suggest that Mathilde is a toy in fate’s hands.

On the other hand, Mathilde longs for a luxury life, wishes gorgeous clothes, expensive jewelry, and a magnificent house. In her view, all these represent success. She only looks at what other people have, and not at what she has. Maybe Mathilde’s troubles are due to her own desires, and not to fate. The writer tells us:

”She had no gowns, no jewels, nothing. And she loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after.”

The teacher asks the students to express their opinion on the following question: Mathilde’s fall is due to her own decisions or to fate?

f.2. Quote Interpretation

“We do not succeed in changing things according to our desire, but gradually our desires change.” (Marcel Proust)

Students are asked to explain the meaning of the quote using their own words.

(We cannot always get what we want when we want it. Eventually, our priorities change and what we want changes at the same time.)

Students are asked to identify the connection between the quote and the short story “The Necklace”.

(Madame Loisel is very self-centered at the beginning of the story. She is focused on material possessions. By the end of the story, her perspective changes.)

g. Conclusions

Literature teaches us meaningful lessons, dares us find solutions and make connections. It is like a puzzle waiting to be solved.

Assessment:

- The teacher can assess (positively and negatively) students' answers and activity. They can reward those students who read well, who answered to more questions, who were original in their answers. Students can be given homework. Despite being short, these stories can have a great impact on the students by means of themes and characters, easily to be found in their lives.

EXTENSION ACTIVITIES

Taking into account students' needs and age features, the teacher can also apply other methods, like:

- "Story Map", "Venn Diagram", "Somebody wanted so... then ...", "Story Sequence" etc.);
- Summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy).

"Story Map" Method: The teacher, together with the students, fill in the story map on a flipchart: place and time, characters, problem, solution, and moral. (Annex 2)

"Diagrama Venn": Making a comparison between Madam Loisel and Moseuir Loisel.

Suggestions:

Similarities: They acted in the same manner after they found out that the necklace had been lost. Neither of them thought of telling the truth.

Differences: Mathilde is unhappy because she wishes she were a high-class lady. On the contrary, her husband is satisfied with what he has, since he appreciates the small things (the soup made by his wife, going hunting with friends). He isn't selfish, as he tries pleasing his wife and making her happy. He uses the money he had saved for a gun to buy his wife a new dress. On the other hand, his wife only thinks of her own happiness, of her own needs. The only reason why Moseuir Loisel stays at the ball longer is so that his wife enjoys her success.

Summary

Write a brief summary about 200 words.

Suggestion for filling in the "Story Map"**Setting:**

- The action takes place in Paris (France), in the second half of the 19th century.
- Location: The Loisels' house, Madame Jeanne Forestier's house, the Palace of the Ministry of Education, shops and streets in Paris (Rue des Martyrs, Champs Elysées).

Characters:

- **Mathilde Loisel:** A young woman born in a middle-class family. She longs for a luxury life.
- **Moseuir Liosel:** a clerk, Mathilde's husband.
- **Madame Jeanne Forestier:** Madame Loisel's friend who lends her a necklace to wear at the ball.
- **The Maid in the Loisels' house:** her presence reminds Madame Loisel of her origins.
- **The Jeweller**

- **Moseuir and Madame Georges Rampouneau:** the Minister of Education and his wife who gives the party.

Conflict:

The conflict of the story is caused by Mathilde's discontent with her place in society. Her longing for impossible things prevents her from being happy together with her husband and from enjoying the beautiful things in her life. She could have been happy together with her husband who is always eager to please her. Mathilde was happy only when she was at the party, among high-class ladies.

The main conflict is within Mathilde herself.

Resolution:

Mathilde's wish to belong to the high-class causes her fall and her husband's into the poor. This way she has learnt to appreciate what she has. She had to learn it the hard way. Mathilde has changed herself, but the society hasn't!

Moral:

- Be happy with what you have!
- Be realistic when you want something!
- Be honest and assume the consequences of your actions!
- Don't envy what other people have!
- Be careful what you wish for!

5.7.CHOICES

"The lady, or the Tiger?", short story by Frank Stockton

In the very olden time there lived a semi-barbaric king, whose ideas, though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and untrammelled, as became the half of him which was barbaric. He was a man of exuberant fancy, and, withal, of an authority so irresistible that, at his will, he turned his varied fancies into facts. He was greatly given to self-communing, and, when he and himself agreed upon anything, the thing was done. When every member of his domestic and political systems moved smoothly in its appointed course, his nature was bland and genial; but, whenever there was a little hitch, and some of his orbs got out of their orbits, he was blander and more genial still, for nothing pleased him so much as to make the crooked straight and crush down uneven places.

Among the borrowed notions by which his barbarism had become semified was that of the public arena, in which, by exhibitions of manly and beastly valor, the minds of his subjects were refined and cultured.

But even here the exuberant and barbaric fancy asserted itself. The arena of the king was built, not to give the people an opportunity of hearing the rhapsodies of dying gladiators, nor to enable them to view the inevitable conclusion of a conflict between religious opinions and hungry jaws, but for purposes far better adapted to widen and develop the mental energies of the people. This vast amphitheater, with its encircling galleries, its mysterious vaults, and its unseen passages, was an agent of poetic justice, in which crime was punished, or virtue rewarded, by the decrees of an impartial and incorruptible chance.

When a subject was accused of a crime of sufficient importance to interest the king, public notice was given that on an appointed day the fate of the accused person would be decided in the king's arena, a structure which well deserved its name, for, although its form and plan

were borrowed from afar, its purpose emanated solely from the brain of this man, who, every barleycorn a king, knew no tradition to which he owed more allegiance than pleased his fancy, and who engrafted on every adopted form of human thought and action the rich growth of his barbaric idealism.

When all the people had assembled in the galleries, and the king, surrounded by his court, sat high up on his throne of royal state on one side of the arena, he gave a signal, a door beneath him opened, and the accused subject stepped out into the amphitheater. Directly opposite him, on the other side of the enclosed space, were two doors, exactly alike and side by side. It was the duty and the privilege of the person on trial to walk directly to these doors and open one of them. He could open either door he pleased; he was subject to no guidance or influence but that of the aforementioned impartial and incorruptible chance. If he opened the one, there came out of it a hungry tiger, the fiercest and most cruel that could be procured, which immediately sprang upon him and tore him to pieces as a punishment for his guilt. The moment that the case of the criminal was thus decided, doleful iron bells were clanged, great wails went up from the hired mourners posted on the outer rim of the arena, and the vast audience, with bowed heads and downcast hearts, wended slowly their homeward way, mourning greatly that one so young and fair, or so old and respected, should have merited so dire a fate.

But, if the accused person opened the other door, there came forth from it a lady, the most suitable to his years and station that his majesty could select among his fair subjects, and to this lady he was immediately married, as a reward of his innocence. It mattered not that he might already possess a wife and family, or that his affections might be engaged upon an object of his own selection; the king allowed no such subordinate arrangements to interfere with his great scheme of retribution and reward. The exercises, as in the other instance, took place immediately, and in the arena. Another door opened beneath the king, and a priest, followed by a band of choristers, and dancing maidens blowing joyous airs on golden horns and treading an epithalamic measure, advanced to where the pair stood, side by side, and the wedding was promptly and cheerily solemnized. Then the gay brass bells rang forth their merry peals, the people shouted glad hurrahs, and the innocent man, preceded by children strewing flowers on his path, led his bride to his home.

This was the king's semi-barbaric method of administering justice. Its perfect fairness is obvious. The criminal could not know out of which door would come the lady; he opened either he pleased, without having the slightest idea whether, in the next instant, he was to be devoured or married. On some occasions the tiger came out of one door, and on some out of the other. The decisions of this tribunal were not only fair, they were positively determinate: the accused person was instantly punished if he found himself guilty, and, if innocent, he was rewarded on the spot, whether he liked it or not. There was no escape from the judgments of the king's arena.

The institution was a very popular one. When the people gathered together on one of the great trial days, they never knew whether they were to witness a bloody slaughter or a hilarious wedding. This element of uncertainty lent an interest to the occasion which it could not otherwise have attained. Thus, the masses were entertained and pleased, and the thinking part of the community could bring no charge of unfairness against this plan, for did not the accused person have the whole matter in his own hands?

This semi-barbaric king had a daughter as blooming as his most florid fancies, and with a soul as fervent and imperious as his own. As is usual in such cases, she was the apple of his eye, and was loved by him above all humanity. Among his courtiers was a young man of that fineness of blood and lowness of station common to the conventional heroes of romance who love royal maidens. This royal maiden was well satisfied with her lover, for he was handsome and brave to a degree unsurpassed in all this kingdom, and she loved him with an ardor that had enough of barbarism in it to make it exceedingly warm and strong. This love affair

moved on happily for many months, until one day the king happened to discover its existence. He did not hesitate nor waver in regard to his duty in the premises. The youth was immediately cast into prison, and a day was appointed for his trial in the king's arena. This, of course, was an especially important occasion, and his majesty, as well as all the people, was greatly interested in the workings and development of this trial. Never before had such a case occurred; never before had a subject dared to love the daughter of the king. In after years such things became commonplace enough, but then they were in no slight degree novel and startling.

The tiger-cages of the kingdom were searched for the most savage and relentless beasts, from which the fiercest monster might be selected for the arena; and the ranks of maiden youth and beauty throughout the land were carefully surveyed by competent judges in order that the young man might have a fitting bride in case fate did not determine for him a different destiny. Of course, everybody knew that the deed with which the accused was charged had been done. He had loved the princess, and neither he, she, nor any one else, thought of denying the fact; but the king would not think of allowing any fact of this kind to interfere with the workings of the tribunal, in which he took such great delight and satisfaction. No matter how the affair turned out, the youth would be disposed of, and the king would take an aesthetic pleasure in watching the course of events, which would determine whether or not the young man had done wrong in allowing himself to love the princess.

The appointed day arrived. From far and near the people gathered, and thronged the great galleries of the arena, and crowds, unable to gain admittance, massed themselves against its outside walls. The king and his court were in their places, opposite the twin doors, those fateful portals, so terrible in their similarity.

All was ready. The signal was given. A door beneath the royal party opened, and the lover of the princess walked into the arena. Tall, beautiful, fair, his appearance was greeted with a low hum of admiration and anxiety. Half the audience had not known so grand a youth had lived among them. No wonder the princess loved him! What a terrible thing for him to be there!

