



New Aster

Advanced



For a strong base in English

8

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Series Editor Anne Dias



Pearson

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Preface

New Aster Advanced, the revised edition of *New Aster*, has been designed to help young learners acquire command over the English language through the study of literature. The series is learner-centric and inclusive and endeavours to help learners evolve through a variety of well-graded exercises. The learners, through the book, progress from the self to the wider environment in a progressive manner.

First published in the year 2012, the series has been a favourite among teachers and learners, and has been widely used in classrooms across India. Now updated as per the latest ICSE curriculum, the series furnished with additional features matches with the prevalent trends in education, thereby equipping learners with skills that make them future-ready.

A wide variety of child-centric stories, poems, plays and comic strips from both classical and contemporary times meant to encourage reading in learners have been strictly aligned to the 'Suggested Reading List' by the ICSE curriculum.

Through carefully designed exercises, *New Aster Advanced* helps the teachers and the learners focus on linguistic form and function as well as on meaningful communication. The books ensure ample opportunities for immersive language learning as well as conscious language learning.

Special features of the new edition are as below:

- ◆ **Theme-based approach** to garner holistic learning.
- ◆ The pre-reading page states the learning outcomes for each chapter. The page also comprises a **Literary Appreciation** section to help learners understand and analyse style and genres for the stories. The **Warm-up** section is completely activity based, and encourages research, discussions and conversations. The **Digital Desk** gives a bird's-eye view of all the digital aids that accompany the chapter on the digital platform. The **Cross-curricular Connection** section integrates learning with other subjects in the curriculum. This enables the learners to make meaningful linkages, and learn in a holistic manner.
- ◆ **Twenty-first century skills** have been embedded into the chapter format and sub-divided into learning skills, literacy skills and life skills to make learning purposeful and progressive. Emphasis is on continuous and life-long learning through challenges and questions that make learners think, analyse and ideate.
- ◆ The **Learn About Language** section explains grammar concepts through a spiralling approach. Concepts are expanded through the pre-existing knowledge of learners which serve as the foundation.
- ◆ **Grammar structures** are included in the workbooks to ease understanding of concepts.

We hope that *New Aster Advanced* provides both the challenge required for continued motivation in learning as well as the guidance that will empower the classroom with dynamic learning and application of the language.

Pre-reading Page

Learning Outcomes cited from the KS1 syllabus, state the intended outcomes for the chapter.

The Literacy Appreciation section gives information about the genre or style of writing.

The Digital Desk section highlights the digital assets in each chapter.

The Warm-up introduces the topic to the learners through interesting questions, activities, discussions, and research.

The Cross-curricular Connection integrates English with the other subjects in the curriculum.

The About the Author section gives relevant information about the author's life and his/her works.

The Snippet Box gives interesting information, facts or engaging questions that add an element of fun to the chapter.



The Comprehension section comprises factual, inferential and extrapolative questions in a variety of formats.

In the Series

The Learn About Language presents language structures contextually for easy acquisition of grammar rules and usage.

The Word Wonder section helps learners build their vocabulary.

The Appreciation section explains the poetic devices and literary elements in the poems.

The Language Lab section consists of phonetic drills for correct pronunciation. Also, it gives ample oral and sand practice to learners.

The Composition section provides a wide variety of guided and free-writing activities.

The Activity section is an extension of the learning in the chapter. It provides a wide variety of engaging and exciting activities.



In the Series – Digital

The teacher's build of New Aster Advanced has two major landing points:

This screenshot shows the main dashboard of the New Aster Advanced digital teacher's build. At the top, there are two green ovals: 'Contents' on the left and 'Teacher Resources' on the right. To the right of these are several search and filter options: 'Keyword Search', 'Bingo/Notes', 'Annotations', 'Drawing Tools', and 'Page View Selection'. On the far right, there are links for 'User Guide', 'Feedback', and 'Full Screen'. The central area contains a grid of four icons: 'Interactive White Board', 'Assessments', 'Repository of all Assessments', and 'Digital Question Bank'. Below these are sections for 'Bingo/Notes' and 'Annotations'. A large blue box labeled 'Interactive White Board' is highlighted with a red circle and a callout arrow pointing to it from the 'Teacher Resources' oval. Another callout arrow points to the 'Annotations' section from the 'Annotations' link at the top.

This screenshot shows the 'Interactive White Board' feature. It displays a vertical sidebar with eight circular icons, each with a different color and a small icon inside. To the right of the sidebar is a list of activities:

- Interactive White Board
- 100 Number Chart
- 100 Days of School

This screenshot shows the 'Assessments' feature. It displays a vertical sidebar with three circular icons. To the right of the sidebar is a digital question bank interface. At the top, it says 'Digital Question Bank' and 'Repository of all Assessments'. Below this are sections for 'Bingo/Notes' and 'Annotations'. A callout arrow points to the 'Assessments' link at the top of the main dashboard from the 'Assessments' section here.

FREE

ActiveApp

CC

Audio snippets help learners hone their oral skills while teaching them about voice modulation and intonation.

Facts provided across disciplines in the beginning of the chapter to deepen the learning experience.

2**5**

Quick questions help in the tracking-learning process by on-the-spot gauging of the learners' understanding.

Stimulating questions to support while-reading comprehension.

The synopsis is the summary/paraphrasing of texts and poems to enable learners to revise the same conveniently.

ZP**A+**

Allows the user to access the text and the audio in a pop-up window.

Animations of words and phrases from the text for better comprehension.

Animations based on prose, poetry, or a concept to aid understanding.

V**IA+**

Values thematically linked to the lesson to aid teaching via multimedia.

Worksheets to aid comprehension of corresponding videos.

Additional interactive exercises based on the text.

G**GC**

Games to hone language skills in exciting, visually stimulating formats.

Experiential classroom activities to ingratiate learning of grammar concepts.

Illustrations or graphs to summarise the grammar concepts and rules along with examples.

W**DW**

Worksheets with additional tasks.

Differentiated worksheets with three levels of proficiency.

Comprehensive answer keys to all exercises and activities in the lesson.

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1. The Shoemaker

Learning Outcomes

- read the text and understand the setting, the background and the context
- understand the formation of compound words
- learn the use of non-finite verbs
- understand the difference between pronunciation of words that function as verbs as well as nouns
- learn to write a formal letter



Literary Appreciation

A classic novel expresses artistic qualities. It is an expression of life and it stands the test of time. The work is usually considered to be a representation of the period in which it was written and the work has a lasting impact and recognition.



Digital Desk



Warm-up

Imagine meeting a close family member after a long time. What would you do? How would you feel?

What would you do if he/she does not recognize you?

Cross-curricular Connection

During the French Revolution, France was experiencing a terrible economic failure. There was a dearth of food. The common man struggled because poor harvests and improper transportation ensured most had very expensive. The upper class did not have to worry as they had a stable living. The rich were wealthier but majority of the French population was starving.

