

A. Decide whether the sentences are written in Active or Passive.

1. Boys like to play soccer.
2. This room has been painted blue.
3. Cricket is played in Australia.
4. I am given a book.
5. We have lost our keys.
6. You might see dolphins here.
7. The report must be completed by next Friday.
8. They were singing a song in the lesson yesterday.

B. Rewrite the following sentences so that the verbs will be in the active voice.

1. We are taught grammar by Mrs. Sikandar.
2. He was praised by the teacher.
3. The injured were taken to the hospital by the firemen.
4. The town was destroyed by an earthquake.
5. The teacher was pleased with the boy's work.
6. The building was damaged by the fire.
7. By whom were you taught English?
8. You will be given a ticket by the manager.

Unit 14

The Model Millionaire

(by Oscar Wilde, with slight modifications to suit social and cultural sensitivities)

Students Learning Outcomes

After reading the lesson the students will be able to:

- use pre-reading strategies to predict the content of a text from topic / picture, title / headings, key words and visuals etc. by using prior knowledge, asking questions and contextual clues.
- read text to make predictions about story line / content, characters, using contextual clues and prior knowledge.
- analyze story elements: characters, events, setting, plot, theme, tone, point of view.
- identify the speaker or narrator in a selection.
- recognize the author's purpose and point of view.
- analyze a simple sample book review of a story book to write one.
- write a book review of a simple story book:
 - write a summary of the book.
 - gather information about the author.
 - evaluate the plot, character and setting.
 - prepare an outline for the book review.
 - write, revise, and proof read the review.
- select and use appropriate expression for various functions:
 - express satisfaction/ dissatisfaction, approval/ disapproval, and agreement/ disagreement (fully and partially) politely.
 - express refusal politely.
- recognize the rules of and change the narration of statements, requests/ orders and questions.

Pre-reading

- ▷ If you were a millionaire, what would you do?

Reading

Hughie Erskine, a French aristocrat was soft-hearted, well-mannered and good looking with brown curly hair and grey eyes. He was very popular in his circle because of his good demeanour, gentle heart and unaffected plainness. He was once a successful tea merchant but a slump in tea trade badly affected his business. Consequently, he had to dismantle his trade. After that he tried his luck at everything but could not succeed in any business at all. Ultimately he became nothing but a delightful, ineffectual young man with a perfect profile and no profession except meagre resources from his farms. Another predicament that troubled him greatly was the issue of his unsettled marriage. In the hey days of his tea-trade, Hughie's mother asked Colonel Martin for the hand of his daughter, Laura Martin, for her son. Seeing the thriving business of Hughie, the colonel readily agreed to give his daughter's hand in engagement. However, the consistent fiasco of his career in business made the colonel change his mind. Whenever Hughie's mother would approach the colonel for the marriage of her son with Laura Martin, he would bluntly say, "Come to me, when your son has got ten thousand pounds, and we will see about it." Hughie looked very glum in those days, and would often go to his friend, Alan Trevor for consolation. Trevor was a painter and famous artist. He was a real master, and his pictures were eagerly sought after.

One morning, when Hughie came to Trevor's studio he found him giving 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. 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" replied Trevor. "Well, I think the model should have a percentage," cried Hughie, laughing; "they work quite as hard as you do."

"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."

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," and he walked



across the studio and slipped the sovereign into the beggar's hand. The old man startled, and a faint smile flitted across his withered lips. "Thank you, sir," he said, "thank you."

Then Trevor arrived, and Hughie took his leave, and walked home. That night he strolled into the cafe at about eleven o'clock, and found Trevor sitting by himself in the coffee-room drinking hot cappuccino.

"Well, Alan, did you get the picture finished all right?" he said, as he ordered his cup of black coffee.

"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."

"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. However, I'll tell him of your offer."

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

"Certainly I did. He knows all about the relentless colonel, your marriage, 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."

"What!" 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, he gave me a commission a month ago to paint him as a beggar. And I must say he made a magnificent figure in his rags."

"Baron Hausberg!" cried Hughie. "Good heavens! I gave him a sovereign!"

"Gave him a sovereign!" shouted Trevor, and he burst into a roar of laughter.

"My dear boy, you'll never see it again. 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. And when you came in I didn't know whether Hausberg would like his name mentioned. You know he wasn't in his own 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."

"I am an unlucky fellow," growled Hughie. "The best thing I can do is to go to bed; and, my dear Alan, you mustn't tell anyone."

"Nonsense! It reflects the highest credit on your philanthropic spirit, Hughie. And don't run away. Have another cup of coffee."

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, "Mr. Gustave Naudin, from Baron Hausberg". "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, "Have I the honour of addressing Monsieur Erskine?"

Hughie bowed and said, "Yes sir."

"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, from an old beggar," and inside was a cheque for £10,000.

When he 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!"