As the youth advanced into the arena he turned, as the custom was, to bow to the king, but he did not think at all of that royal personage. His eyes were fixed upon the princess, who sat to the right of her father. Had it not been for the moiety of barbarism in her nature it is probable that lady would not have been there, but her intense and fervid soul would not allow her to be absent on an occasion in which she was so terribly interested. From the moment that the decree had gone forth that her lover should decide his fate in the king's arena, she had thought of nothing, night or day, but this great event and the various subjects connected with it. Possessed of more power, influence, and force of character than any one who had ever before been interested in such a case, she had done what no other person had done - she had possessed herself of the secret of the doors. She knew in which of the two rooms, that lay behind those doors, stood the cage of the tiger, with its open front, and in which waited the lady. Through these thick doors, heavily curtained with skins on the inside, it was impossible that any noise or suggestion should come from within to the person who should approach to raise the latch of one of them. But gold, and the power of a woman's will, had brought the secret to the princess.

And not only did she know in which room stood the lady ready to emerge, all blushing and radiant, should her door be opened, but she knew who the lady was. It was one of the fairest and loveliest of the damsels of the court who had been selected as the reward of the accused youth, should he be proved innocent of the crime of aspiring to one so far above him; and the princess hated her. Often had she seen, or imagined that she had seen, this fair creature throwing glances of admiration upon the person of her lover, and sometimes she thought these glances were perceived, and even returned. Now and then she had seen them

talking together; it was but for a moment or two, but much can be said in a brief space; it may have been on most unimportant topics, but how could she know that? The girl was lovely, but she had dared to raise her eyes to the loved one of the princess; and, with all the intensity of the savage blood transmitted to her through long lines of wholly barbaric ancestors, she hated the woman who blushed and trembled behind that silent door.

When her lover turned and looked at her, and his eye met hers as she sat there, paler and whiter than any one in the vast ocean of anxious faces about her, he saw, by that power of quick perception which is given to those whose souls are one, that she knew behind which door crouched the tiger, and behind which stood the lady. He had expected her to know it. He understood her nature, and his soul was assured that she would never rest until she had made plain to herself this thing, hidden to all other lookers-on, even to the king. The only hope for the youth in which there was any element of certainty was based upon the success of the princess in discovering this mystery; and the moment he looked upon her, he saw she had succeeded, as in his soul he knew she would succeed.

Then it was that his quick and anxious glance asked the question: "Which?" It was as plain to her as if he shouted it from where he stood. There was not an instant to be lost. The question was asked in a flash; it must be answered in another.

Her right arm lay on the cushioned parapet before her. She raised her hand, and made a slight, quick movement toward the right. No one but her lover saw her. Every eye but his was fixed on the man in the arena.

He turned, and with a firm and rapid step he walked across the empty space. Every heart stopped beating, every breath was held, every eye was fixed immovably upon that man. Without the slightest hesitation, he went to the door on the right, and opened it.

Now, the point of the story is this: Did the tiger come out of that door, or did the lady?

The more we reflect upon this question, the harder it is to answer. It involves a study of the human heart which leads us through devious mazes of passion, out of which it is difficult to find our way. Think of it, fair reader, not as if the decision of the question depended upon yourself, but upon that hot-blooded, semi-barbaric princess, her soul at a white heat beneath the combined fires of despair and jealousy. She had lost him, but who should have him?

How often, in her waking hours and in her dreams, had she started in wild horror, and covered her face with her hands as she thought of her lover opening the door on the other side of which waited the cruel fangs of the tiger!

But how much oftener had she seen him at the other door! How in her grievous reveries had she gnashed her teeth, and torn her hair, when she saw his start of rapturous delight as he opened the door of the lady! How her soul had burned in agony when she had seen him rush to meet that woman, with her flushing cheek and sparkling eye of triumph; when she had seen him lead her forth, his whole frame kindled with the joy of recovered life; when she had heard the glad shouts from the multitude, and the wild ringing of the happy bells; when she had seen the priest, with his joyous followers, advance to the couple, and make them man and wife before her very eyes; and when she had seen them walk away together upon their path of flowers, followed by the tremendous shouts of the hilarious multitude, in which her one despairing shriek was lost and drowned!

Would it not be better for him to die at once, and go to wait for her in the blessed regions of semi-barbaric futurity?

And yet, that awful tiger, those shrieks, that blood!

Her decision had been indicated in an instant, but it had been made after days and nights of anguished deliberation. She had known she would be asked, she had decided what she would answer, and, without the slightest hesitation, she had moved her hand to the right.

The question of her decision is one not to be lightly considered, and it is not for me to presume to set myself up as the one person able to answer it. And so I leave it with all of you: Which came out of the opened door - the lady, or the tiger?

Objectives:

a. Content

At the end of this activity, the students will:

- know more about the writer Frank Stockton and his work;
- learn that decision taking represents an important life skill;
- know more about the concepts of “dilemma” and “conflict” in a story;

b. Skills

- improving correct, conscient, fluent and expressive reading;
- developing students’ ability to understand, describe and select information, facts and main ideas from a text and to use the information to assert their point of view;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;
- developing students’ abilities to take part in different communication situations, to work in a team, to respect others’ points of view;
- developing abilities to interpret situations and actions, to express opinions regarding the life lessons offered through short stories, to recognise the cause-effect relationship;
- developing their critical thinking.

Workgroup/target: 15-25students aged 14 and 17

Pre-requisites

- **Information:**about the reading strategies that have been applied
- **Competences:** understanding a text, understanding the message of a story, summarizing a text.

Time allotted: 90-120 minutes

Means/tools

- **MaterialsNeeded:**xerox copies of the short story ”The Lady or the Tiger?”, flipcharts, markers
- **MethodsUsed:**”Asking question”, ”Read Aloud” Strategy, Word Wall,”Story Map”, ”Plot Diagram”, ”T-Chart”, brainstorming, ”Read and say something” Method.
- **Organization:** frontal, individual, group work.

Strategies

a. Warm-up: activating prior knowledge

The teacher asks the students to think of a moment in their life when they had to take a tough decision. The students share their own experience.

b. Meeting Frank Stockton

The teacher gives some information about the writer of the short story, Frank Stockton.

c. Students' reading aloud "The Lady, or the Tiger?" The students are asked to write the unknown words on post-it notes. After reading the text, the students will stick the post-it notes on the flip-chart, thus making a Word Wall. The teacher explains the meaning of the words that the students do not know.

Also, the teacher can apply "Read and say something" method while reading. The students who are reading can stop to "say something" (a comment, a prediction), to ask a question or to make a connection to prior knowledge or personal experience.

d. Understanding the text and developing critical thinking

"Asking Question"

- In what way is this short story different from others?
- What do you think about this kind of short stories? Do you like them or not? (Why?/Why not?)
- Why do you think the writer wrote such a short story?
- What do you think would happen to the ladies who committed crimes? Is there any equality for women in this kingdom?
- What is your opinion of the king? Characterize him briefly.
- Why doesn't the king approve of his daughter's relationship with the youth? If he loves his daughter (as it is suggested) why does he cast his lover into prison?
- According to the text, "No matter how the affair turned out, the youth would be disposed of." What does it mean?
- What is your opinion of the princess? Characterize her briefly.
- What does the princess feel for the youth?
- What is your opinion of the young lover? Characterize him briefly.
- Why do people enjoy "the show of life and death"?
- Is there any hint in the text to whether or not polygamy was accepted in the kingdom?
- At the beginning of the story, the writer tells us about a semi-barbaric kingdom. How is it barbaric? How is it civilized?
- What is the meaning of "When he and himself agreed upon anything, the thing was done"?
- What are the themes of this short story? (decision taking, love, jealousy, human nature, motivation, human will, choices and consequences)
- Can you think of a moral of this story? (Jealousy can make people behave in an out-of-control manner?, Love is selfish.)
- What qualities should a ruler have?
- Do you think that love between 2 people of different social classes can last long? What hardships can they encounter?
- For which character do you feel more sympathy?
- What is your opinion of the following aspects regarding the kingdom?
 - a. The justice system. Is it efficient in crime prevention? What is your opinion regarding the justice system in this semi-barbaric kingdom?
 - b. The social network. Is it fair or not?
 - c. Do you agree with the social interfering in love?
 - d. Women do not have the freedom to choose their future husband. Is it fair or not?

”Think-Pair-Share” (TPS). Annex 1: The Princess’s Dilemma

- The students work out an answer to the following question ”Which came out of the opened door,—the lady, or the tiger? Give arguments!”. Students work in small groups (3-4 students in a group) and then compare their answers with the others.
- Even if the writer doesn’t answer to this question, there are elements in the story that point to either an answer or the other one. The writer gives the reader clues to the princess’s dilemma. These are to be identified by students in order to sustain their points of view.

About dilemmas

After the students have answered the question, the teacher gives them some information about the concept of dilemma. In “The Lady or the Tiger” dilemma is the major focus of the short story. A dilemma is a situation that challenges an agreeable solution; meaning either choice or decision that a character makes typically ends with a negative outcome. In this short story as in most literature dilemmas form the main conflict many protagonists encounter.

There are three main dilemmas in the story:

- The first is for the accused person in the arena. Their dilemma is simply which door to choose. This is a dilemma because each door could have an unpleasant outcome; the person is either devoured by a tiger or married to a beautiful lady. This might not seem like a dilemma, however if the subject is already married or has a family this could be a huge problem.
- The second dilemma is the Princess’s choice. She possesses the knowledge of the doors, and she can give it to her lover. However, the woman that is waiting behind one of them she believed was exchanging glances with her lover. Not only that but this woman rivals the Princess in her beauty. Therefore, the Princess can choose to let her true love be with another woman (jealousy) or die by the tiger (sorrow).
- The last dilemma is for the reader. The author leaves the story without an ending; it is our job to decide what the Princess chose for a fate.

