

**OLYMPIADS SCHOOL/GRADE 9 ENGLISH/HOMEWORK 18****NAME (FIRST AND LAST):**\_\_\_\_\_ **GRADE:**\_\_\_\_\_**Note: You do not have to print out the summaries and selections from page 1 to 4.****Chapter 7**

Count Andrenyi and Countess Andrenyi are summoned into the dining car for questioning, but only the Count appears. He tells Poirot that he can be of no service because both he and the Countess slept through the whole affair and heard nothing all evening. The Count is unaffected when Poirot reveals Ratchett's identity. Monsieur le Comte indicates he does not know the Armstrong family. The Count tells Poirot that he and the Countess returned to Compartment No.13 after dinner and played piquet together until 11 p.m. At that time, the conductor made up his compartment and he went to sleep as well. Poirot insists on seeing the Countess, despite the Count's protestations. The Count gives Poirot his and the Countess's passports. There is a spot of grease on Elena's. The name on the Countess's passport is Elena Maria Goldenberg. On Poirot's request, the Count reluctantly returns with the Countess. She corroborates the Count's story and tells Poirot she never accompanied the Count to America. The Countess tells Poirot her husband smokes cigarettes and cigars. Her bathrobe is corn-colored chiffon.

**Chapter 8**

Poirot calls Colonel Arbuthnot in for questioning. The Colonel tells Poirot he came from India to Syria to land, "for his own reasons." He tells Poirot he first met Miss Debenham on the train from Kirkuk to Nisibin, the same train the two shared with Poirot. Poirot asks for the Colonel's opinion of Miss Debenham. The Colonel responds, "She is a lady," and so could not have been involved with the crime. The Colonel informs Poirot that the previous evening he had been up late talking with Hector McQueen about Indian politics. At Vincovci he and McQueen got out of the car, but quickly returned because of the cold. In McQueen's compartment, the men had a smoke—the Colonel smoked a pipe. The only person he recalls passing the doorway was a woman who had a particular fruity scent. At about 2.45 p.m., he retired to his own compartment for bed. When he went to his compartment, the conductor was at the end of the hallway. Arbuthnot also recalls the door of No. 16 was cracked and a man was suspiciously peering out. When Arbuthnot approached, he quickly shut the door.

**Chapter 9**

The man peeking out of compartment No.16, the American Mr. Hardman, is called in for questioning. He is the last of the first class passengers to be questioned. Hardman's passport says he is a traveling salesman selling typewriter ribbons, but when Poirot tells Hardman who he is, Hardman reveals his true identity. His name is Cyrus B. Hardman and he works as a private detective for McNeil's Detective Agency in New York City. He was brought to Europe trailing several crooks, but was then hired by Ratchett as protection. Ratchett showed Hardman some threatening letter; he was sure someone wanted to murder him. Ratchett described his assailant as a small man, with dark skin and a womanish voice. Hardman was supposed to have the compartment directly next to Ratchett, but ended up in No. 16 instead. He kept his door open to watch the hallway. Hardman saw no stranger pass in the hallway the night Ratchett was killed. Hardman is very surprised to hear Ratchett is Cassetti.. He tells Poirot that he was out West when the whole case happened and probably would not even recognize Cassetti.

**READING COMPREHENSION/VOCABULARY**

Read the selections from page 2 to 4 and answer the questions from page 5 to 10. The words in the right column will help you locate them.