Although the French Revolution took place later, the common man had started becoming desperate and restless and the suffering and anger eventually led the French peasant to revolt.



Read a story about an imprisoned shoemaker.

Good day!" said Monsieur Defarge, looking down at the white head that bent low over the shoemaking.

It was raised for a moment, and a very faint voice responded to the salutation, as if it were at a distance,

"Good day!"

"You are still hard at work, I see?"

After a long silence, the head was lifted for another moment, and the voice replied, "Yes, I am working." This time, a pair of haggard eyes had looked at the questioner, before the face had dropped again.

The faintness of the voice was pitiable and dreadful. It was not the faintness of physical weakness, though confinement and hard fare no doubt had their part in it. Its deplorable peculiarity was that it was the faintness of solitude and disuse. It was like the last feeble echo of a sound made long and long ago.

"I want," said Defarge, who had not removed his gaze from the shoemaker, "to let in a little more light here. You can bear a little more?"

The shoemaker stopped his work, looked with a vacant air of listening, at the floor on one side of him, then similarly, at the floor on the other side of him and then, upward at the speaker.

The half-opened door was opened a little further. A broad ray of light fell into the garret, and showed the workman with an unfurnished shoe upon his lap, pausing in his labour. His few common tools and various scraps of leather were at his feet and on his bench. He had a white beard, *raggedly* cut, but not very long, a hallow face, and exceedingly bright eyes. His yellow rags of shirt lay open at the throat, and showed his body to be *withered* and worn. He, and his old *canvas* frock, loose stockings and all his poor *tatters* of clothes, had, in a long *seclusion* from direct light and air, faded down to such a dull uniformity of parchment-yellow, that it would have been hard to say which was which.

Monsieur: a title or form of address used to address a French-speaking man

salutation: something that you say to welcome or say hello to somebody

haggard: exhausted and unwell, especially from fatigue, worry, or suffering

confinement: the state of being forced to stay in a closed space or prison

deplorable: very bad and unacceptable; unacceptable

peculiarity: oddity

garret: top floor or attic room

raggedly: worn out

withered: wrinkled

canvas: frick clothing of coarse material

tatters: a torn piece of clothing

seclusion: being private and away from people

He had put up a hand between his eyes and the light, and the very bones of it seemed transparent. So, he sat, with a **steadfastly** vacant gaze, pausing in his work. He never looked at the figure before him, without first looking down on this side of himself, then on that, as if he had lost the habit of associating place with sound; he never spoke, without first wandering in this manner, and forgetting to speak.

Mr Lorry came silently forward, leaving Lucie, the shoemaker's daughter, by the door. When he had stood, for a minute or two, by the side of Defarge, the shoemaker looked up. He showed no surprise at seeing another figure, but the unsteady fingers of one of his hands strayed to his lips as he looked at it (his lips and his nails were of the same pale, lead colour), and then the hand dropped to his work, and he once more bent over the shoe. The look and the action had occupied but an instant.

'You have a visitor, you see,' said Monsieur Defarge.

'What did you say?'



'Here is a visitor.'

The shoemaker looked up as before, but without removing a hand from his work.

'Come!' said Defarge. 'Here is monsieur, who knows a well-made shoe when he sees one. Show him that shoe you are working on. Take it, monsieur.'

Mr Lorry took it in his hand.

'Tell monsieur what kind of shoe it is, and the maker's name.'

There was a longer pause than usual, before the shoemaker replied,

'I forgot what it was you asked me. What did you say?'

steadfastly: in a firm and unwavering manner

'I said, couldn't you describe the kind of shoe, for monsieur's information?'

'It is a lady's shoe. It is a young lady's walking shoe. It is in the present mode. I never saw the mode. I have had a pattern in my hand.' He glanced at the shoe with some little passing touch of pride.

'And the maker's name?' said Defarge.

Now that he had no work to hold, he laid the knuckles of the right hand in the hollow of the left, and then the knuckles of the left hand in the hollow of the right, and then passed a hand across his bearded chin, and so on in regular changes, without a moment's intermission. The task of recalling him from the *vagrancy* into which he always sank when he had spoken, was like recalling some very weak person from a *swoon*, or endeavouring, in the hope of some disclosure, to stay the spirit of a fast-dying man.

'Did you ask me for my name?'

'Assuredly I did.'

'One Hundred and Five, North Tower.'

'Is that all?'

'One Hundred and Five, North Tower.'

With a weary sound that was not a sigh, nor a groan, he bent to work again, until the silence was again broken.

His haggard eyes turned to Defarge as if he would have transferred the question to him, but as no help came from that quarter, they turned back on the questioner when they had sought the ground.

'I am not a shoemaker by trade? No, I was not a shoemaker by trade. I... I learnt it here. I taught myself. I asked leave to—'

He lapsed away, even for minutes, ringing those measured changes on his hands the whole time. His eyes came slowly back, at last, to the face from which they had wandered; when they rested on it, he started, and resumed, in the manner of a sleeper that moment awake, *reverting* to a subject of last night.

'I asked leave to teach myself, and I got it with much difficulty after a long while, and I have made shoes ever since.'

As he held out his hand for the shoe that had been taken from him, Mr Lorry said, still looking steadfastly in his face, 'Monsieur Manette, do you remember nothing of me?'

The shoe dropped to the ground, and he sat looking fixedly at the questioner.

'Monsieur Manette,' Mr Lorry laid his hand upon Defarge's arm, 'do you remember nothing of this man? Look at him. Look at me. Is there no old banker, no old business, no old servant, no old time, rising in your mind, Monsieur Manette?'

As the shoemaker sat looking fixedly, by turns, at Mr Lorry and at Defarge, some long **obliterated** marks of an actively intent intelligence in the middle of the forehead, gradually forced themselves through the black mist that had fallen on him. They were **overclouded** again, they were fainter, they were gone, but they had been there. And so exactly was the expression repeated on the fair young face of her who had crept along the wall to a point where she could see him, and where she now stood looking at him, with hands which at first had been only raised in frightened compassion, if not even to keep him off and shut out the sight of him, but which were now extending towards him, trembling with eagerness to hold his face, and love it back to life and hope—so exactly was the expression repeated on her face.

Darkness had fallen on him in its place. He looked at the two, less and less attentively, and his eyes in gloomy **abstraction** sought the ground and looked about him in the old way. Finally, with a deep long sigh, he resumed his work.

'Have you recognised him, monsieur?' asked Defarge in a whisper.

'Yes, for a moment. At first I thought it's quite hopeless, but I have unquestionably seen, for a single moment, the face that I once knew so well. Hush! Let us draw further back. Hush!'

She had moved from the wall of the *garret*, very near to the bench on which he sat. There was something awful in his unconsciousness of the figure that could have put out its hand and touched him as he stooped over his labour.