Source: <http://www.storyboardthat.com/teacher-guide/the-lady-or-the-tiger-by-frank-stockton>

About conflict

Conflict, the struggle or clash between 2 opposing forces, represents an important element in a story. The conflict can occur between 2 characters or between a character and another force (nature, society, destiny). Conflicts can be external (between the character and another character/force) and internal (within the character: between 2 opposing feelings or different actions). Some stories can have multiple conflicts. ”The Lady, or the Tiger?” is one of them. The teacher, together with the students, have to identify the conflicts in the story and also, what type of conflict they are.

g. Conclusions

Literature teaches us meaningful lessons, dares us find solutions and make connections. It is like a puzzle waiting to be solved.

This short story is about decision taking. The story ends with the princess’s decision: should she save her lover’s life or should she send him to death? The lover has to take a decision, too. With a slight movement of her arm, the princess shows him which door to open. But how well does he know the princess? Does he trust her? Should he open the door the princess showed to him?

It is a fact that we take decision every single day. Even our life can be seen as a long way with different decisions. Later on, we still think of some of them as being good, satisfying while we regret others. Yet, we learn something from all of them. The teacher will point to the fact that our actions have consequences, therefore, the students have to be involved in decision-taking and reflecting-upon-decisions strategies. A decision is a choice between two or more alternatives, ways to achieve a goal. What makes us choose an alternative over another is the information we have at that moment. When we have information, the choice is easier to make; sometimes it is more obvious what to choose after a thorough look at the facts.

In decision taking, we are influenced by our values, interests, and different factors from our internal background (education, self perception, view of the world, behaviour) and external background (family, friends, others' influence, school).

Although we sometimes find it hard to identify the exact decision-taking moment, we go through it at a unconscious level. The stages we go through when we take a decision have different levels of difficulty, depending on what type of person we are. Generally speaking, we can identify the following stages:

1. *Identifying the problem.*
2. *Analysing the known facts.* During this stage, we gather all the information about the subject matter (own memory, other people's "advice" etc.).
3. *Thinking of possible solutions.* It is at this stage that we try to make a list of possible outcomes.
4. *Exploring the alternatives.* The identified solutions are analyzed, checked, compared.
5. *Evaluating the alternatives and choosing the best one.* The best possible solution is chosen, after a final evaluation.

There are cases when making a choice proves to be very difficult. This happens when the decision is a complex one and implies a high level of uncertainty and risk. Here are some of the above mentioned difficulties:

- Two or more alternatives can seem equally attractive. In these circumstances, a more careful analysis and evaluation of alternatives are required.
 - It is possible that no single alternative can totally achieve the goal. In these circumstances, it is best to implement two or three alternatives. If none of them can achieve the goal, it is recommended to go back to the previous stage. A large number of attractive alternatives can be confusing, and thus a more careful comparison and evaluation are required.
6. *Acting according to the decision taken and assuming the consequences.* After the decision has been taken, the person will act according to the plan.
 7. *Re-examining the decision taken and post-evaluation.* Some of the consequences cannot be predicted when choosing the best alternative. There are certain cases when the person has learnt a lesson from that experience, and consequently he/she thinks over the analysis and the choice made, re-evaluating context, factors, information and also, his/her own decision.

Source: http://www.prodidactica.md/viitor/viitor_rom/abordari_6.htm

Assessment:

- The teacher can assess (positively and negatively) students' answers and activity. They can reward those students who read well, who answered to more questions, who were original in their answers. Students can be given homework. Despite being short, these

stories can have a great impact on the students by means of themes and characters, easily to be found in their lives.

- The teacher can also give the students an additional task – a short text followed by 15 multiple choice questions. (Annex 3)

Extension activities

Taking into account students' needs and age features, the teacher can also apply other methods, like:

- Anticipation Guide
- Filling in charts: "Story Map", "Somebody wanted... but...so ...", "Story Sequence", "Plot Diagram etc.;
- Summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy).

Anticipation Guide

In order to activate prior knowledge, the teacher can use the "Anticipation Guide" (Annex 2). This strategy can also arouse students' curiosity regarding the subject matter. After reading and discussing, the students will look at the statements table again to see if their opinion have changed.

"Story Map"

The teacher, together with the students, fill in the story map on a flipchart: place and time, characters, problem, solution, and moral.

Annex 1: Graphic Organizer T-Chart „The Princess's Dilemma

The Princess's Dilemma	
Who comes out of the door?	
The lady?	The tiger?
Arguments	Arguments

Annex 2: Anticipation Guide

Before reading	Statements	After reading
1. Agree/Disagree	Love is a more powerful feeling than jealousy.	Agree/Disagree
2. Agree/Disagree	Love can surpass all the social difficulties.	Agree/Disagree
3. Agree/Disagree	I would give my life to the loved one.	Agree/Disagree
4. Agree/Disagree	I wouldn't mind an arranged marriage if my wife/husband looked nice.	Agree/Disagree
5. Agree/Disagree	Death penalty should be given to cold-blooded murderers.	Agree/Disagree
6. Agree/Disagree	Chance and luck are more important than laws and rules.	Agree/Disagree

Annex 3. "The Lady, or the Tiger?". Questions. Multiple choices

1. The main conflict is :

- a) character versus character
- b) character versus nature
- c) character versus society
- d) within a character

2. One of the themes is:

- a) loneliness
- b) love
- c) time passing
- d) predictions

3. The location is:

- a) Ancient Greece
- b) Rome's Colosseum
- c) France in The Middle Ages
- d) unknown

4. The writer tells the kingdom is:

- a) infertile
- b) resourceful
- c) semibarbaric
- d) huge

5. Which of the following best describes the main idea of the text?

- a) The princess should decide her lover's fate.
- b) The princess is jealous of the lady behind the door.
- c) The king is very excited about the justice system.
- d) The youth trusts his lover and chooses the door indicated by her.

6. Which of the following events happens last?

- a) The princess points to the door on the right.
- b) The people gather in order to watch the youth's "trial".
- c) The princess finds out which door the tiger comes out.
- d) The youth trusts the princess and intends to open the door on the right.

7. What does the youth think?

- a) the princess doesn't want him to marry the lady behind the door
- b) the princess has fallen in love with someone else.
- c) he princess will show him the right door.
- d) the princess is mean and won't show him the right door.

8. Which of the following worsens the conflict inside the princess's mind?

- a) the thought that the youth doesn't love her any more.
- b) her cruel father who will kill the youth no matter what.
- c) the princess knows the secret of the doors.
- d) the princess is jealous of the lady behind the door.

9. The princess might lead the youth to the tiger because:

- a) she is barbaric, just like her father.
- b) she knows her father will kill him anyway.
- c) under pressure, she may lose self-control.
- d) she is jealous of the lady behind the door.

10. Which of the following statements is not a verbal irony?

- a) The narrator comments upon the justice system.
- b) It is a privilege for the person on trial to choose a door.
- c) The king allows the facts to interfere into the justice.
- d) The chosen tiger was one of the fiercest.

11. The end of the story is confusing because we do not know:

- a) what the princess intends to do.
- b) the identity of the lady behind the door.
- c) whether or not the king feels sorry for his daughter's lover.
- d) what the youth is thinking.

12. The accused is found guilty or innocent according to:

- a) the king's whims.
- b) fate.
- c) the people watching the "trial".
- d) reason.

13. One of the characteristics of the story is:

- a) the characters have no names.
- b) all the elements of the plot are present.
- c) there is no conflict.
- d) information regarding the time and location of the story is clearly stated.

14. The princess can be the protagonist of the story because:

- a) she is in love with the youth.
- b) she causes the *denouement* of the story.

- c) she knows the justice system very well.
- d) she could succeed to the throne after her father's death.

15. One of the interesting characteristics of the story is:

- a) it is a model to be followed by other writers.
- b) it represents a struggle between love and jealousy.
- c) its *denouement* can be chosen by the reader.
- d) the then justice system can be still in use nowadays.

1-D, 2-B, 3-D, 4-C, 5-A, 6-D, 7-C, 8-D, 9- D, 10-D, 11-D, 12-B, 13-A, 14-B, 15-C.

5.8.VIRTUES

"The Model Millionaire", short story by Oscar Wilde

A note of admiration

Unless one is wealthy there is no use in being a charming fellow. Romance is the privilege of the rich, not the profession of the unemployed. The poor should be practical and prosaic. It is better to have a permanent income than to be fascinating. These are the great truths of modern life which Hughie Erskine never realised. Poor Hughie! Intellectually, we must admit, he was not of much importance. He never said a brilliant or even an ill-natured thing in his life. But then he was wonderfully good-looking, with his crisp brown hair, his clear-cut profile, and his grey eyes. He was as popular with men as he was with women, and he had every accomplishment except that of making money. His father had bequeathed him his cavalry sword, and a History of the Peninsular War in fifteen volumes. Hughie hung the first over his looking-glass, put the second on a shelf between Ruff's Guide and Bailey's Magazine, and lived on two hundred a year that an old aunt allowed him. He had tried everything. He had gone on the Stock Exchange for six months; but what was a butterfly to do among bulls and bears? He had been a tea-merchant for a little longer, but had soon tired of pekoe and souchong. Then he had tried selling dry sherry. That did not answer; the sherry was a little too dry. Ultimately he became nothing, a delightful, ineffectual young man with a perfect profile and no profession.

To make matters worse, he was in love. The girl he loved was Laura Merton, the daughter of a retired Colonel who had lost his temper and his digestion in India, and had never found either of them again. Laura adored him, and he was ready to kiss her shoe-strings. They were the handsomest couple in London, and had not a penny-piece between them. The Colonel was very fond of Hughie, but would not hear of any engagement.

'Come to me, my boy, when you have got ten thousand pounds of your own, and we will see about it,' he used to say; and Hughie looked very glum on those days, and had to go to Laura for consolation.

One morning, as he was on his way to Holland Park, where the Mertons lived, he dropped in to see a great friend of his, Alan Trevor. Trevor was a painter. Indeed, few people escape that nowadays. But he was also an artist, and artists are rather rare. Personally he was a strange rough fellow, with a freckled face and a red ragged beard. However, when he took up the brush he was a real master, and his pictures were eagerly sought after. He had been very much attracted by Hughie at first, it must be acknowledged, entirely on account of his personal charm. 'The only people a painter should know,' he used to say, 'are people who are bete and beautiful, people who are an artistic pleasure to look at and an intellectual repose to talk to. Men who are dandies and women who are darlings rule the world, at least they

should do so.' However, after he got to know Hughie better, he liked him quite as much for his bright buoyant spirits and his generous reckless nature, and had given him the permanent entree to his studio.

