CAMBRIDGE
International Education

Teaching Pack: *Little Foxes*

Cambridge IGCSE™
World Literature 0408

For examination from 2027



Cambridge Pathway

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Introduction

This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE World Literature set texts.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

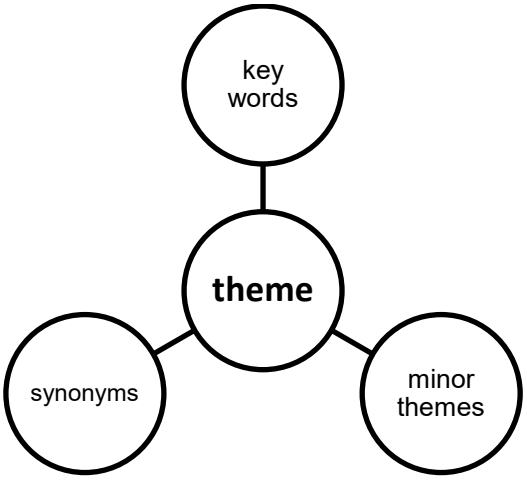
To increase learners' understanding and appreciation of the set text we recommend learners to set up a **reading log**, which could include:

- brief synopses of chapters/acts (in no more than a couple of sentences in their own words)
- a timeline of events (useful when a narrative is arranged non-chronologically)
- a list or diagram of characters and their relationships with each other
- first impressions of main characters
- initial thoughts about the main themes or ideas in the text.

The teaching pack aims to help learners to understand and think about the themes of the text, key quotations and their meanings, the significance of character behaviour, relationships and actions and how characters are depicted in the set text being studied.

The key words we use for the themes in this *Teaching Pack* are not exhaustive.

We suggest teachers discuss synonyms and alternative key words for themes that are identified for a text. Create key major theme mind maps and then from each of those key themes map connected and subsidiary/minor themes.



Lesson resources



Included in this pack are some resources to use with your learners. You may ask your learners to create their own worksheets similar to these, around another text, which they are studying:

Themes, character summaries and quotations – learners create their own character summaries including quotation.

Reflection activities– after reading the text learners reflect, consider and explore.

Quiz – a fun quiz to test the learners' knowledge of the text.

1.Themes, character summaries and quotations

Some of the themes which Hellman explores include:

- Greed
- Ambition
- Betrayal
- Family relationships
- Moral corruption

'Little Foxes' is a three act play about the Hubbard family and their business plan to invest with William Marshall, a wealthy businessman from Chicago. They plan to build a cotton mill which will bring extreme wealth from exploiting the local labour force of their hometown in the deep south of America.

Regina Giddens

Regina Giddens is a 'handsome' woman of forty. She is the female sibling of Ben and Oscar Hubbard, with whom she is in business. At the play's opening, Regina is living with her daughter Alexandra (zan) and two-house servants, Cal and Addie, as her husband Horace is in hospital suffering from a 'bad heart'. Hellman makes it clear to the audience, that Regina is both a complex and challenging character. As an independent woman, in charge of a house, daughter and business she is presented as both capable and confident. She speaks and deals on behalf of her husband, negotiating with both her brothers and outside business interests.

Regina is married to Horace Giddens, an ill man who, at the start of the play, is in hospital in Baltimore where he has been for the past 5 months. Surprisingly, Regina seems at ease with her husband's absence. Their marriage is devoid of love and in Act 3, the audience is told that this has always been the case. When challenged by Horace to explain why 'you married me' she tells him that she was young, foolish and that she thought it would bring her wealth. She was wrong. Southern women of this era were unlikely to inherit, as is the case for Regina, and so Horace's wealth (invested in the cotton mill) is her path to independence and financial freedom.

In her drive to achieve great wealth, Regina is both manipulative and highly cunning. She is strategic and pragmatic when it comes to dealing with the masculine world of business. The audience sees many sides to Regina as she negotiates her way through the cotton mill deal; she is feminine and uses flattery with William Marshall, she is direct and assertive with her brothers, and she is both manipulative and aggressive with Horace. It is her dealings with Horace that also reveal her ruthless and brutal determination. Initially she simply tries to manipulate Horace into giving her the investment money because she is 'looking after' his interests. However, when he refuses to invest and traps her with his own plan, she aggressively and verbally attacks him until he suffers a heart attack; she then withholds his medication, watching him die as he calls for his daughter's assistance.