## Selection 7, from Part 2, Chapter 7, “The Evidence of Count and Countess Andrenyi”

<p>“The name on his passport is Ratchett,” said Poirot. “But that, Monsieur, is not his real name. He is the man Cassetti, who was responsible for a celebrated kidnapping outrage in America.”</p> <p>He watched the Count closely as he spoke, but the latter seemed quite unaffected by the piece of news. He merely opened his eyes a little.</p> <p>“Ah!” he said. “That certainly should throw light upon the matter. An extraordinary country America.”</p> <p>“You have been there, perhaps, Monsieur le Comte?”</p> <p>“I was in Washington for a year.”</p> <p>“You knew, perhaps, the Armstrong family?”</p> <p>“Armstrong—Armstrong—it is difficult to recall—one met so many.”</p> <p>He smiled, shrugged his shoulders.</p> <p>“But to come back to the matter in hand, gentlemen,” he said. “What more can I do to assist you?”</p> <p>“You retired to rest—when, Monsieur le Comte?”</p> <p>Hercule Poirot’s eyes stole to his plan. Count and Countess Andrenyi occupied compartments No. 12 and 13 adjoining.</p> <p>“We had one compartment made up for the night whilst we were in the dining car. On returning we sat in the other for a while—”</p> <p>“What number would that be?”</p> <p>“No. 13. We played picquet together. About eleven o’clock my wife retired for the night. The conductor made up my compartment and I also went to bed. I slept soundly until morning.”</p> <p>“Did you notice the stopping of the train?”</p> <p>“I was not aware of it till this morning.”</p> <p>“And your wife?”</p> <p>The Count smiled.</p> <p>“My wife always takes a sleeping draught when travelling by train. She took her usual dose of trional.”</p> <p>He paused.</p> <p>“I am sorry I am not able to assist you in any way.”</p> <p>Poirot passed him a sheet of paper and a pen.</p> <p>“Thank you, Monsieur le Comte. It is a formality, but will you just let me have your name and address?”</p> <p>The Count wrote slowly and carefully.</p> <p>“It is just as well I should write this for you,” he said pleasantly. “The spelling of my country estate is a little difficult for those unacquainted with the language.”</p> <p>He passed the paper across to Poirot and rose.</p> <p>“It will be quite unnecessary for my wife to come here,” he said. “She can tell you nothing more than I have.”</p> <p>A little gleam came into Poirot’s eye.</p> <p>“Doubtless, doubtless,” he said. “But all the same I think I should like to have just one little word with Madame la Comtesse.”</p> <p>“I assure you it is quite unnecessary.”</p> <p>His voice rang out authoritatively.</p> <p>Poirot blinked gently at him.</p> <p>“It will be a mere formality,” he said. “But you understand, it is necessary for my report.”</p> <p>“As you please.”</p> <p>The Count gave way grudgingly. He made a short, foreign bow and left the dining car.</p> <p>Poirot reached out a hand to a passport. It set out the Count’s name and titles. He passed on to the further information—<i>accompanied by wife</i>. Christian name Elena Maria; maiden name Goldenberg; age twenty. A spot of grease had been dropped some time by a careless official on it.</p>	<p><b>Vocabulary</b></p> <p>Stole</p> <p>Picquet (or piquet)</p> <p>Gallantly</p>
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<p>"A diplomatic passport," said M. Bouc. "We must be careful, my friend, to give no offence. These people can have nothing to do with the murder."</p> <p>"Be easy, <i>mon vieux</i>, I will be most tactful. A mere formality."</p> <p>His voice dropped as the Countess Andrenyi entered the dining car. She looked timid and extremely charming.</p> <p>"You wish to see me, Messieurs?"</p> <p>"A mere formality, Madame la Comtesse." Poirot rose gallantly, bowed her into the seat opposite him. "It is only to ask you if you saw or heard anything last night that may throw light upon this matter."</p>	
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### Selection 8, from Part 2, Chapter 8, "The Evidence of Colonel Arbuthnot"