It happened, at length, that he had the occasion to change the instrument in his hand, for his shoemaker's knife. It lay on that side of him, which was not the side on which she stood. He had taken it up, and was stooping to work again, when his eyes caught the skirt of her dress. He raised them, and saw her face. The two spectators started forward, but she stayed them with a motion of her hand. She had no fear of his striking at her with the knife, though they had.

obliterated: destroyed

abstraction: state of being lost in thought

overclouded: dark or gloomy

He stared at her with a fearful look, and after a while his lips began to form some words, though no sound proceeded from them. By degrees, in the pauses of his quick and laboured breathing, he was heard to say,

"What is this?"

With tears streaming down her face, she put her two hands to her lips, and kissed them to him.

"You are not the gaoler's daughter?"

She sighed "No."

"Who are you?"

Not yet trusting the tones of her voice, she sat down on the bench beside him. He **recalled**, but she laid her hand upon his arm. A strange thrill struck him when she did so, and visibly passed over his frame. He laid the knife down softly, as he sat staring at her. Advancing his hand little by little, he took it up and looked at it.

In the midst of the action he went astray, and, with another deep sigh, fell to work at his shoemaking.

Charles Dickens

Charles Dickens (1812-1870) was born in England. His father was imprisoned when Charles was young, and he had to work at that tender age. He experienced the pain of poverty and this helped him become the voice of the poor and working class. Some of his popular books are *David Copperfield*, *Oliver Twist*, *A Christmas Carol* and *A Tale of Two Cities*.

Comprehension

A. Answer these questions.

1. What was the shoemaker doing when Defarge entered the room?
2. How did the shoemaker react to more light in the room? Why do you think he reacted the way he did?

gaoler: chief jailer

recalled: moved body quickly away from somebody/something because

- When asked his name he says, 'One Hundred and Five, North Tower.' What do you gather from this reply?
- What do you think was the reason for the old man to lapse into forgetfulness so often?
- Who was the young lady? How did the shoemaker react when he saw her?

B. Answer these questions with reference to the context.

- 'Yes, for a moment. At first I thought it's quite hopeless, but I have unquestionably seen, for a single moment, the face that I once knew so well. Hush! Let us draw further back. Hush!'
 - Who says these words?
 - Why did he think it was hopeless?
 - Whose face does he recognise?
- 'Monsieur Manette, do you remember nothing of me?'
The shoe dropped to the ground, and he sat looking fixedly at the questioner.
 - Who is the speaker?
 - Who is Monsieur Manette?
 - Why did Manette drop the shoe?

C. Think and answer.

- There is an element of surprise for the shoemaker at the end. How does the narrator build this surprise? Is it sudden? Explain in detail.
- What can you say about the character of Manette and his daughter?
- Manette's time in prison robbed him not just of time but also of his ability to re-enter the world. Discuss in class, the various rehabilitation methods to bring people, who have served in prison, into the mainstream.



Word Wonder

Read these sentences.

- ♦ Defarge did not remove his gaze from the shoemaker.
- ♦ The half-opened door was opened a little further.

The words highlighted in the sentences on the previous page are formed by the combination of two unique words.

When two or more words are put together to form a new word with a new meaning, the new word formed is called a **compound word**.

It can function as different parts of speech, which can dictate what form the compound takes on. Some of them are single words and some are two words joined by a hyphen.

Look at the table given below:

noun + verb	book + mark	bookmark
noun + gerund	time + consuming	time-consuming
gerund + noun	learning + material	learning material
noun + noun	crime + novel	crime novel
noun + adjective	picture + perfect	picture perfect
preposition + noun	by + line	byline

Compound words have three categories. The three types of compound words are:

1. **Closed compound words:** They are formed when two unique words are joined together. They don't have a space between them.

For example,

◆ firework ◆ skateboard ◆ firefly

2. **Open compound words:** They have a space between the words, but when they are read together a new meaning is formed.

For example,

◆ ice cream ◆ real estate ◆ canvas frock

3. **Hyphenated compound words:** They are connected by a hyphen. To avoid confusion, modifying compounds are often hyphenated, especially when they precede a noun.

For example,

◆ long-term solution ◆ well-respected teacher
◆ protein-rich diet

Remember, we never hyphenate compounds that are formed with '-ly' adverbs, even when they precede the nouns they modify.

Hyphenated compound words are most commonly used when the words being joined together are combined to form an adjective.

For example,

- ◆ a fully developed plan
- ◆ heavily fortified troops

Make two sets of compound words with the words given below and make sentences with them in your notebook. Use hyphens where needed.

- | | | |
|---------|----------|----------|
| 1. hand | 2. back | 3. under |
| 4. bus | 5. after | 6. pop |

Learn About Language

Read these sentences.

- ◆ Megan loves **skiing**.
- ◆ Vikas doesn't like to **ski**.
- ◆ We met **skiing** experts on our trip.



The words highlighted in the above examples serve different purpose in each sentence. These words do not express any tense.

A verb that has no subject and does not express any tense, person or number is called a **non-finite verb**.

There are three types of non-finite verbs.

- a. gerunds b. participles c. infinitives

Let us learn more about them.

- a. A **gerund** is formed by adding -ing to a verb. It always acts as a noun. However, it can serve as a **subject**, **direct object**, **subject complement**, and **object of preposition**. Let us look at the following table to understand this better.

Gerund	Function	Example
skiing	subject	Skiing is my favourite winter activity.
	object	Do you enjoy skiing?
	subject complement	My favourite hobby is skiing.
	object of preposition	Natalie is really good at skiing.

- b. An **infinitive** is formed by adding a **to** before a verb.

An infinitive can be used as a noun, adjective, or adverb. It can serve as a subject, direct object, subject complement, adjective or adverb.

Look at this table to understand this better.

Infinitive	Function	Example
to err	subject	To err is human.
to travel	object	Mihir wants to travel.
to spread	subject complement	The purpose of my life is to spread happiness.
to fight	adjective	The soldiers did not have the will to fight.
to learn	adverb	You must study to learn.

- c. A **participle** is formed by adding an **-ing** or **-ed** to a verb. A participle is used as an adjective.

There are two types of participles: **present participles** and **past participles**.

Present participles end in **-ing**. Past participles end in **-ed**, **-en**, **-d**, **-t**, or **-n**.

For example,

- ◆ I saw the child brushing his teeth. ◆ Scared by a dog, the baby began to cry.

Identify the non-finite verbs in these sentences and state their type.

- International Relations is an ever-growing field of study.
- Overwhelmed by options, I asked my sister to choose.
- They have taken the fan to be repaired.
- I enjoy watching a meteor shower.
- We went to the market to pick up groceries.