Regina uses her daughter Alexandra in much the same way as she uses the other characters. In Act 1 the audience become aware that Oscar Hubbard wants to marry his son Leo to Alexandra, despite them being first cousins, because this will eventually benefit him financially. Regina agrees to consider this, despite knowing that she would be condemning her daughter to a loveless and potentially abusive marriage, much the same as Birdie's. Later, we also see Regina use Alexandra's love for her father, to bring him home. She sends Alexandra to Baltimore alone, despite the danger, knowing that Horace will only return if his daughter asks him to. At the end of the play Alexandra rejects her mother's morally corrupt view of the world; Regina has won the larger share of the cotton mill investment, but she has lost her daughter, who informs her mother that 'I'm not going with you.

I'm not going to Chicago.' Regina Giddens sacrifices love and human relationships for the greater acquisition of wealth.

Quotation	This suggests…
'…Chicago might be the noisiest, dirtiest city in the world, but I should still prefer it to the sound of our horses and the smell of our azaleas. I should like crowds of people and theatres, and lovely women – Very lovely women…' Act 1	This speech introduces Regina Giddens to the play. She is conversing and flattering William Marshall, the man with whom the Hubbards are trying to do business. The contrast that Regina draws between metropolitan Chicago's 'theatres' and the rural south's 'horses' is designed to flatter Marshall, but simultaneously suggests that she is unhappy with her southern life. This sets her apart as an ambitious woman who seeks a better, wealthier, city life.
'I won't let you pass up chances like this, I won't let you pass up this one just because you've gone crazy.' Act 3	This suggests that Regina is self-centred and greedy. This speech is shouted at her deathly ill husband and her repeated use of the first person asserts that she will not curb her ambition to his more modest business practices.
'But I couldn't have known you'd get heart trouble so early and so bad. I'm lucky, Horace. I've always been lucky.' Act 3	This suggests that Regina is, in some part, a villain. Her use of the intensifier 'so' suggests that she is enjoying her husband's ill luck and terminal illness. She repeats 'lucky' to reinforce the idea that Horace's suffering brings her fortune.

Horace Giddens

Horace Giddens is the terminally ill husband of Regina Giddens and he functions as a moral counter-point to his wife and her brothers, Ben and Oscar. Horace is a wealthy banker, but he views the world very differently to the rest of the Hubbard family. Horace's 'bad heart' has kept him physically distanced from the rest of the Hubbards as he convalesces in Baltimore. His absence from the start of the play and the time references to his absence help to distance him from the moral corruption of the rest of the Hubbards. Horace is a man of morals and humanity and he detests the way that the Hubbards live off the exploitation of their own land and southern people. His kindness and humanity are a stark contrast to the insidious greed and moral corruption of Regina, Ben, Oscar and son Leo.

The compassion, kindness and moral integrity of Horace is developed and explored through his relationship with daughter Alexandra and his house servants Cal and Addie. Horace's love for Alexandra is clearly seen when he returns home at her request, travelling through the night and whilst dangerously ill because she has requested it of him. He is respectful when speaking to his house servants Cal and Addie, and is especially thoughtful and kind to Addie, leaving her 'seventeen hundred dollar bills' and entrusting his daughter's future safety to her. We see him 'touching her arm' as he makes her promise to take Alexandra away from the rest of the Hubbards, to save her, after his death. It is the influence of Horace and Addie that ultimately leads to Alexandra's rejection of the Hubbard values and to her seeking a new path.

Horace's relationship with wife Regina is loveless and it's clear that whilst he did marry her with genuine love in mind, she has only ever viewed him as a business opportunity. He asks her in Act 3 why she married him and she viciously answers, 'Papa died and left all the money to Ben and Oscar.' This infers that she only married him as a financial asset, but since has only ever had 'contempt' for him as a 'soft fool'. Despite Horace's shrewd deduction that his money has been stolen by the Hubbards and his subsequent plan to trap Regina into giving away her inheritance as a 'gift', he falls foul of his wife when she brings about his death by withholding his vital medication. This last punishment demonstrates the price of moral integrity in the face of greed and corruption.

Horace Giddens is an important character in 'Little Foxes'. He is both sympathetic and compelling as his kindness, humanity and moral integrity stand as a foil to the greed driven and morally corrupt Hubbards. Hellman uses Horace to explore what drives human nature, to expose the influence of the parent on the child, to explore loyalty and betrayal and ultimately, to expose the insidious nature of greed and the importance of moral integrity. Horace pays a high price, he pays with his life, but his influence on Alexandra and her decision to leave her mother, suggests that he has motivated the next generation to not 'stand around and watch.'