<p><b>P</b>oirot roused himself with a slight start. His eyes twinkled a little as they met the eager ones of M. Bouc.</p> <p>"Ah! my dear old friend," he said. "You see, I have become what they call the snob! The first-class, I feel it should be attended to before the second-class. Next, I think, we will interview the good looking Colonel Arbuthnot."</p> <p>Finding the Colonel's French to be of a severely limited description, Poirot conducted his interrogation in English.</p> <p>Arbuthnot's name, age, home address and exact military standing were all ascertained. Poirot proceeded:</p> <p>"It is that you come home from India on what is called the leave—what we call <i>en permission</i>?"</p> <p>Colonel Arbuthnot, uninterested in what a pack of foreigners called anything, replied with true British brevity:</p> <p>"Yes."</p> <p>"But you do not come home on the P. &amp; O. boat?"</p> <p>"No."</p> <p>"Why not?"</p> <p>"I chose to come by the overland route for reasons of my own."</p> <p>"And that," his manner seemed to say, "is one for you, you interfering little jackanapes."</p> <p>"You came straight through from India?"</p> <p>The Colonel replied dryly:</p> <p>"I stopped for one night to see Ur of the Chaldees and for three days in Baghdad with the A.O.C., who happens to be an old friend of mine."</p> <p>"You stopped three days in Baghdad. I understand that the young English lady, Miss Debenham, also comes from Baghdad. Perhaps you met her there?"</p> <p>"No, I did not. I first met Miss Debenham when she and I shared the railway convoy car from Kirkuk to Nissibin."</p> <p>Poirot leaned forward. He became persuasive and a little more foreign than he need have been.</p> <p>"Monsieur, I am about to appeal to you. You and Miss Debenham are the only two English people on the train. It is necessary that I should ask you each your opinion of the other."</p> <p>"Highly irregular," said Colonel Arbuthnot coldly.</p> <p>"Not so. You see, this crime, it was most probably committed by a woman. The man was stabbed no less than twelve times. Even the <i>chef de train</i> said at once, 'It is a woman.' Well, then, what is my first task? To give all the women travelling on the Stamboul-Calais coach what Americans call the 'once over.' But to judge of an Englishwoman is difficult. They are very reserved, the English. So I appeal to you, Monsieur, in the interests of justice. What sort of a person is this Miss Debenham? What do you know about her?"</p> <p>"Miss Debenham," said the Colonel with some warmth, "is a lady."</p>	<p>Ascertained</p> <p>Jackanapes</p> <p>Convoy</p>
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<p>"Ah!" said Poirot with every appearance of being much gratified. "So you do not think that she is likely to be implicated in this crime?"</p> <p>"The idea is absurd," said Arbuthnot. "The man was a perfect stranger—she had never seen him before."</p> <p>"Did she tell you so?"</p> <p>"She did. She commented at once upon his somewhat unpleasant appearance. If a woman <i>is</i> concerned, as you seem to think (to my mind without any evidence but mere assumption), I can assure you that Miss Debenham could not possibly be indicated."</p> <p>"You feel warmly in the matter," said Poirot with a smile.</p> <p>Colonel Arbuthnot gave him a cold stare.</p> <p>"I really don't know what you mean," he said.</p> <p>The stare seemed to abash Poirot. He dropped his eyes and began fiddling with the papers in front of him.</p>	Abash
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### **Selection 9, from Part 2, Chapter 9, "The Evidence of Mr. Hardman"**

<p>"You think he is genuine?" asked Dr. Constantine.</p> <p>"Yes, yes. I know the type. Besides, it is a story that would be very easily disproved."</p> <p>"He has given us a piece of very interesting evidence," said M. Bouc.</p> <p>"Yes, indeed."</p> <p>"A small man, dark, with a high-pitched voice," said M. Bouc thoughtfully.</p> <p>"A description which applies to no one on the train," said Poirot.</p>	
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**OLYMPIADS SCHOOL/GRADE 9 ENGLISH/HOMEWORK 18****NAME (FIRST AND LAST):**\_\_\_\_\_ **GRADE:**\_\_\_\_\_**Selection 1**

1. Referring to the context of the sentence or of the selection itself, explain the meaning of each of the following words. Explain how you know. In addition, copy down a definition from the dictionary.