B. Fill in the blanks with the correct forms of verbs.

- When I _____ (reach) Sunny's house, he _____ (leave) already. Though I _____ (reach) there at the appointed time, yet he _____ (leave). Thus I _____ (come) back disappointed.
- Yesterday, I _____ (try) to take notes while the teacher _____ (explain) a topic to the class. Since she _____ (not speak) loudly, it _____ (be) difficult to hear what she was saying.

3. Riya _____ (sit) in the train at this time tomorrow. We _____ (go) to see her off. She _____ (stay) with us for almost a month. She _____ (promise) that she _____ (visit) us again next year.
4. I _____ (look) forward to going to England next year. I _____ (plan) to stay there for a few years. I _____ (come) back and _____ (serve) my country.
5. They _____ (broadcast) the match live when the rain _____ (stop) the game.

Language Lab

Read these words aloud stressing on the highlighted syllable.

Noun	Verb	Noun	Verb
CONduct	conDUCT	CONtest	conTEST
DEcrease	deCREASE	IMpact	imPACT
REFund	reFUND	SUBject	subJECT

Did you notice the difference between the pronunciation of the words? Even though they have the same spelling, their pronunciation is different.

When the word is used as a noun, the stress is on the first syllable. However, when the same word is used as a verb, the stress is on the second syllable.

- A. Write five words that function both as nouns and verbs. Get into groups and make sentences with them and read them out aloud in class. Remember to stress on the correct syllable. Let the other groups guess if it is a noun or a verb.
- B. Listen to the audio and mark these sentences as True (T) or False (F).

- The two friends were happy to see each other.
- The thin friend had his wife and daughter along with him.
- The fat man's wife gave music lessons.
- The fat man has now become the privy councillor.
- The fat man was disappointed at his friend's behaviour on learning about his status.



- C. Work in pairs and enact a role-play where the two of you are old friends and have met after five years.

Composition

Letters are an important means of communication, both for official and personal purposes. We write letters to describe an event, to provide information, to make a request or turn it down. Through letters, we convey emotions or share ideas or events. Letters are of two types—**formal and informal**.

Formal letters are written to institutions or officials.

Formal letters are of eight types:

- | | |
|---------------------------------|------------------------|
| 1. Letter to the editor | 2. Letter of complaint |
| 3. Application to the principal | 4. Letter of inquiry |
| 5. Letter of acceptance | 6. Letter of refusal |
| 7. Letter of request | 8. Business letter |

- A. Imagine there is a shopping complex near your school. Many hawkers sit on the pavement to sell their wares. This causes a lot of problem to the pedestrian students, who walk to the school. Write a letter to the editor of a newspaper highlighting the issue and requesting the authorities to prohibit sellers from selling their wares on the footpath. Imagine and add more details to make the letter convincing.
- B. Write a letter to a famous personality asking him/her to inaugurate the new school auditorium, giving him/her details of the venue, place and time.

Activity



Manette refers to himself by a number. If people did not have any names and were only number plates which gave a clue about their traits, what would your number plate look like?

Design one for yourself and ask your classmates to guess what your number plate represents.

Further Reading: *After Twenty Years* by William Sydney Porter

2. Ode to Autumn

Learning Outcomes

- read the poem and understand the context
- understand what personification is and identify where it is used in the poem
- understand the formation and usage of questions tag
- learn the pronunciation of consonant and vowel digraphs



About the Poet

John Keats (1795–1821) was one of the chief Romantic poets and authored famous poems such as 'Endymion', 'Bright Star' and 'Would I were heedless as Thou Art'. His other odes such as 'Ode to a Grecian Urn' and 'Ode to a Nightingale' are also very popular.

Digital Desk



Warm-up

Which season do you like the most and why?

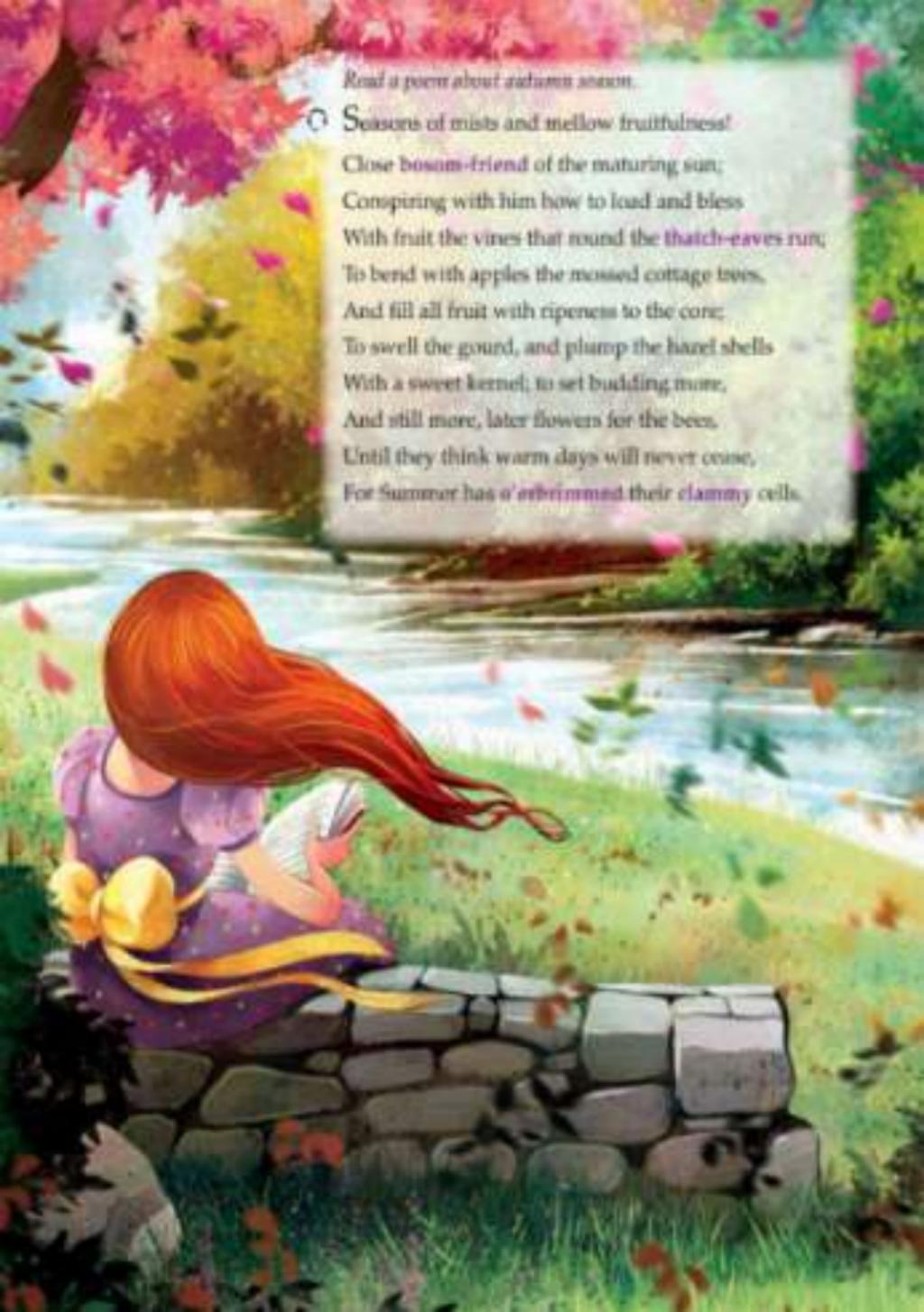
Also, mention how each season makes you feel.