Quotation	This suggests…
'You wreck the town, you and your brothers, you wreck the town and live on it. Not me.' Act 2	This defines Horace's moral position when it comes to business. He is direct in his accusation and repetition of the second person 'you' against Regina and her family's greed and moral corruption. The emotive verb 'wreck' also establishes the Hubbard's thoughtless destruction of the people and the landscapes they exploit.
'Take her away.' Act 3 (to Addie)	This suggests that Horace fears for his daughter's future after his death. The imperative verb 'Take', combined with the short utterance suggests that Horace is serious and determined that Alexandra should not be forced to marry Leo and should not follow in the Hubbard's footsteps.
'I was in love with you. But *why* did you marry me?' Act 3	Hellman elicits sympathy for Horace here when he admits that he 'was in love' with Regina when they first married. His questioning of Regina here acknowledges his understanding that she never loved him, even in the first years of their relationship.

Alexandra (Zan) Giddens

Alexandra Giddens is the young only daughter of Horace and Regina Giddens. She starts the play as naïve and obedient to her mother and extended family yet ends the play asserting her own views and values while preparing to leave the Hubbards. Alexandra undergoes a significant evolution of character throughout the play, demonstrating the impact of family upon the young and the importance of moral education and awakening.

At the beginning of Act 1 Alexandra is presented by Hellman as young and naïve. She is completely obedient to her mother and the rest of the Hubbard family. She dutifully waits on her mother, playing piano when requested, complimenting her aunt Birdie and heeding instructions 'quickly' and 'silently'. At the end of the play Regina references having thought of her daughter as 'sugar water', and this is the idea that Hellman initially presents in order to draw the distinction between old and new ways of thinking.

There are early indications that Alexandra is a character of change. Despite her obedience, she makes small reaches towards independence which grow as the play develops. Early in Act 1, when asked to accompany Leo to drive Marshall to the station, she asks if she may 'drive' the horses that night. Her request is refused by her uncle, yet it marks her increasing sense of independence. Through this request the audience also see Alexandra's sense of compassion and kindness; she requests to the 'drive' the horses, because Leo beats them harshly and she hates to see such cruelty.

Alexandra is asked by her mother to travel to Baltimore alone to retrieve her father Horace. Here, she is manipulated by her mother who knows that Horace will only return if Alexandra asks him to, and her love for her father makes her vulnerable. However, the dangerous journey to get Horace puts a physical distance between her and the rest of the Hubbards and begins to mark Alexandra's

journey towards moral awakening. When she returns with her father there is a marked change in her. She is verbally more assertive with her mother and obviously more protective of her frail father. In Act 2 she 'furiously' asks her mother 'How can you treat Papa like this?'. Many times Alexandra tells her mother and the rest of the family that 'He's sick'. The father daughter bond means that in the two weeks before his death, Horace becomes Alexander's moral compass and teacher, preparing and guiding her to be ready for a life without his protection.

At the end of the play, Alexandra emerges as a new woman. She has matured from 'sugar water' to a strong and independent young woman who has compassion, kindness and moral integrity. She rejects her family's greed and moral corruption and declares that she will not be one of the 'silent' people who watch others 'wreck' the lands around them. She tells her mother in the closing scene of the play 'I'm going away from you. Because I want to. Because I know Papa would want me to.' During this end scene Alexandra's speech is short and deliberate, she is calm and her 'looks' are challenging towards her mother. Her first person use signals her independence and newfound confidence to walk her own path. Hellman uses Alexandra to signal a new dawn of hope in what is a morally challenging time.

Quotation	This suggests…
'…when you feel better – couldn't we go away? I mean – by ourselves. Couldn't we find a way to go…' Act 3	This request demonstrates the closeness Alexandra feels to Horace. The repetition of the plural pronoun 'we' suggests that Alexandra sees her and her father as a team and that there is a unity between them that excludes Regina, her mother. Alexandra is not only close to her father in love and emotion, but in moral views and ideology. She shares her father's compassion and kindness and her assertion that they should 'go away' but 'by [them]selves' demonstrates that she views her and her father as separate to the rest of the Hubbards.
'Addie said there were people who ate the earth and other people who stood around and watched them do it.' Act 3	At the end of the play Alexandra repeats Addie's phrase to her mother, demonstrating which adults have had the most influence on her. The metaphor of people who 'ate the earth' mirrors the way the Hubbards exploit and 'wreck' the land around them with little care for the devastation they cause. The people who 'watched them do it', but do not act to stop them are just as villainous in Alexandra's opinion. It is clear that Alexandra does not want to be one of the silent majority who do not act.
'I'm not going to stand around and watch you do it. Tell him I'll be fighting as hard as he'll be fighting (rises) someplace where people don't just stand around and watch.' Act 3	At the very end of the play Alexandra makes the choice to leave her mother and the rest of the Hubbards when she refuses to go to Chicago. Her language is both assertive and imperative as she declares, to Regina, that she is not going to 'stand around' to watch her mother and uncles wreck the town with the cotton mill venture. She uses the imperative 'tell him', to assert her newfound power and the present participle 'fighting' to suggest a constant state of rebellion against old ways. The stage direction 'rises' is timed to physically symbolise Alexandra taking the moral high ground as she makes the distinction between the Hubbards moral corruption and her moral integrity.