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When Hughie came in he found Trevor putting the finishing touches to a wonderful life-size picture of a beggar-man. The beggar himself was standing on a raised platform in a corner of the studio. He was a wizened old man, with a face like wrinkled parchment, and a most piteous expression. Over his shoulders was flung a coarse brown cloak, all tears and tatters; his thick boots were patched and cobbled, and with one hand he leant on a rough stick, while with the other he held out his battered hat for alms.

'What an amazing model!' whispered Hughie, as he shook hands with his friend.

'An amazing model?' shouted Trevor at the top of his voice; 'I should think so! Such beggars as he are not to be met with every day. A trouvaille, *mort cher*; a living Velasquez! My stars! what an etching Rembrandt would have made of him!'

'Poor old chap!' said Hughie, 'how miserable he looks! But I suppose, to you painters, his face is his fortune?'

'Certainly,' replied Trevor, 'you don't want a beggar to look happy, do you?'

'How much does a model get for sitting?' asked Hughie, as he found himself a comfortable seat on a divan.

'A shilling an hour.'

'And how much do you get for your picture, Alan?'

'Oh, for this I get two thousand!'

'Pounds?'

'Guineas. Painters, poets, and physicians always get guineas.'

'Well, I think the model should have a percentage,' cried Hughie, laughing; 'they work quite as hard as you do.'

'Nonsense, nonsense! Why, look at the trouble of laying on the paint alone, and standing all day long at one's easel! It's all very well, Hughie, for you to talk, but I assure you that there are moments when Art almost attains to the dignity of manual labour. But you mustn't chatter; I'm very busy. Smoke a cigarette, and keep quiet.'

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After some time the servant came in, and told Trevor that the frame-maker wanted to speak to him.

'Don't run away, Hughie,' he said, as he went out, 'I will be back in a moment.'

The old beggar-man took advantage of Trevor's absence to rest for a moment on a wooden bench that was behind him. He looked so forlorn and wretched that Hughie could not help pitying him, and felt in his pockets to see what money he had. All he could find was a sovereign and some coppers. 'Poor old fellow,' he thought to himself, 'he wants it more than I do, but it means no hansoms for a fortnight;' and he walked across the studio and slipped the sovereign into the beggar's hand.

The old man started, and a faint smile flitted across his withered lips. 'Thank you, sir,' he said, 'thank you.'

Then Trevor arrived, and Hughie took his leave, blushing a little at what he had done. He spent the day with Laura, got a charming scolding for his extravagance, and had to walk home.

That night he strolled into the Palette Club about eleven o'clock, and found Trevor sitting by himself in the smoking-room drinking hock and seltzer.

'Well, Alan, did you get the picture finished all right?' he said, as he lit his cigarette.

'Finished and framed, my boy!' answered Trevor; 'and, by-the-bye, you have made a conquest. That old model you saw is quite devoted to you. I had to tell him all about you - who you are, where you live, what your income is, what prospects you have--'

'My dear Alan,' cried Hughie, 'I shall probably find him waiting for me when I go home. But of course you are only joking. Poor old wretch! I wish I could do something for him. I think it is dreadful that any one should be so miserable. I have got heaps of old clothes at home - do you think he would care for any of them? Why, his rags were falling to bits.'

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'But he looks splendid in them,' said Trevor. 'I wouldn't paint him in a frock-coat for anything. What you call rags I call romance. What seems poverty to you is picturesqueness to me. However, I'll tell him of your offer.'

'Alan,' said Hughie seriously, 'you painters are a heartless lot.'

'An artist's heart is his head,' replied Trevor; 'and besides, our business is to realise the world as we see it, not to reform it as we know it. a chacun son metier. And now tell me how Laura is. The old model was quite interested in her.'

'You don't mean to say you talked to him about her?' said Hughie.

'Certainly I did. He knows all about the relentless colonel, the lovely Laura, and the £10,000.'

'You told that old beggar all my private affairs?' cried Hughie, looking very red and angry.

'My dear boy,' said Trevor, smiling, 'that old beggar, as you call him, is one of the richest men in Europe. He could buy all London to-morrow without overdrawing his account. He has a house in every capital, dines off gold plate, and can prevent Russia going to war when he chooses.'

'What on earth do you mean?' exclaimed Hughie.

'What I say,' said Trevor. 'The old man you saw to-day in the studio was Baron Hausberg. He is a great friend of mine, buys all my pictures and that sort of thing, and gave me a commission a month ago to paint him as a beggar. Que voulez-vous? La fantaisie d'un millionnaire! And I must say he made a magnificent figure in his rags, or perhaps I should say in my rags; they are an old suit I got in Spain.'

'Baron Hausberg!' cried Hughie. 'Good heavens! I gave him a sovereign!' and he sank into an armchair the picture of dismay.

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'Gave him a sovereign!' shouted Trevor, and he burst into a roar of laughter. 'My dear boy, you'll never see it again. Son affaire c'est l'argent des autres.'

'I think you might have told me, Alan,' said Hughie sulkily, 'and not have let me make such a fool of myself.'

'Well, to begin with, Hughie,' said Trevor, 'it never entered my mind that you went about distributing alms in that reckless way. I can understand your kissing a pretty model, but your giving a sovereign to an ugly one - by Jove, no! Besides, the fact is that I really was not at home to-day to any one; and when you came in I didn't know whether Hausberg would like his name mentioned. You know he wasn't in full dress.'

'What a duffer he must think me!' said Hughie.

'Not at all. He was in the highest spirits after you left; kept chuckling to himself and rubbing his old wrinkled hands together. I couldn't make out why he was so interested to know all about you; but I see it all now. He'll invest your sovereign for you, Hughie, pay you the interest every six months, and have a capital story to tell after dinner.'

'I am an unlucky devil,' growled Hughie. 'The best thing I can do is to go to bed; and, my dear Alan, you mustn't tell any one. I shouldn't dare show my face in the Row.'

'Nonsense! It reflects the highest credit on your philanthropic spirit, Hughie. And don't run away. Have another cigarette, and you can talk about Laura as much as you like.'

However, Hughie wouldn't stop, but walked home, feeling very unhappy, and leaving Alan Trevor in fits of laughter.

The next morning, as he was at breakfast, the servant brought him up a card on which was

written, *'Monsieur Gustave Naudin, de la part de M. le Baron Hausberg.'*

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'I suppose he has come for an apology,' said Hughie to himself; and he told the servant to show the visitor up.

An old gentleman with gold spectacles and grey hair came into the room, and said, in a slight French accent, 'Have I the honour of addressing Monsieur Erskine?'

Hughie bowed.

'I have come from Baron Hausberg,' he continued. 'The Baron--'

'I beg, sir, that you will offer him my sincerest apologies,' stammered Hughie.

'The Baron,' said the old gentleman, with a smile, 'has commissioned me to bring you this letter;' and he extended a sealed envelope.

On the outside was written, 'A wedding present to Hugh Erskine and Laura Merton, from an old beggar,' and inside was a cheque for £10,000.

When they were married Alan Trevor was the best-man, and the Baron made a speech at the wedding-breakfast.

'Millionaire models,' remarked Alan, 'are rare enough; but, by Jove, model millionaires are rarer still!'

Objectives: Content and skills

a. Content

At the end of this activity, the students will:

- know more about the writer Oscar Wilde and his work;
- learn the importance of knowing and respecting certain values and principles;
- learn the meaning of some words;
- define "generosity" and identify different types of generosity;

b. Skills

- improving correct, conscient, fluent and expressive reading;
- developing students' ability to read, speak, and listen in order to better communicate with others;
- developing students' ability to understand, describe and select information, facts and main ideas from a text;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;
- developing students' abilities to take part in different communication situations with a favourable attitude towards communication;
- developing abilities to interpret situations and actions, to express opinions, and to recognise the cause-effect relationship;
- improving moral positive qualities;
- develop their critical thinking.

Workgroup/target: 15-25 students aged between 14 and 17.

Pre-requisites

- **Information:** about the reading strategies that have been applied.
- **Competences:** understanding a text, understanding the message of a story, summarizing a text.

Time allotted: 90-120 minutes

Means/tools

- **Materials Needed:** xerox copies of the short story "The model millionaire", flipcharts, markers
- **Methods Used:** "Asking question", "Read Aloud" Strategy, Word Wall, charts, brainstorming, "Read and say something", "The double-entry journal".
- **Organization:** frontal, individual, and group work.

7. Strategies

a. Warm-up: The Pyramid of Virtues

The students work in groups in order to fulfill the following task: enumerate 3 virtues they appreciate most at other people (at its base) and 3 virtues they appreciate the least (at its top). The students discuss which virtues to choose. Each group presents the selected virtues and gives arguments for their choices.

The teacher gives some information about virtues. A virtue is a positive trait or quality deemed to be morally good and thus is valued as a foundation of principle and good moral being. Virtue is excellence at being human. It is what makes people wonderful. Virtues represent the foundation of a human character. Yet, people are not perfect, they have virtues and vices. Our character is made out of our virtues and vices. Since we are not perfect, we need to establish a balance between them; we shouldn't seek excellence, but balance.

b. Meeting Oscar Wilde

The teacher gives some information about the writer of the short story, Oscar Wilde.

c. Variant no. 1

Reading aloud "The Model Millionaire".

- The students are asked to write the unknown words on post-it notes. After reading the text, the students will stick the post-it notes on the flip-chart, thus making a Word Wall. The teacher explains the meaning of the words that the students do not know.
- Also, the teacher can use "Read and say something" method while reading. The students who are reading can stop to "say something" (a comment, a prediction), to ask a question or to make a connection to prior knowledge or personal experience.

Understanding the text and developing critical thinking.

Metoda „Asking Question“

1. What is Hughie's financial position?
2. What does he have to do so that he can marry Laura?
3. Why is Hughie angry with Alan Trevor?
4. Why does Hughie want to apologize to Baron Hausberg?
5. Why does Hughie think that the artists take advantage of their models?
6. How long would it take Hughie to raise the money needed to marry Laura if he saved half his annuity every year?
7. What other jobs had he tried before without any success?
8. What did his father do for a living?