Cross-curricular Connection

Have you ever wondered who causes seasons change?

The varying of seasons is caused by the tilt of the Earth's axis in combination with its orbit around the sun. At different times of the year, the sun's rays hit different parts of the Earth more directly. When the top of the Earth is tilted towards the sun, it is summer in the northern hemisphere. Since the bottom half of the Earth (the southern hemisphere) is tilted away from the sun, it's winter there.

On around June 21st the northern hemisphere is at its maximum tilt towards the sun. This is called the summer solstice. This is also the longest period of daylight of the year in the northern hemisphere. On around December 21st, the Northern Hemisphere is at its maximum tilt away from the sun, which is known as the winter solstice and the shortest period of daylight. June 21st is the winter solstice for the southern hemisphere, and December 21st is the summer solstice.

A detailed illustration of a young girl with vibrant red hair, seen from behind, sitting on a low stone wall. She is wearing a purple dress with yellow floral patterns. Her hair flows down her back. In front of her is a lush green garden with various flowers, including yellow daffodils. A path leads through the garden towards a large, colorful tree in the background, which has leaves in shades of red, orange, and yellow, suggesting autumn. The overall atmosphere is peaceful and scenic.

Read a poem about autumn's action.

○ **Seasons of mists and mellow fruitfulness!**

Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the **thatch-eaves** run,
To bend with apples the mossed cottage trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'erbrimmed their **clammy** cells.

Who hath not seen thee oft amid thy stone?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind.
Or on a half-reaped furrow sound asleep,
Drowsed with the fume of poppies,
while thy hook
Spares the next swath and all its twined flowers;
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,—
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river swallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The redbreast whistles from a garden-croft;
And gathering swallows twitter in the skies.

John Keats

bosom-friend: a very close or intimate friend

thatch-eaves: thatch is a roof made of dried straw or reed; eaves are the edge of a roof

o'ertrimmed: full

clammy: damp in an unpleasant way

winnowing: (verb) capable of blowing away

furrow: (noun) ploughing

swath: a row or line of grass or crops as it falls or lies when mown or reaped

gleaner: a farm worker

barred: (verb) blocked

wailful: sorrowful

gnats: a small fly with two wings, that bites

river swallows: swallow trees

bourn: small stream

garden-croft: a small place used as a kitchen garden

Comprehension

A. Complete these sentences.

1. The two close-bosom friends are _____.

2. The season is conspiring with _____
3. Summer has _____
4. Bees think that warm days _____
5. The last oozing is that of _____

B. Answer these questions.

1. What is the connection between the flowers and the bees?
2. Why is the season of mists called the 'close bosom-friend' of the sun?
3. How do the season of mist and the sun conspire?
4. In what way has the summer helped the bees?
5. In the later lines, the speaker says that autumn is found sleeping on a half-reaped furrow. What has induced it to sleep?

C. Think and answer.

1. The theme of 'Ode to Autumn' is the fleeting quality of nature. Do you agree? Give reasons to support your answer.
2. Give examples of imagery from the poem.
3. Seasons are the cycle of life. How does the given statement relate to human existence? Share your thoughts with the class.

Appreciation

Read these lines from the poem.

*Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;*
Who do you think is the speaker referring to?

In the above lines, autumn is personified as a close friend of the sun. In fact, the speaker calls autumn a 'close bosom-friend' of the sun.

Personification is a literary device in which a non-human object, abstract idea or animal is represented as having human qualities.

- A. Pick out four examples of personification used in the poem and explain them.
- B. Identify the object or idea that is being personified in each sentence and write which human trait or action is applied to the object or idea.
1. The wind whispered through the dark and gloomy forest.
 2. The flowers waltzed in the gentle breeze.
 3. The sad waters of the icy wasteland streamed through barren landscape.
 4. The night smiled crickets as chirped and owls hooted under the light of the moon.
 5. The baseball screamed all the way into the outfield.

Learn About Language

Read the sentences carefully.

- ◆ You don't know where she lives, do you? ◆ Sanjay isn't an artist, is he?
- ◆ You can swim, can't you? ◆ That film was fantastic, wasn't it?

Did you notice the questions at the end of each example? Do you, is he, can't you and wasn't it are question tags.

Question tags are small fragments that are added after a sentence to frame a question.

Question tags are mainly used in speech when we want to:

- ◆ confirm if something is true or not, or
- ◆ to encourage a reply from the person we are speaking to.

A. Complete the statements with appropriate question tags.

1. Maya knows where to go. _____?
2. Sam isn't staying over. _____?
3. Your pet dog doesn't bite. _____?
4. Carl and Kate are both teachers. _____?
5. Excuse me, this isn't your wallet. _____?
6. We are trying to be fair. _____?

Interestingly, we use a negative tag after an affirmative sentence and a positive tag after a negative sentence.

- B. Write a dialogue between a customer and a salesperson negotiating a deal at a home appliance store. Use question tags in your conversation.

Language Lab

- C Listen carefully to these words from the poem 'Ode to Autumn'.

what

gush

chiming

thought

In these words, wh, sh, ch, and th are digraphs.

A **digraph** is a combination of two letters that together make one sound.

Digraphs are of two types:

- a. **Consonant digraphs:** They refer to a joint set of consonants that form one sound. The most common consonant digraphs are ch, ph, sh, th and wh. Some digraphs can be used both at the beginning and at the end of a word. Others are strictly initial consonant digraphs, such as kn, or final consonant digraphs, such as ck.
- b. **Vowel digraphs:** They refer to joint set of vowels that when placed together make one sound. This includes double vowels such as the long oo as in 'moon' or short oo as in 'foot'. Other vowel digraphs are formed by joining two different vowels such as ai, ay, ee, ea, eu, ew, ie, ei, ou, uw, oe, ue, ey, oy, oi, au and aw.
- A. Write a poem using as many consonant and vowel digraphs as possible. Read it aloud in class paying attention to the pronunciation of each digraphs.
- B. Write two tongue-twisters using digraphs.