Glossary

Words	Meaning
aristocrat	people born in the highest social class, who have special titles
demeanour	the way that somebody looks or behaves
prosaic	commonplace; unromantic
fascinating	attracting the strong attention and interest of someone
ineffectual	(of a person) lacking the ability or qualities to fulfil a role or handle a situation
glum	looking or feeling dejected
parchment	a stiff, flat, thin material made from the prepared skin of an animal, usually a sheep or goat, and used as a durable writing surface in ancient and medieval times
wizened	shrivelled or wrinkled with age
battered	(of a thing) damaged by age and repeated use
divan	long, low sofa without a back or arms
guineas	the sum of £1.05 (21 shillings in pre-decimal currency), now used mainly for determining professional fees and auction prices
sovereign	a former British gold coin worth one pound sterling, now only minted for commemorative purposes

coppers	brown coins of low value made of copper or bronze
hansom	a two-wheeled horse-drawn cab accommodating two inside, with the driver seated behind
flitted	move swiftly and lightly
sulkily	behaving in unpleasant and angry way because you are unhappy about something
slump	to fall in price, value, number, etc., suddenly and by a large amount
predicament	a difficult or an unpleasant situation, especially one where it is difficult to know what to do
fiasco	something that does not succeed, often in a way that causes embarrassment

Exercise

Comprehension

A. Answer the following questions.

1. What was Hughie's financial status?
2. What condition was laid down by the colonel for Hughie's marriage to his daughter?
3. Was Alan a good painter? What makes you think that?
4. Describe the role of Colonel Marton in the story. Would you describe him as a negative character or not? Why?
5. Draw the character sketch of Erskine Hughie in the story "The Model Millionaire"?
6. Describe the climax of the story in your own words. Also, present a sketch of how you would have ended the story, had you been the writer.
7. What is the theme of the story "The Model Millionaire"?

B. Choose the correct option.

- In "The Model Millionaire", what does Colonel Marton want from Hughie before he would allow him to marry his daughter?
 - patience
 - financial stability
 - faithfulness
 - commitment
- All of these traits may be used to describe Hughie Erskine from "The Model Millionaire" except _____.
 - greedy
 - personable
 - handsome
 - unlucky
- "His pictures were eagerly sought after". In the sentence the antonym of the word "eagerly" is _____.
 - indifferently.
 - differently
 - enthusiastically
 - expectantly
- The theme of the story, "The Model Millionaire" is _____.
 - work is worship
 - hard work never fails
 - art is long but life is short
 - kindness begets kindness
- In Oscar Wilde's "The Model Millionaire", Alan considered the model's face his fortune because _____.
 - he looked miserable
 - he was very poor
 - he looked happy
 - he looked serious
- In Oscar Wilde's "The Model Millionaire", Baron Hausberg was interested in knowing about Hughie because _____.
 - Hughie was young and handsome
 - Hughie was jobless
 - Hughie was sympathetic
 - Hughie was arrogant

Vocabulary

Find out the meaning of the following words and identify their parts of speech through abbreviations used in dictionary.

philanthropic

chuckling

patched

strolled

cobbled

Writing

Student Book Review (fictional / story book)

What is a Book Review?

A book review is a form of literary criticism in which a book is analyzed based on content, style, and merit. A book review may be a primary source, opinion piece, summary review or scholarly review. A book review's length may vary from a single paragraph to a substantial essay.

How to review a book.

To review a book, keep in mind the following sequential steps.

1. Author and Title

Provide information about author and his/her popularity and title and also tell whether the author has written any book before this book or it is his/her first attempt.

2. Short summary

Provide a short summary of the plot in your own words that does not give away (or spoil) the exciting parts of the story. Make sure that you write with expression and that your topic sentence "hooks" the reader. Finally, try not to include opinions in this portion of the review.

3. Genre of the book

Tell the reader about the category of the book: historical fiction, mystery, fantasy, etc.

4. Additional Information

In this section you will include some additional information about the book or author so that the readers can better understand your recommendation.

Examples include:

a. Favorite quotation:

Introduce the quotation so that the reader can understand what's happening in

that part of the story. Make sure to use quotation marks and explain to the reader why you liked the quotation.

b. Favorite character: Describe your favorite character and his traits. Was the character believable?

c. Author's purpose:

Why do you think the author wrote this book? Was it to persuade, entertain, inform, or teach?

5. Recommendation

Tell the readers if you would recommend the book. Explain why you would or would not recommend this book to others. Be specific so that your readers really understand what you liked or disliked about the book.

Go to library and select a story book and write its review in the pattern given above.

Listening and speaking

Expressing refusal politely

One way to accidentally offend someone is by being too direct when saying no. We decline requests, offers, and invitations in a certain way, and that simply saying "no" or "no thanks" isn't always acceptable.

We often do three things to politely say no :

1. Make a statement of regret.

(I'm sorry..., I'd really like to, but...I appreciate the offer, but..., etc.)

2. Explain why the answer is no.

(I'm really busy right now, we aren't available that weekend, etc.)

3. Offer an alternative, if possible.

(I might be able to do it next week, Jamshed might be able to help you with that, etc.)

Some examples of expressions we use to say "no".

a. Polite ways to say "no" to a request

I'd love to help you, but right now I'm really busy with...

I wish I could, but right now I need to focus on...

Normally I'd be able to, but right now I have to....

b. Polite ways to say "no" to an offer

I appreciate the offer, but...

That would be great, but I'm already working on...

Thank you for the offer, but my schedule is full at the moment.

c. Polite ways to say "no" to invitations to social events

That sounds great, but....

I'm sorry I can't come that night. I have to....

I really appreciate the invitation, but

Break students into two groups (A and B). Student from group A should ask the question, and student from group B are to politely say "no".

Grammar

Direct and Indirect Speech

A. Change the following Assertive Sentences into Indirect Speech.

1. Boys said, "It has been raining since morning. We cannot play today."

2. She said to him, "I am leaving now and shall return after two hours."

3. The girl said to me, "My father went to the market and brought toys for me."

4. Her husband said to her, "I shall not go to the office today as I am not feeling well."

5. My father said to me, "I fear that you have caught cold again."