9. Alan Trevor allowed Hughie to come to his studio any time. Why?
10. Oscar Wilde mentions that Hughie tried some other jobs. At some point, he had gone on the Stock Exchange for six months. "But what was a butterfly to do among bulls and bears?" What does the writer mean?
11. Oscar Wilde says that Alan Trevor, Hughie's friend, is a painter and an artist and that "artists are rather rare". What is your opinion? Is there any difference between a painter and an artist?
12. Why doesn't Alan Trevor agree with Hughie when he says that models *should be paid better*?

Metoda „Think-Pair-Share” (TPS).

The students work together to fulfill the following tasks.

1. Identify a virtue mentioned in the short story. (*generosity*)

2. Find the moral of the story.

Suggestions:

- "Kindness begets kindness." (Greek proverb)
- „Good things come to those people who do good things."
- "Do well and have well."
- "Generosity must be seen in facts."
- „Honesty and kindness enhance every beauty." (Italian proverb)
- „Good things happen to good people."

3. How do you explain Alan Trevor's remark at the end?

"Millionaire models," remarked Alan, "are rare enough; but, by Jove, model millionaires are rarer still!"

Changing the order of a word can change the meaning of an entire sentence.

- „Millionaire models are rare" – a millionaire rarely sits for an artist.
- „Model millionaires are rare" – a millionaire is rarely a model of generosity.
Hughie's generosity made Baron Hausbergact like a model millionaire.

4. What do you think won in the end? The system Laura's father believes in or Hughie's virtues?

Probably Hughie and Laura wouldn't have married but for the ten thousand pounds. On the one hand, if Hughie hadn't been generous to the millionaire who was sitting for the artist as a beggar-man, he wouldn't have received the money needed to marry Laura. On the other hand, Oscar Wilde suggests that a successful and happy marriage needs money. He thinks that we should obey the rules of the society we are living in without giving up our qualities. A balance between these is required..

5. Do you agree with Oscar Wilde at the beginning of the story: „Romance is the privilege of the rich, not the profession of the unemployed. (...) It is better to have a permanent income than to be interesting"?

Oscar Wilde shows us a slice of life in which money rules the world. Yet, generosity can lead to material gain. The irony is that ultimately, money buys happiness. Hughie "buys" his happiness with the money he receives as a reward for his generosity.

Each group presents their answers.

d. Variant no. 2

Reading aloud "The Model Millionaire" and using the "the double-entry journal".

- By using "the double-entry journal", the students have to correlate the new information with their personal experience, their prior knowledge and also, they have to reflect upon the meaning of the text.
- "The Model Millionaire" can be used in parts. After reading each part, the students write in the „double-entry journal“, and then discuss the quotes and their comments.

e. Conclusions

The teacher highlights a few aspects about generosity.

Generosity is the habit of giving without expecting anything in return. It can involve offering time, assets or talents to aid someone in need. With the help of students, and using brainstorming, the teacher can give examples of all types of generosity.

The positive effects of generosity are listed:

- stimulating self-confidence;
- developing leadership skills through dealing with some difficult social situations;
- volunteering facilitates choosing a career and can have positive effects upon mood and health, generating wellness.

At the end of the activity, the teacher can challenge the students to think about their moral traits and opportunities of being generous to other volunteers.

Assessment

- The teacher can assess (positively and negatively) students' answers and activity. They can reward those students who read well, who answered to more questions, who were original in their answers. Students can be given homework. Despite being short, these stories can have a great impact on the students by means of themes and characters, easily to be found in their lives.

Extension activities

Taking into account students' needs and age features, the teacher can also apply other methods, like:

- Filling in charts: "Story Map", "Somebody wanted... but...so ...", "Story Sequence", "Word Pyramid", "Character Map" for the word "generosity", etc.;
- Summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy).

5.9.WISDOM

Objectives: Content and skills

a.Content

At the end of this activity, the students will:

- know more about the writer O. Henry and his work;
- know more about the concept of “situational irony”;

b. Skills

- improving correct, conscient, fluent and expressive reading;
- developing students’ ability to understand, describe and select information, facts and main ideas from a text and to use the information to assert their point of view;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;
- developing students’ abilities to take part in different communication situations, to work in a team, to respect others’ points of view;
- developing abilities to interpret situations and actions, to express opinions regarding the life lessons offered through short stories, to recognise the cause-effect relationship;
- developing their critical thinking.

Workgroup/target: 15-25students aged 14 and 17

Pre-requisites

- **Information:**about the reading strategies that have been applied;
- **Competences:** understanding a text, understanding the message of a story, summarizing a text.

Time allotted: 90-120 minutes

Means/tools

- **Materials Needed:** xerox copies of the short story ”The gift of the Magi”, flipcharts, markers
 - **Methods Used:**Making Inferences, Expressing an Opinion, Making Predictions, Asking Questions, graphic organizers (”Irony Map”), discussions
- Organization:** frontal, individual, group work.

Strategies

a. Warm-up

The teacher asks the students to think of an object very valuable to them and to explain why it is so valuable.

b. Meeting O. Henry

The teacher gives some information about the writer of the short story, O. Henry.

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c. Reading aloud”The Gift of the Magi”.(Annex 1)

While reading, the following strategies will be used:

- Making Inferences
- Expressing an Opinion

- Making Predictions (Successful readers make predictions as they read. This means that they make a series of guesses about what will happen next.)
 - Asking Questions
- While reading, the students' predictions will be reexamined.

d. Group work to find the theme of the short story.

The students are divided into five to six groups (depending on their number). The students discuss and identify:

- Theme(s) of the short story;
- A quote /proverb summarizing the moral of the short story.

A representative of each group will present their answers.

Suggestions:

Themes: love, sacrifice, wisdom, family, generosity, beauty.

Quotes /Proverbs:

- Love is the most important gift.
- A gift should come from the heart.
- Money can't buy love.
- The best things in life are free.
- Love defeats everything.
- When two people are in love, money doesn't matter.

e. Irony and ambiguity

The students together with the teacher fill in the "Irony map" (Annex 2), the graphic organizer which explores the situational irony in the short story.

After filling in the chart, the teacher explains/reminds the students the meaning of the concepts:

- Irony represents a contrast between what the characters expect to be happening and what is actually happening. Irony is the disparity between appearances and reality. Irony refers to expectations (characters', reader's). Irony is contrary of what it is expected to happen. The short story "The Gift of the Magi" contains a double irony and has a surprising end.
- Irony in literary works can be: situational, verbal, dramatic.
- Verbal irony: one meaning is stated and a different, usually antithetical, meaning is intended.
- Situational irony: when the result of an action is contrary to the desired or expected effect.
- Dramatic irony: a plot device according to which the spectators know more than the protagonist.
- The irony in "The Gift of the Magi" is situational.
- Ambiguity refers to aspects meant to be interpreted.

Assessment:

- The teacher can assess (positively and negatively) students' answers and activity. They can reward those students who read well, who answered to more questions, who were original in their answers.
- The teacher can also give the students an additional task – a short text followed by 15 multiple choice questions. (Annex 3)

Extension activities

Taking into account students' needs and age features, the teacher can also apply other methods, like:

- Anticipation Guide
- Filling in charts: "Story Map", "Somebody wanted... but...so ...", "Story Sequence", "Plot Diagram etc.;
- Summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy).

Annex 4 contains information useful for analyzing the short story "The Gift of the Magi" that can be also used for other activities.

Annexes

Annex 1: „The Gift of the Magi”, short story by O. Henry.

Annex 2: Graphic Organizer „Irony Map”

Annex 3: „The Gift of the Magi” – Multiple choice questions

Annex 4: Additional information about "The Gift of the Magi"

Annex 1: „The Gift of the Magi”, short story by O. Henry

<p><i>One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.</i></p> <p><i>There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.</i></p>	<p>Making Inferences What does the writer tell us about Della?</p> <p>Predictions Della is upset because she doesn't have enough money. What do you think she needs the money for?</p> <p>Expressing an Opinion What does the writer want to express? Do you agree with him?</p>
<p><i>While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.</i></p> <p><i>In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."</i></p>	<p>The writer "leaves" Della so that he can focus on the description of the flat.</p> <p>The use of the middle name on the letter-box is something that rich people usually do.</p> <p>Making Inferences What do you think of the relationship between Della and Jim? Is she upset because Jim doesn't earn too much money?</p>

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard.

Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling--something just a little bit near to being worthy of the honor of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Making Inferences

The writer is focusing on Della again. Why does he use the word "gray" for three times?

Finally, the writer tells us about Della's troubles, giving us more information about what difficulties she had to overcome in order to save little money.

What does the writer tell us in the underlined part?

Making Predictions

What is Della thinking about?

<p><i>Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.</i></p> <p><i>So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.</i></p>	<p>The writer mentions two important possessions for Jim and Della.</p> <p>Making Inferences Why is the watch important to Jim? (<i>it is a symbol of continuity in Jim's family, a source of pride</i>)</p> <p>Making Inferences Why is Della crying for?</p>
<p><i>On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.</i></p> <p><i>Where she stopped the sign read: "Mne. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."</i></p> <p><i>"Will you buy my hair?" asked Della.</i></p> <p><i>"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."</i></p> <p><i>Down rippled the brown cascade.</i></p> <p><i>"Twenty dollars," said Madame, lifting the mass with a practised hand.</i></p> <p><i>"Give it to me quick," said Della.</i></p>	<p>Clarify Which is Della's plan?</p> <p>Making Inferences What does the hair represent to Della? (<i>it is a symbol of her beauty</i>)</p>
<p><i>Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.</i></p> <p><i>She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and</i></p>	<p>Clarify What is the perfect gift for Jim?</p>

<p><i>not by meretricious ornamentation--as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value--the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.</i></p>	
<p><i>When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends--a mammoth task.</i></p> <p><i>Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.</i></p> <p><i>"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do--oh! what could I do with a dollar and eighty- seven cents?"</i></p>	<p>Expressing an Opinion Do you agree with the writer when he says that generosity added to love can make ravages?</p> <p>Making Inferences Della solved the gift problem. But, after the exhilaration has gone, a new problem appeared. Which one?</p> <p>Why do you think Della is worried about the way her hair looks like after having it cut? (Coney Island is a fun park in New York.)</p>
<p><i>At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.</i></p> <p><i>Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit for saying little silent prayer about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."</i></p> <p><i>The door opened and Jim stepped in and closed it. He looked thin and very serious.</i></p>	<p>Making Inferences How is Della feeling? Why is she worried?</p> <p>Making Predictions How would Jim react when he saw Della had her beautiful hair cut?</p>