Activity

- Make a poster for an autumn festival to be held in your school. Mention all the activities and food counters that would be put up. Also, think of an interesting dress code that represents the spirit of autumn.

Further Reading: 'Rain' by Anjum Hasan

3. Thank You, Jeeves

Learning Outcomes

- read the extract and understand the context
- understand the rules of nominalisation
- learn to identify and use different types of phrases
- listen and follow the directions
- write an informal letter



Literary Appreciation

A character sketch is a quick rendering of a character. It contains a brief description of a character's qualities. In order to describe a person in detail, we must describe his age and physical appearance.



Digital Desk



Warm-up

You are invited to start something new and unexpectedly it does not happen. What would you do or feel? How will you deal with the situation?

Cross-curricular Connection

The nervous system consists of brain, spinal cord, sensory organs and all the nerves that connect these organs with the rest of the body. Together, these organs are responsible for the control of the body and communication among its parts.

Because nerves are essential to all we do, nerve pain and damage can seriously affect your quality of life. The nervous system is vulnerable to damage from stress. The branch of medicine that manages nervous system disorders is called neurology. The medical healthcare providers who treat nervous system disorders are called neurologists.

Read an extract about a conflict between two men.

Q In New York, I have always found, one gets off the mark quickly in matters of the heart. Two weeks later I proposed to Pauline. She accepted me. So far, so good. But mark the sequel: Scarcely forty-eight hours after that a **monkey wrench** was **bunged** into the machinery and the whole thing was off.



The hand that flung that monkey wrench was the hand of Sir Roderick Glossop. A bald-domed, bushy-browed **blighter**, **ostensibly** a nerve specialist, but in reality, as everybody knows, nothing more nor less than a high-priced loony-doctor, he has been cropping up in my path for years, always with the most momentous results. And it so happened that he was in New York when the announcement of my engagement appeared in the papers.

What brought him there was one of his periodical visits to J. Washburn Stoker's second cousin, George, who had been a patient of Sir Roderick's for some years. He arrived on the present occasion just in time to read over the morning coffee and egg the news that Bertram Wooster and Pauline Stoker were planning to do the Wedding Glide. And, as far as I can ascertain, he was at the telephone, ringing up Pauline's father, without so much as stopping to wipe his mouth.

Well, what he told J. Washburn about me I cannot, of course, say, but, at a venture, I imagine, he informed him that I had once been engaged to his daughter, Honoria, and that he had broken off the match because he had decided that I was **barmy** to the core.

A close friend of J. Washburn's and a man on whose judgment J. W. relied, I take it that he had little difficulty in persuading the latter that I was not the ideal son-in-law. At any rate, as I say, within a mere forty-eight hours of the holy moment I was notified that it would be unnecessary for me to order the new sponge-bag trousers and gardenia, because my nomination had been cancelled.

I resolved to be pretty **terse** with him.

monkey wrench (verb) sabotage or disrupt something

bunged: put something somewhere in a careless way

blighter (verb) an annoying man

ostensibly: apparently or seemingly

barmy: behave strangely or be silly

terse: using few words, sometimes in a way that seems rude or unfriendly

I was still playing the **banjolele** when he arrived. Those who know me best are aware that I am a man of sudden, enthusiasms and that, when in the grip of one of these, I become a **remorseless** machine—tenue, ascribed and single-minded. It was so in the matter of this banjolele-playing of mine. Since the night at the Alhambra when the supreme **virtuosity** of Ben Elloom and his Sixteen Baltimore Buddies had fired me to take up the study of the instrument, not a day had passed without its couple of hours' **assiduous** practice. And I was twanging the strings like one inspired when the door opened and Jeeves **shovelled** in the foul strait-waistcoat specialist to whom I have just been **alluding**.

In the interval which had elapsed since I had first been apprised of the man's desire to have speech with me, I had been thinking things over, and the only conclusion to which I could come was that he must have had a change of heart of some nature and decided that an apology was due to me for the way he had behaved. It was, therefore, a somewhat softened Bertram Wooster who now rose to do the honours.

'Ah, Sir Roderick,' I said. 'Good morning.'

Nothing could have exceeded the courtesy with which I had spoken. Conceive of my astonishment; therefore, when his only reply was an **indubitably** unpleasant grunt, at that, I felt that my diagnosis of the situation had been wrong. Here was no square-shooting apologist. He couldn't have been glaring at me with more obvious distaste if I had been the germ of **dementia praecox**.

Well, if that was the attitude he was proposing to adopt, well, I mean to say. My **geniality** waned. I drew myself up coldly, at the same time raising a stiff eyebrow. And I was just about to work off the old To-what-am-I-indebted-for-this-visit gag, when he chipped in ahead of me.

'You ought to be certified!'

'I beg your pardon?'

'You're a public menace. For weeks, it appears, you have been making life a hell for all your neighbours with some hideous musical instrument. I see you have it with you now. How dare you play that thing in a respectable block of flats?

banjolele: a four-stringed musical instrument with a neck like a ukulele and a body like a banjo

remorseless: showing no sadness or guilt
virtuosity: a very high degree of skill in performing or playing

assiduous: hard-working

shovelled: put or pushed in large quantities

alluding: referring to someone or something in an indirect way

indubitably: that cannot be doubted

dementia praecox: a former name for schizophrenia, a serious illness of the mind

geniality: the quality of being friendly and pleasant

Infernal din!

I remained cool and dignified.

'Did you say "infernal din"?

'I did.'

'Oh? Well, let me tell you that the man that hath no music in himself... I stepped to the door. 'Jeeves,' I called down the passage, 'what was it Shakespeare said the man who hadn't music in himself was fit for?'

Treasons, stratagems, and spoils, sir.

'Thank you, Jeeves. Is fit for treasons, stratagems, and spoils.' I said, returning.

'Are you aware that the occupant of the flat below, Mrs Tinkler-Moulke, is one of my patients, a woman in a highly nervous condition. I have had to give her a sedative.'

I raised a hand.

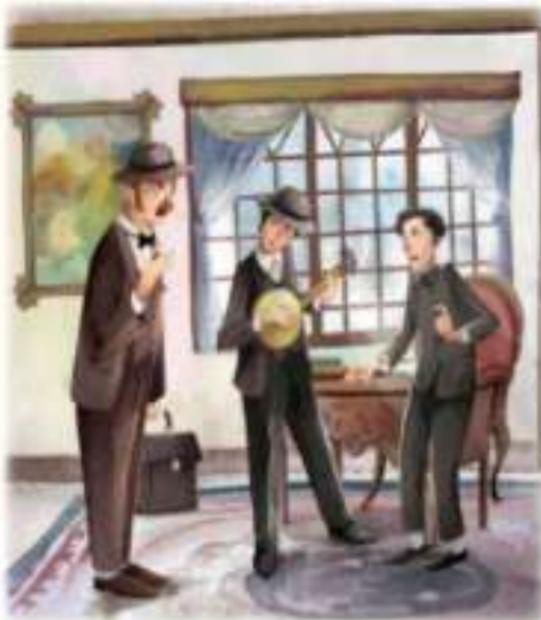
'Spare me the gossip from the loony-bin,' I said distantly.