However, if you are confident that you know the word's meaning, simply share your prior knowledge without copying down a dictionary definition. Nevertheless, you are still encouraged to explain how the word fits into the context of the selection.

- i. Steal

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- ii. Picquet (or piquet)

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- iii. Gallant

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2. "Hercule Poirot's eyes stole to his plan." Why do you think Poirot checks his plan in a discreet way?

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3. Why does M. Bouc assume that Count and Countess Andrenyi “can have nothing to do with the murder”? (What is a diplomatic passport?)

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4. In the selection, how many times does Poirot remark that his requests are “mere formality”? Explain the repetition.

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## Selection 2

1. Referring to the context of the sentence or of the selection itself, explain the meaning of each of the following words. Explain how you know. In addition, copy down a definition from the dictionary.

However, if you are confident that you know the word’s meaning, simply share your prior knowledge without copying down a dictionary definition. Nevertheless, you are still encouraged to explain how the word fits into the context of the selection.

- i. Ascertain

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ii. Jackanapes

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iii. Convoy

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iv. Abash

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2. "Poirot leaned forward. He became persuasive and a little more foreign than he need have been." Discuss Poirot's body language. (Why does the narrator suggest that Poirot is overcompensating?)

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### Selection 3

1. So far, from the beginning of the novel to Part 2, Chapter 9, are there any details that cast doubt on Mr. Hardman's description of the murderer: "a small man, dark, with a high-pitched voice"?

### POETRY ANALYSIS

Read the following poem and respond to the questions that follow. If we have discussed this poem in class, you are encouraged to refer to your notes and elaborate on them. You don't have to respond to all the "sub questions" within each question – just use these as prompts to help you construct fuller responses.

#### Another Reason Why I Don't Keep A Gun in the House

By Billy Collins

The neighbors' dog will not stop barking.  
He is barking the same high, rhythmic bark  
that he barks every time they leave the house.  
They must switch him on on their way out.

The neighbors' dog will not stop barking.  
I close all the windows in the house  
and put on a Beethoven symphony full blast  
but I can still hear him muffled under the music,  
barking, barking, barking,

and now I can see him sitting in the orchestra,  
his head raised confidently as if Beethoven  
had included a part for barking dog.

When the record finally ends he is still barking,  
sitting there in the oboe section barking,  
his eyes fixed on the conductor who is  
entreating him with his baton

while the other musicians listen in respectful  
silence to the famous barking dog solo,  
that endless coda that first established  
Beethoven as an innovative genius.



**Literal Meaning**

After you read the poem, what does the literal meaning seem to be? What is happening in the poem?

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**Imagery**

Pick out three uses of imagery (visual, auditory, tactile, olfactory, and/or gustatory) and write them below (this will most likely be a phrase or line from the poem), then explain what the poet is trying to convey with this image.

1. IMAGE: \_\_\_\_\_  
 MEANING: \_\_\_\_\_  
 \_\_\_\_\_
2. IMAGE: \_\_\_\_\_  
 MEANING: \_\_\_\_\_  
 \_\_\_\_\_
3. IMAGE: \_\_\_\_\_  
 MEANING: \_\_\_\_\_  
 \_\_\_\_\_

**Lyric Qualities**

Describe the sound of this poem. You will use terms like: internal rhyme, rhyme scheme, alliteration, onomatopoeia, and repetition. Find one specific line or element of the poem to discuss. List them and then tell what you think they mean.

1. Lyric Device: \_\_\_\_\_  
 Meaning: \_\_\_\_\_

**Figurative Meaning**

Find one figurative devices and explain what it means. You are looking for terms like: simile, metaphor, allusion, symbolism and personification.

1. Figurative Device: \_\_\_\_\_

Meaning: \_\_\_\_\_

**Theme**

i. What do you think is the message of this poem?

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ii. Why do you think this is the message? Give at least two reasons from the poem—these could be answers you've already written on this sheet.

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**THE END**