<p><i>Poor fellow, he was only twenty-two--and to be burdened with a family! He needed a new overcoat and he was without gloves.</i></p>	
<p><i>Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.</i></p> <p><i>Della wriggled off the table and went for him. "Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again--you won't mind, will you? I just had to do it. My hair grows awfully fast. Say `Merry Christmas!' Jim, and let's be happy. You don't know what a nice-- what a beautiful, nice gift I've got for you."</i></p> <p><i>"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.</i></p> <p><i>"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"</i></p> <p><i>Jim looked about the room curiously.</i></p> <p><i>"You say your hair is gone?" he said, with an air almost of idiocy.</i></p> <p><i>"You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"</i></p>	<p>Clarify What is Jim's reaction?</p>
<p><i>Out of his trance Jim seemed quickly to wake.</i></p>	<p>Expressing an Opinion</p>

<p><i>He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year--what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.</i></p>	<p>What does the writer want to highlight in this extract?</p> <p>Clarify Who are the Magi? (The Magi are the 3 wisemen who presented the baby Jesus with useful gifts.)</p>
<p><i>Jim drew a package from his overcoat pocket and threw it upon the table.</i></p> <p><i>"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."</i></p> <p><i>White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.</i></p>	<p>Making Predictions It seems as if Jim has a little gift for Della. What could it be?</p>
<p><i>For there lay The Combs--the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims--just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.</i></p> <p><i>But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"</i></p> <p><i>And then Della leaped up like a little singed cat and cried, "Oh, oh!"</i></p>	<p>Making Predictions Where do you think Jim had the money to buy the gift for Della?</p>
<p><i>Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.</i></p>	<p>Making Predictions Della remembers Jim hasn't seen his gift. How will he react?</p>

<p><i>"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."</i></p>	
<p><i>Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.</i></p> <p><i>"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."</i></p>	<p>Clarify Della's gift for Jim is as useless as Jim's for her.</p>
<p><i>The magi, as you know, were wise men--wonderfully wise men--who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. O all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.</i></p>	<p>Expressing an Opinion Making Judgments At the end of the short story, the writer focuses on the Magi, the wisemen who invented the art of giving Christmas gifts. The writer tells us contradictory things: Jim and Della were both wise and foolish. How do you explain this? <i>(Jim and Della were foolish because they bought useless gifts. But they were also wise because they thought of each other and sacrificed their most important possessions to buy beautiful gifts for each other. In the end, the perfect gift for them was their selfish, mutual love).</i></p> <p>Making Judgments The short story ends with a metaphor. The writer tells us that Jim and Della are the Magi. Why are they compared to the Magi?</p> <p>Expressing an Opinion Do you believe Della and Jim are wise or foolish?</p> <p>Making Judgments Which is the gift mentioned in the title? <i>(love. Even if they have no use for the gifts now, they are rewarded for their sacrifice as they have found out how much they love each other.)</i></p>

	<p>A paradox is an apparent contradiction that is actually true. It may be a statement or situation. Explain why the following statement is a paradox: Jim and Della were one of the richest couples on earth. (<i>Jim and Della are materially poor, but they are rich in love.</i>)</p> <p>Expressing an Opinion During O. Henry’s time, his stories were praised for their surprise endings and plot twists, but later generations of readers criticized these same techniques. What is your opinion of the surprise ending in the story?</p>
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Annex 2: Graphic Organizer "Irony Map"

DELLA	JIM
What is Della selling?	What is Jim selling?
What is Della buying?	What is Jim buying?
Why is Della buying?	Why is Jim buying?
What is Della receiving?	What is Jim receiving?
Situational irony: Why is the gift useless?	Situational irony: Why is the gift useless?

Annex 3: "The Gift of the Magi" – Multiple choice questions

1. In order to have a surprising end, the writer:
 - a) hides a character
 - b) intentionally omits some information
 - c) clearly explains what the characters are going to do
 - d) doesn't detail on the characters' feelings

2. Della buys Jim a chain for his watch because :
 - a) he has lost his old chain;
 - b) he doesn't have a proper chain for his gold watch;
 - c) it is a cheap thing she can afford;
 - d) this is what he said he wanted.

3. When Jim sees Della with her hair short, he realizes:
 - a) Della is much more beautiful;
 - b) her new haircut doesn't suit her;
 - c) his gift is useless;
 - d) Della has been to the hairdresser and hasn't had time to cook dinner..

4. The writer suggests that Della's and Jim's wealth is:
 - a) Jim's old watch, inherited from his grandfather
 - b) Della's long and shiny hair
 - c) the shabby, lowcost flat
 - d) their mutual love.

5. Which of the following situations best describes the situational irony?
 - a) even if he doesn't like Della's new haircut, Jim can't lie to her and tells her she is very beautiful;
 - b) although poor, Jim and Della have bought each other expensive gifts;
 - c) the watch chain has become useless, just like the Combs;
 - d) Jim and Della discover how much they love each other.

6. Why is Della upset at the beginning of the story?
 - a) her husband doesn't have enough money to pay the rent;
 - b) she doesn't have enough money to buy a beautiful gift for Jim;
 - c) Jim doesn't agree with her cutting her hair even though its length annoys her;
 - d) their flat is shabby.

7. In which season does the action take place?
 - a) winter;
 - b) spring;
 - c) summer;
 - d) autumn.

8. What has Della decided to do after looking in the mirror?
 - a) to make a coffee and wait for her husband to come home;
 - b) to buy a new dress;
 - c) to buy hair accessories;
 - d) to sell her hair.

9. One of the themes of the short story is:

- a) greed;
- b) sacrifice;
- c) hope;
- d) faith.

10. Jim and Della are wise because:

- a) they managed to find the money for the gifts;
- b) although poor, they love each other;
- c) they are willing to make sacrifices to prove their love;
- d) they manage to survive with little money.

11. Which of the following words best describes Jim's reaction when he saw Della with her hair short?

- a) anger;
- b) disappointment;
- c) amusement;
- d) fury.

12. Which of the following statements best describes the events of the short story?

- a) Good deeds bring good deeds.
- b) Appearances are deceiving.
- c) People shouldn't buy expensive gifts for the loved ones.
- d) Gifts are important in a relationship.

13. Which of the following is a characteristic of Della's?

- a) a naggy woman;
- b) a saving woman;
- c) a good professional in her work;
- d) an ironic woman.

14. The gift mentioned in the title is:

- a) the watch chain;
- b) the wisdom of the Magi;
- c) the Combs;
- d) love.

15. The short story refers to:

- a) characters in the Bible;
- b) mutual love;
- c) fun parks in New York;
- d) marriage hard times.

Answers: 1-b, 2-b, 3-c, 4-d, 5-c, 6-b, 7-a, 8-d, 9-b, 10-c, 11-c, 12-c, 13-b, 14-d, 15-a.

Annex 4: Additional information about "The Gift of the Magi"

A. Three: A Magic Number

In "The Gift of the Magi," the number three figures prominently. Consider the following:

- The story has three characters: Della, Jim, and Madame Sophronie.
- Della counts her money three times.
- The narrator says that "Life is made up of sobs, sniffles, and smiles.
- The story refers three times to the Youngs' supper entree: chops.
- The story mentions the Queen of Sheba, who gave three types of gifts to King Solomon: spices, gold, and jewels.
- "She stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard."
- Jim tells Della, I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less.
- The narrator alliteratively describes Della as speaking with "suddenserioussweetness."
- There were three magi: Balthasar, Melchior, and Gaspar.
- The magi offered three gifts: gold, frankincense, and myrrh.
- According to tradition, the magi were kings of Arabia, Persia, and India.
- The story centers on three valuables: Jim's gold watch, Della's hair, and the love Jim and Della share.

Source: <http://www.cummingsstudyguides.net/Guides4/OHenry.html>

B. Plot Structure

Exposition: Della and Jim are married and live in a rented shabby flat. The action takes place in 20th century, in New York (the writer mentions Coney Island, a fun park), on Christmas Eve. The couple's most precious possessions: Jim's watch and Della's hair.

Rising Action: After a few-minute cry, Della decides she has to do something so that she can buy a present for Jim.

The climax: Jim and Della realize their presents are of no use. Jim no longer has the watch as he has sold it to buy the Combs for Della's hair, which is now short.

Falling action: Della buys a chain for Jim's watch and comes back home. Waiting for Jim to come, Della is worried about her husband's reaction to her haircut. Jim arrives home. They decide to put the gifts away.

Resolution: The presents bought by them are of no use now. They have made the sacrifice of giving up their most important possessions to make the loved one happy. They possess a precious gift: their love.

C. "The Gift of the Magi"

Suggestion for filling in the "Story Map"

Setting:

- The action takes place in New York, in the early 20th century, on Christmas Eve.

Characters:

- Main characters: Della and Jim Dillingham Young.
- Minor character: Madame Sofronie

Conflict:

- **External Conflict:** Man vs. Society-Jim and Della struggle financially
- **Internal Conflict:** Della has a struggle within herself about selling her hair to buy Jim a gift.

Resolution:

The presents bought by them are of no use. They have made the sacrifice of giving up their most important possessions to make the loved one happy. They possess a precious gift: their love.

Moral:

- Love is the most important gift.
- A gift should come from the heart.
- Money can't buy love.
- The best things in life are free.
- Love defeats everything.
- When two people are in love, money doesn't matter.

Source: <https://www.prestwickhouse.com/samples/303246.pdf>

5.10.APPEARANCES

"Mr. Know All", short story by William Somerset Maugham

I was prepared to dislike Max Kelada even before I knew him. The war had just finished and the passenger traffic in the ocean-going liners was heavy. Accommodation was very hard to get and you had to put up with whatever the agents chose to offer you. You could not hope for a cabin to yourself and I was thankful to be given one in which there were only two berths. But when I was told the name of my companion my heart sank. It suggested closed port-holes and the night air rigidly excluded. It was bad enough to share a cabin for fourteen days with anyone (I was going from San Francisco to Yokohama), but I should have looked upon it with less dismay if my fellow-passenger's name had been Smith or Brown.