'Might I inquire, on my side, if you are aware that Mrs Tinkler-Moulke owns a Pomeranian?'

'Don't drivvel.'

'I am not drivelling. This animal yaps all day and not infrequently far into the night. So Mrs Tinkler-Moulke has had the nerve to complain of my banjoolele, has she? Ha! Let her first pluck out the Pom which is in her own eye,' I said, becoming a bit scriptural.

He chafed visibly.



infernal din: extremely annoying and unpleasant noise

treason: crime of not being loyal to your country

stratagem: a plan or trick to achieve something

drivvel: something written or said that is complete nonsense

chafed: to be irritated or impatient

'I am not here to talk about dogs. I wish for your assurance that you will immediately cease annoying this unfortunate woman.'

I shook the head.

'I am sorry she is a cold audience, but my art must come first.'

'That is your final word, is it?'

'It is.'

'Very good. You will hear more of this.'

'And Mrs Tinkler-Moulke will hear more of this,' I replied, brandishing the banjoolele.

I touched the buzzer.

'Jeeves,' I said, 'show Sir R. Glossop out!'

Sir Pelham Grenville Wodehouse

Sir Pelham Grenville Wodehouse was a British writer, playwright, and lyricist. Considered a master of the English prose style, Wodehouse has remained one of the most famous and widely read writers of humour. He wrote nearly a hundred books. His *Anxious Jeeves* and *Banjoolele* Courtship and short stories have been adapted into two highly popular TV series—*Bronx and Winter* and *Banjoolele*. Wodehouse enjoyed a long life to 1975.

Comprehension

A. Answer these questions.

1. Who was Sir Glossop?
2. "...monkey wrench was bunged into the machinery and the whole thing was off." What are being referred to as 'machinery' and 'thing'?
3. What kind of a person is the speaker?
4. There is only one instance where we hear Jeeves' voice in this story. What does it tell you about his character/personality?
5. What are two noisy elements mentioned in the story?

B. Answer these questions with reference to the context.

1. What brought him there was one of his periodical visits to J. Washburn Stoker's second cousin, George...
 - a. Who was visiting George and why?
 - b. Where did the visitor come to visit George and what announcement was made during his visit?

2. *I imagine, he informed him that I had once been engaged to his daughter, Honoria...*
- Who is the speaker?
 - Whose daughter was the speaker of these lines engaged to?

C. Think and answer.

- Which social class do you think the characters in the story belong to? Answer with reference to the text.
- Describe the narrator's meeting with his visitor.
- Have you ever come across someone who tends to annoy or irritate people without realising they are doing so? What do you think you should do if a friend of yours behaves like that?

Word Wonder

Read these sentences carefully.

- ◆ I resolved to be pretty terse with him.
A resolution was made to be pretty terse with him.
- ◆ My cousin insisted that I stay over. My mother was angry.
My mother was angry because of my cousin's insistence to stay over.
Did you notice how the verb and adjective change into nouns in the above examples?

The process of word formation in which a verb or an adjective is used as or transformed into a noun is known as **nominalisation**.

A. Rewrite the sentences after nominalising the highlighted words.

- The officer **evaluated** the situation and this **explains** the loss of lives.
- The workers are protesting to **reduce** the working hours.
- The foundation of the building was **strong** and it could withstand the fury of the earthquakes.
- The worker measured how **wide** the road was.
- The father **divided** the assets among his children, which led to a family feud.
- Arya was an **intelligent** girl, hence she got through a prestigious university.

Learn About Language

Read these sentences.

- ◆ They were carrying black paper flags.

- ◆ The teacher is cleaning the blackboard with a new duster.
- ◆ Cleaning the house is Maya's duty.

The highlighted words in these sentences are phrases. You have already learnt phrases in your previous classes. Let us revise them.

A **phrase** is a group of words that conveys some meaning but does not make complete sense.

There are five types of phrases:

- ◆ noun phrase
- ◆ adjective phrase
- ◆ verb phrase
- ◆ adverb phrase
- ◆ prepositional phrase

Let us study these of them in the chapter.

- a. A **noun phrase** contains a noun (also called a head) and at least one modifier associated to the noun. The head word in a noun phrase is a noun or a pronoun. A modifier can either prefix or suffix the noun. If it prefixes the noun, it is called a pre-modifier. If it suffices the noun, it is called a post-modifier.

Noun modifiers include determiners (articles, demonstratives, numerals, possessives and quantifiers), adjectives and participles.

For example,

- ◆ Marie lives in a **grand house**.
- ◆ **Four thieves** broke into the house.

- b. When a group of words does the work of an adjective in a sentence, we call it an **adjective phrase**. An adjective phrase tells us something about the noun it is modifying.

For example,

- ◆ A **green-eyed** monster scared the people away.
- ◆ Tourism is one of the **fastest-growing** industries today.

- c. **Verb phrase** contains at least one verb and its dependents like objects, complements and other modifiers.

For example,

- ◆ **Vikram** is talking to his brother.
- ◆ It might rain today.

- A. Fill in the blanks using the correct form of the phrase as instructed in brackets.

1. I wear _____ to help me see. (noun phrase)

A phrase does not have a finite verb, but it may contain a non-finite verb, such as a participle, an infinitive or a gerund.

- The dog _____ barks all day long. (adjective phrase)
- I'm surprised to learn that _____. (noun phrase)
- Sameer _____ his watch to get it repaired. (verb phrase)
- You _____ me when you find time. (verb phrase)
- The house _____ is mine. (adjective phrase)

B. Identify the types of phrases in these sentences.

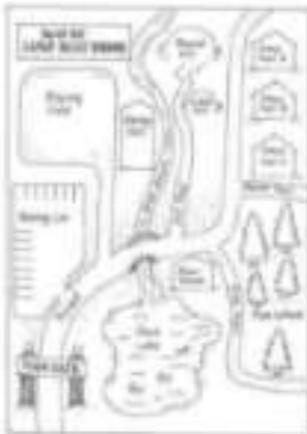
- The meat at the dinner party smelt awfully strange.
- Those swings in the park have been recently repaired and can be used again.
- The lawyer who lives next door works very late hours.
- Let us go and collect your necklace from the jeweller's tomorrow morning.
- The bright red Toyota has been my pride and joy for the last 10 years.
- Milkha Singh ran with great speed to win the Commonwealth Games.

Language Lab

Q A. Listen to the recitation of the poem 'Wandering Singers' by Sarojini Naidu, and answer the questions that follow.