Create your own character summaries including quotation tables:



[Character name]

Quotation	This suggests…

2. Reflection and activities

Now you have read the text, reflect on your thoughts:

Consider the relationship between the ending and the rest of the play.

Did you find the ending surprising or shocking?

Were you able to predict the ending, and at what stage did the ending become clear?

Did you find the ending satisfying?

Did the characters get the ending they deserved?

What dramatic contribution did the ending make to the play as a whole?

To what extent does [author] make this a satisfying ending to the play?

Explore the dramatic impact of a key moment from the play

Read the extract you have selected and consider the points below:

- Explore the use of particular words or lines spoken by character.
- Were there any shifts in topic, tone and mood? Is it a moment of quiet pathos or one of dramatic intensity?
- How does the writer convey the mood at this moment in the play?
- What is the dramatic impact on the audience?

Explore the characters in the play

Create practice questions around the characters of the play, for example:

- Explore how [author] portrays the relationship between [character] and [character]?
- How does the writer memorably depict the life of [character]?
- Explore how [character] makes this moment in the play so memorable/entertaining/dramatic?

Choose **one** of your questions and complete the following activities:

Compile a QUOTATION + COMMENT table to record your ideas about specific characters.

Add notes to each quotation about what it reveals about the character and their relevant contexts.

Learn some key quotations.

Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
- repeated points (where no more credit can be given)
- unsupported assertions (which do not constitute analysis)
- long quotations (which indicate a lack of clear focus).

Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

Explore the themes of the play

Create practice questions around a theme (listed in section 1), for example:

- How does [author] portray [theme] in the play?
- In what ways does [author] convey [theme] in the play?
- How does [author] present his ideas about [theme] in the play?

Choose **one** of your questions and complete the following activities:

- Compile a QUOTATION + COMMENT table to record your ideas about specific characters.
- Add notes to each quotation about what it reveals about the character and their relevant contexts.
- Learn some key quotations.
- Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
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Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

3. Quiz

1. Who are the Hubbard family entertaining at the play's opening?

A) William Marshall

B) Horace Giddens

C) Sol Fowler

D) Mr Manders

2. What is the primary business interest that the Hubbard family are negotiating?

A) Acquiring a stud farm

B) Banking investment

C) A cotton mill

D) Railroad construction

3. What is the relationship between Birdie and Oscar?

A) Brother and sister

B) Husband and wife

C) Aunt and nephew

D) Mother and son

4. Which of these statements about the Lionnet estate is true?

A) The Lionnet estate was brought out by the Hubbard family.

B) The Lionnet estate was lost due to debt.

C) The Lionnet estate is owned by Birdie's family.

D) The Lionnet estate is where the play is set.

5. Why can't Horrace Giddens attend the business meeting with William Marshall?

A) He is away on business.

B) He is in hospital.

C) He is visiting relatives in Chicago.

D) He is travelling.

6. Why does Horace refuse Regina's proposal to buy into the cotton mill?

A) He does not think it's a sound investment with the North.

B) He wants a bigger share for his investment.

C) He is fed up of the way the Hubbards wreck the town then live off it.

D) He thinks he's rich enough already

7. How do Ben and Oscar Hubbard raise the money for the investment after Horace's refusal?

A) Regina Giddens steals it from the sick Horace.

B) William Marshall lowers the investment price.

C) Ben Hubbard goes to an outside investor.

D) Leo Hubbard steals Horace's bonds from the bank.

8. Which of these statements about Horace Gidden's death is false?

A) Horace is left to die while Regina watches on.

B) Horace suffers a heart attack after an argument with Regina.

C) Horace has run out of his heart medicine.

D) Horace calls for help but is too weak to be heard by Alexandra.

9. How does the play end for Regna Giddens?

A) She leaves the south.

B) She gains Horace's money but loses her daughter.

C) She promises to give Lionnet back to Birdie's family.

D) She loses Horace's money to her brothers.

10. What key theme does the play primarily explore?

A) War

B) Identity

C) Love

D) Greed

Quiz answers

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B) She gains Horace's money but loses her daughter.

10. What key theme does the play primarily explore?

D) Greed

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