When I went on board I found Mr. Kelada's luggage already below. I did not like the look of it; there were too many labels on the suitcases, and the wardrobe trunk was too big. He had unpacked his toilet things, and I observed that he was a patron of the excellent Monsieur Coty; for I saw on the washing-stand his scent, his hair-wash, and his brilliantine. Mr. Kelada's brushes, ebony with his monogram in gold, would have been all the better for a scrub. I did not at all like Mr. Kelada. I made my way into the smoking-room. I called for a pack of cards and began to play patience. I had scarcely started before a man came up to me and asked me if he was right in thinking my name was so-and-so.

'I am Mr. Kelada,' he added, with a smile that showed a row of flashing teeth, and sat down.

'Oh, yes, we're sharing a cabin, I think.'

'Bit of luck, I call it. You never know who you're going to be put in with. I was jolly glad when I heard you were English. I'm all for us English sticking together when we're abroad, if you understand what I mean.'

I blinked.

'Are you English?' I asked, perhaps tactlessly.

'Rather. You don't think I look an American, do you? British to the backbone, that's what I am.'

To prove it, Mr. Kelada took out of his pocket a passport and airily waved it under my nose.

King George has many strange subjects. Mr. Kelada was short and of a sturdy build, deanshaven and dark-skinned, with a fleshy, hooked nose and very large, lustrous and liquid eyes. His long black hair was sleek and curly. He spoke with a fluency in which there was nothing English and his gestures were exuberant. I felt pretty sure that a closer inspection of that British passport would have betrayed the fact that Mr. Kelada was born under a bluer sky than is generally seen in England.

'What will you have?' he asked me.

I looked at him doubtfully. Prohibition was in force and to all appearances the ship was bone-dry. When I am not thirsty I do not know which I dislike more, ginger-ale or lemon-squash. But Mr. Kelada flashed an oriental smile at me.

'Whisky and soda or a dry Martini, you have only to say the word.'

From each of his hip-pockets he fished a flask and laid them on the table before me. I chose the Martini, and calling the steward he ordered a tumbler of ice and a couple of glasses.

'A very good cocktail,' I said.

'Well, there are plenty more where that came from, and if you've got any friends on board, you tell them you've got a pal who's got all the liquor in the world.'

Mr. Kelada was chatty. He talked of New York and of San Francisco. He discussed plays, pictures, and politics. He was patriotic. The Union Jack is an impressive piece of drapery, but when it is flourished by a gentleman from Alexandria or Beirut, I cannot but feel that it loses somewhat in dignity.

Mr. Kelada was familiar. I do not wish to put on airs, but I cannot help feeling that it is seemly in a total stranger to put mister before my name when he addresses me. Mr. Kelada, doubtless to set me at my ease, used no such formality. I did not like Mr. Kelada. I had put aside the cards when he sat down, but now, thinking that for this first occasion our conversation had lasted long enough, I went on with my game.

'The three on the four,' said Mr. Kelada.

There is nothing more exasperating when you are playing patience than to be told where to put the card you have turned up before you have had a chance to look for yourself

'It's coming out, it's coming out,' he cried. 'The ten on the knave.' With rage and hatred in my heart I finished. Then he seized the pack. 'Do you like card tricks?'

'No, I hate card tricks,' I answered.

'Well, I'll just show you this one.'

He showed me three. Then I said I would go down to the dining-room and get my seat at table.

'Oh, that's all right,' he said. 'I've already taken a seat for you. I thought that as we were in the same state-room we might just as well sit at the same table.' I did not like Mr. Kelada.

I not only shared a cabin with him and ate three meals a day at the same table, but I could not walk round the deck without his joining me. It was impossible to snub him. It never occurred to him that he was not wanted.

He was certain that you were as glad to see him as he was to see you. In your own house you might have kicked him downstairs and slammed the door in his face without the suspicion dawning on him that he was not a welcome visitor. He was a good mixer, and in three days knew everyone on board. He ran everything. He managed the sweeps, conducted the auctions, collected money for prizes at the sports, got up quoit and golf matches, organized the concert, and arranged the fancy-dress ball.

He was everywhere and always. He was certainly the best-hated man in the ship. We called him Mr. Know-All, even to his face. He took it as a compliment. But it was at meal times that he was most intolerable. For the better part of an hour then he had us at his mercy. He was hearty, jovial, loquacious and argumentative. He knew everything better than anybody else, and it was an affront to his overweening vanity that you should disagree with him. He would not drop a subject, however unimportant, till he had brought you round to his way of thinking.

The possibility that he could be mistaken never occurred to him. He was the chap who knew. We sat at the doctor's table. Mr. Kelada would certainly have had it all his own way, for the doctor was lazy and I was frigidly indifferent, except for a man called Ramsay who sat there also. He was as dogmatic as Mr. Kelada and resented bitterly the Levantine's cocksureness. The discussions they had were acrimonious and interminable.

Ramsay was in the American Consular Service, and was stationed at Kobe. He was a great heavy fellow from the Middle West, with loose fat under a tight skin, and he bulged out of his ready-made clothes. He was on his way back to resume his post, having been on a flying visit to New York to fetch his wife, who had been spending a year at home. Mrs Ramsay was a very pretty little thing, with pleasant manners and a sense of humour. The Consular Service is ill paid, and she was dressed always very simply; but she knew how to wear her clothes. She achieved an effect of quiet distinction. I should not have paid any particular attention to her but that she possessed a quality that may be common enough in women, but nowadays is not obvious in their demeanour. You could not look at her without being struck by her modesty. It shone in her like a flower on a coat.

One evening at dinner the conversation by chance drifted to the subject of pearls. There had been in the papers a good deal of talk about the culture pearls which the cunning Japanese were making, and the doctor remarked that they must inevitably diminish the value of real ones. They were very good already; they would soon be perfect. Mr. Kelada, as was his habit, rushed the new topic.

He told us all that was to be known about pearls. I do not believe Ramsay knew anything about them at all, but he could not resist the opportunity to have a fling at the Levantine, and in five minutes we were in the middle of a heated argument. I had seen Mr. Kelada vehement and voluble before, but never so voluble and vehement as now. At last something that Ramsay said stung him, for he thumped the table and shouted:

'Well, I ought to know what I am talking about. I'm going to Japan just to look into this Japanese pearl business. I'm in the trade and there's not a man in it who won't tell you that what I say about pearls goes. I know all the best pearls in the world, and what I don't know about pearls isn't worth knowing.'

Here was news for us, for Mr. Kelada, with all his loquacity, had never told anyone what his business was. We only knew vaguely that he was going to Japan on some commercial errand. He looked round the table triumphantly.

'They'll never be able to get a culture pearl that an expert like me can't tell with half an eye.' He pointed to a chain that Mrs Ramsay wore. *'You take my word for it, Mrs Ramsay, that chain you're wearing will never be worth a cent less than it is now'*

Mrs Ramsay in her modest way flushed a little and slipped the chain inside her dress. Ramsay leaned forward. He gave us all a look and a smile flickered in his eyes.

'That's a pretty chain of Mrs Ramsay's, isn't it?'

'I noticed it at once,' answered Mr. Kelada. 'Gee, I said to myself, those are pearls all right. I didn't buy it myself, of course. I'd be interested to know how much you think it cost.'

'Oh, in the trade somewhere round fifteen thousand dollars. But if it was bought on Fifth Avenue I shouldn't be surprised to hear that anything up to thirty thousand was paid for it.' Ramsay smiled grimly.

'You'll be surprised to hear that Mrs Ramsay bought that string at a department store the day before we left New York, for eighteen dollars.' Mr. Kelada flushed.

'It's not only real, but it's as fine a string for its size as I've ever seen. Will you bet on it? I'll bet you a hundred dollars it's imitation.'

'Done.'

'Oh, Elmer, you can't bet on a certainty,' said Mrs Ramsay.

She had a little smile on her lips and her tone was gently deprecating.

'Can't I? If I get a chance of easy money like that I should be all sorts of a fool not to take it.'

'But how can it be proved?' she continued. *'It's only my word against Mr. Kelada's.'*

"Let me look at the chain, and if it's imitation I'll tell you quickly enough. I can afford to lose a hundred dollars," said Mr. Kelada.

'Take it off, dear. Let the gentleman look at it as much as he wants.' Mrs Ramsay hesitated a moment. *She put her hands to the clasp.*

'I can't undo it,' she said. *'Mr. Kelada will just have to take my word for it.'*

I had a sudden suspicion that something unfortunate was about to occur, but I could think of nothing to say.

Ramsay jumped up.

'I'll undo it.'

He handed the chain to Mr. Kelada. The Levantine took a magnifying glass from his pocket and closely examined it. A smile of triumph spread over his smooth and swarthy face. He handed back the chain. He was about to speak. Suddenly he caught sight of Mrs Ramsay's face. It was so white that she looked as though she were about to faint. She was staring at him with wide and terrified eyes. They held a desperate appeal; it was so clear that I wondered why her husband did not see it.

Mr. Kelada stopped with his mouth open. He flushed deeply. You could almost see the effort he was making over himself

'I was mistaken,' he said. *'It's a very good imitation, but of course as soon as I looked through my glass I saw that it wasn't real. I think eighteen dollars is just about as much as the damned thing's worth.'*

He took out his pocket-book and from it a hundred-dollar note. He handed it to Ramsay without a word.

'Perhaps that'll teach you not to be so cocksure another time, my young friend,' said Ramsay as he took the note.

I noticed that Mr. Kelada's hands were trembling.

The story spread over the ship as stories do, and he had to put up with a good deal of chaff that evening. It was a fine joke that Mr Know-All had been caught out. But Mrs Ramsay retired to her state-room with a headache.

Next morning I got up and began to shave. Mr. Kelada lay on his bed smoking a cigarette. Suddenly there was a small scraping sound and I saw a letter pushed under the door. I opened the door and looked out. There was nobody there. I picked up the letter and saw that it was addressed to Max Kelada. The name was written in block letters. I handed it to him.

'Who's this from?' He opened it. *'Oh!'*

He took out of the envelope, not a letter, but a hundred-dollar note. He looked at me and again he reddened. He tore the envelope into little bits and gave them to me.

'Do you mind just throwing them out of the port-hole?'

I did as he asked, and then I looked at him with a smile.

'No one likes being made to look a perfect damned fool,' I said. *'Were the pearls real?'*

'If I had a pretty little wife I shouldn't let her spend a year in New York while I stayed at Kobe,' said he.

At that moment I did not entirely dislike Mr. Kelada. He reached out for his pocket-book and carefully put in it the hundred-dollar note.

Objectives: Content and skills

a. Content

At the end of this activity, the students will:

- know more about the writer William Somerset Maugham and his work;
- define the concepts of prejudice, stereotype, discrimination, multicultural and intercultural society;
- identify types of prejudice (racism, chauvinist nationalism, Xenophobia, antisemitism, sexism);
- identify the implications and consequences of prejudices;

b. Skills

- improving correct, conscient, fluent and expressive reading;
- developing students' skills in reading, speaking, listening so that they can communicate better in different situations;
- developing students' ability to understand, describe and select information, facts and main ideas from a text and to use the information to assert their point of view;
- improving the ability to deduct and interpret information, facts, ideas from a text;
- encouraging students to make connections between texts and their personal experience;
- developing students' abilities to take part in different communication situations, to work in a team, to respect others' points of view;
- developing abilities to interpret situations and actions, to express opinions regarding the life lessons offered through short stories, to recognise the cause-effect relationship;
- developing students' positive moral traits;
- developing critical thinking (comparisons, connections, different perspectives, explaining cause-effect, summarising, predicting, problem solving, usage, and evaluation) ;
- adopting a positive attitude towards themselves and the others, towards their own cultural identity and the different identities of the others.

Workgroup/target: 15-25 students aged 14 and 17

Pre-requisites

- **Information:** about the reading strategies that have been applied
- **Competences:** understanding a text, understanding the message of a story, summarizing a text.

Time allotted: 90-120 minutes

Means/tools

- **Materials Needed:** xerox copies of the short story "Mr. Know All", flipcharts, markers.
- **Methods Used:** "Asking question", Word Wall, graphic organizers, discussions.
- **Organization:** frontal, individual, group work.

Strategies

a. Meeting William Somerset Maugham

- The teacher gives some information about the writer of the short story, William Somerset Maugham.

b. Reading aloud "Mr. Know All".

- The students are asked to write the unknown words on post-it notes. After reading the text, the students will stick the post-it notes on the flip-chart, thus making a Word Wall. The teacher explains the meaning of the words that the students do not know.
- Also, the teacher can apply "Read and say something" method while reading. The students who are reading can stop to "say something" (a comment, a prediction), to ask a question or to make a connection to prior knowledge or personal experience.

c. Understanding the text and developing critical thinking

"Asking Question" Method

1. Maugham says: "I was prepared to dislike Max Kelada even before I knew him". Which of the following statements can be the reason why the narrator dislikes Mr. Kelada before meeting him?

- a) Mr. Kelada has too many suitcases and labels.
- b) Mr. Kelada has an East-oriental name.
- c) Mr. Kelada has expensive toilet things.
- d) Mr. Kelada talks too much.

2. After the first conversation with Mr. Kelada, the narrator says "King Goerge has many strange subjects". What does he mean?

- a) Mr. Kelada doesn't speak English.
- b) Mr. Kelada can't stand the Englishmen.
- c) Mr. Kelada doesn't have a British passport.
- d) Mr. Kelada doesn't look like an Englishman.

3. Name at least 3 things the writer doesn't like about Mr. Kelada's behaviour.

4. Mr. Kelada's profession has to do with:

- a) liquor business.
- b) pearls business.
- c) the Public Administration in America.
- d) the Public Administration in Japan.

5. When the narrator saw Mr. Kelada's suitcases, he thought he was:

- a) an aristocrat;
- b) a wealthy and well mannered man;
- c) a common man;
- d) a man with whom he would like to spend the 14-day journey.

6. Do you think Mr. Kelada's profession has something to do with the events in the story ?

7. What does the narrator think when Mrs. Ramsay says she can't undo the chain ?

8. One evening at dinner the conversation was about culture pearls and real ones. The difference between them can be seen as a metaphor of:

a) Mr. Kelada because at the beginning the narrator didn't consider him an "Englishman" as he was talking loud, vulgar and too much. But then, Mr. Kelada sacrificed his pride in order to save Mrs. Ramsay's marriage, thus proving to be a true gentleman, a real pearl.

b) Mrs. Ramsay whom the narrator describes as modest and innocent, but proves to be not so innocent.

c) the narrator who was wrong about Mr. Kelada.

d) Mr. Ramsay who is always arguing with Mr. Kelada about different topics and bets with him, although he knows his wife's pearls are not real.

9. Which of the following represents a positive trait of Mr. Kelada?

a) he is jovial;

b) he is a good manager;

c) he is highly educated;

d) he is generous.

10. Which of the following represents a negative trait of Mr. Kelada?

a) he is arrogant;

b) sometimes he is boring;

c) he talks too much and likes to show off that he knows everything;

d) he talks too much and likes to share his knowledge with others.

11. Which of the following represents a positive trait of the narrator?

a) he is a good observer, since he can tell whether he likes a person or not even before meeting him/her;

b) he is friendly to anyone;

c) he is modest;

d) he is ready to change his point of view when he was wrong.

12. Which of the following represents a negative trait of the narrator?

a) he is unfriendly in certain situations;

b) he is snobbish;

c) he has preconceived ideas and thinks he is superior to those living in the British colonies;

d) he judges people by their appearances.

13. After looking at Mrs. Ramsay's pearls, Mr. Kelada "took out this pocketbook and from it a hundred-dollar bill. He handed it to Ramsay without a word... Mr. Kelada's hands were trembling". Why do you think his hands were trembling?

14. Which of the following traits best describes Mr. Ramsay's personality?

a) modesty;

b) arrogance;

c) empathy;

d) high education.

15. At some point, the narrator says that Mr. Kelada "would not drop a subject, however unimportant, till he had brought you around to his way of thinking". Find information in the text in favor or against this affirmation.

16. Do you think it is important that the narrator doesn't have a name?

- a) no, since the story focuses on Mr. Kelada.
- b) yes, since every reader can become the narrator.

17. What does the discussion about Mrs. Ramsay's pearls tell us about her marriage ?

18. Who do you think has brought the envelope with a hundred-dollar note? Has that person acted right?

19. What has Mr. Kelada sacrificed when he said that Mrs. Ramsay's pearls were a imitation? Why do you think he decided to make that sacrifice? Do you think it was worth it?

20. What is the moral of the story?

21. What are the themes of the story?

Some important information for understanding the message of this short story:

- The action takes place on a liner going from San Francisco to Yokohama (Japan). It takes place on "international waters" and this is highly important as the writer points out that prejudices and racism don't represent a problem of a country, but of an entire world. The liner can be seen as a symbol of a world of people with preconceived ideas. Prejudices, stereotypes and racism are not attitudes of a certain civilization, but of people from different civilizations.
- The action takes place after World War I (1914-1918). Preconceived ideas are usually stronger during a war.
- The narrator calls Mr. Kelada The Levantine. In fact, according to the law, Mr. Kelada is a British citizen, since he comes from the British colonies. The Levantis a term referring to the area in the east of Mediterranean Sea (Lebanon, Syria, Israel).
- After the liner has left the American harbour, Mr. Kelada offers the narrator something to drink (it was prohibition during that time in the USA). The narrator accepts and this points to his hypocrisy. Even if we have preconceived ideas about people and we consider them inferior to us, we don't hesitate to use them and their resources.
- The discussion about pearls represents the turning point of the short story, highlighting the true personality of the characters. Mrs. Ramsay, who had spent a year alone in New York, probably had a lover who offered her the pearls as a gift. Thus, she is not the "innocent woman" described by the narrator. Also, Mr. Kelada proves to be a true gentleman who sacrifices his pride to save the Ramsays' marriage. Even the narrator changes his opinion regarding Mr. Kelada.
- The short story tells us that first impressions can be wrong, that preconceived ideas can be misleading. We shouldn't judge a book by its cover! We shouldn't judge a person by his/her origin, skin colour, or look! It's better to study people's behavior and reactions before sitting in judgements. At a first glance, real pearls and culture ones look similar. But only a more thorough analysis can show us what is real and what is not. This applies to people as well.
- Themes: appearances can be misleading, prejudices and stereotypes, tolerance, compassion.

Suggestion: The teacher can use the "Think-Pair-Share" Method (TPS) so that the students can work together to answer some questions which can develop their critical thinking.

e. Conclusions. Discussion about prejudices and stereotypes

The teacher can point out some aspects regarding prejudices and stereotypes.

- Stereotypes:
 - Cognitive beliefs about the characteristics and/or behaviours of some group members.
 - They are formed on account of the social categories that are widely accepted.
- Prejudices:
 - Attitudes or emotional answers formed without a correct and thorough analysis of the subject or without having sufficient information about it.
 - They are based on preconceived ideas, usually incorrect and hasty.
 - They are usually negatively charged and emotionally driven.
- Discrimination means the way individuals or institutions act according to their prejudices. It involves treating or making a distinction in favor of or against a person or thing based on ethnical, racial, religious, sexual, political or class difference.

Therefore:

- stereotype is regarded as the emotional component (beliefs);
- prejudice is regarded as the cognitive component;
- discrimination is regarded as the individual and collective reaction towards other individuals and social groups.

Types of prejudices:

- Racism—the belief that some people are superior because they belong to a certain race.
- Antisemitism – hostile attitude to Jews.
- Xenophobia – aversion towards people that belong to other cultures, civilizations and nations.
- Nationalism – tendency to exclusively and exaggeratedly appreciate what belongs to own nation.
- Sexism –sexual discrimination that is usually against women and in favour of men, at an individual and institutional level.

Assessment:

- The teacher can assess (positively and negatively) students' answers and activity. They can reward those students who read well, who answered to more questions, who were original in their answers.

Extension activities

Taking into account students' needs and age features, the teacher can also apply other methods, like:

- Filling in charts: "Story Map", "Somebody wanted... but...so ...", "Story Sequence" etc.;
- Summarizing exercises (G.I.S.T. Method, 5-4-3-2-1- Strategy).