- Whose 'wandering feet' is the voice of the wind calling?
- What tales do the songs depict?
- What does the poem tell you about the wandering singers?
- How do the singers decide their next destination?
- What kind of life do musicians have today? What do you think their life was like in earlier times?

B. Here is a map of Camp Blue Benok. Look at it carefully. Work in pairs. Now, mark yourselves as A and B. A takes the map and B takes pencil and paper. A has to give directions to B to go from Sleep Hut C to the Playing Field. B (without looking at the map) draws the route on the paper. After you finish, compare it with the map and see if it is correct. Now, do it again with B giving directions to A to go from the Pine Trail to the Little Hill and A drawing the route. Match with the map.



Composition

A **precis** is a clear, compact logical summary of a passage. It preserves only the essential or important ideas of the original.

A precis must always be shorter than the original passage. It should express only the main theme that too as briefly as possible.

A good precis:

- ◆ is marked by clarity, brevity and precision.
- ◆ is a miniature version of the original passage. (60 words)
- ◆ must have coherence and follow the order of ideas of the original.

Don't's in a precis

- ◆ Do not express your own opinion, wish, remark or criticism.
- ◆ Do not insert any questions in your precis.
- ◆ Do not use abbreviations or contractions.

Let us see a sample.

A bowl full of cheese loaded pasta, a gooey-chocolate pastry and a large bag of chips—undoubtedly look delectable and can tempt anyone. However, this calorie-rich food is processed and detrimental for health. Junk food tastes great, but according to the food experts and doctors, it is nutritionally poor. Junk food has become increasingly popular among youngsters. Regular or frequent consumption of junk food leads to harmful and chronic health issues such as obesity, diabetes and cardiovascular diseases. It also leads to nutritional deficiencies because it lacks essential nutrients. Junk food is hazardous in many ways. Excessive consumption may also lead to mental disorders such as depression or anxiety.

Inrespective of age, everyone relishes junk food and suffers from various health problems. It is a grave problem that needs immediate attention. Awareness sessions at schools and colleges can help youngsters understand how fatal junk food can be hence, they must switch to healthy food options such as fruits, vegetables and salads.

Precis writing is different from paraphrasing. While paraphrasing, you should give all the details.

Although	junk	food	is	tempting	and
tastes	really	good,	it	has	many
harmful	effects.	Excessive	consumption	of	junk
food	may	lead	to	various	ailments.
It	may	cause	the	deficiency	of
important	nutrients.	Its	frequent	consump-tion	may
result	in	mental	disorders.	Therefore,	to
stay	healthy,	we	must	suit	junk
food	and	opt	for	healthier	food
options	such	as	fruits	and	vegetables.

- A. Write a precis of the passage given below. First write the precis in a rough draft and then in a final one.

Through the ages, innovation has been the most crucial factor for human development. From Leonardo Da Vinci to Albert Einstein, the torchbearers of human progress have always been innovators. While the inventors of the past generations have made their imprint on the sands of time, there are many brilliant minds even today who continuously strive to make human life better. Elon Musk is one of the most brilliant minds of the 21st century.

The areas where Musk has made a mark in the past two decades include:

- ◆ Automotive Industry
- ◆ Solar Energy
- ◆ Energy Storage
- ◆ High-speed Ground Transportation
- ◆ Space Exploration

Musk is the founder of PayPal, Tesla Motors, SolarCity and SpaceX—all extraordinary companies in four completely different industries. Musk is also involved in developing a high-speed transportation system known as Hyperloop.

Activity

- If you had to create your own musical instrument, what would it look like? Draw or make an instrument with paper or create one digitally, and write a short note describing it and what it would sound like.

Further Reading: *The Mysterious Affair at Styles* by Agatha Christie

4. El-ahrairah and the Black Rabbit of Inlé

Learning Outcomes

- read the extract and understand the setting, the background and the context
- use phrasal verbs in sentences
- understand clauses and their types
- write an email and a character sketch



Literary Appreciation

A genre is a style or class of art, music or literature. Here is a list of some common genres:

- suspense
- thriller
- tragedy
- fantasy
- romance



Digital Desk



Warm-up

What would you do if you were in a situation where only you could rescue your friends? How would you react? What would your strategy be?

Cross-curricular Connection

Leadership is a quality and history has seen two great leaders.

- Mohandas Gandhi was a lawyer, politician and social activist. He played an instrumental role in India's struggle for independence. He started the non-cooperation movement and took it across the country. Employing the policy of non-violence and civil disobedience, ultimately he led India to independence in 1947.
- Nelson Mandela was an activist and politician. He became the first black president of South Africa. He was the key player in the anti-apartheid movement and served a 27-year-long sentence for the same. Even after his release, he continued to work for the same cause. In 1993, Nelson Mandela and President de Klerk were jointly awarded the Nobel Peace Prize for making South Africa apartheid-free.





Read an extract from the novel 'Watership Down' and know how El-ahrairah saves his people.

○ Late one afternoon in February, Rabscuttle led some of the rabbits, some way away from the warren. He got separated from the others and strayed into the guards' quarters outside King Dazzin's city. They caught him and took him to the king.

King Darzin saw his chance to spite El-ahrairah and put Rabscuttle every day to work. However, El-ahrairah and two of his does dug a tunnel from the wood into the back of the bank where Rabscuttle worked and they all escaped.

When the news reached King Darzin, he decided to finish El-ahrairah. His soldiers went to the meadows of Fenlo, but they couldn't get down the rabbit-hole. They feared their fate if they went to King Darzin without El-ahrairah hence the soldiers didn't go away; they sat outside and waited.

Whenever any of the rabbits tried to sifflay, they found their enemies ready to jump on them. El-ahrairah's people could only snatch a mouthful or two of grass before they had to bolt underground again. He tried every trick, but he couldn't get rid of the soldiers. The rabbits became thin and miserable and some fell ill.

El-ahrairah felt desperate. He realised that if there was one creature who had the power to destroy his enemies, it was the Black Rabbit of Inle. But the thought made El-ahrairah shudder as the Black Rabbit was fear and everlasting darkness. He served Lord Frith and did no more than his appointed task. In this way, he was the protector, and he would revenge any rabbit, who may be destroyed without the consent of himself.

El-ahrairah would seek out the Black Rabbit and offer him his life in return for the safety of his people. So, unless he failed, he would not return. Next day El-ahrairah and Rabscuttle set out on their dark journey. They came

warren: a series of connecting underground passages and holes in which rabbits live

sifflay: it is a word from rabbit language Lapine, created by the author and it means 'to go above the ground to eat'.

to a high place where mist and icy rain **swirled** about them and there was no sound but the trickling of water. El-ahrairah went on until the mist grew so thick that they could see nothing. Where the cliff ended was the mouth of a tunnel. In the freezing cold and silence, stood the Black Rabbit of Irde, cold as the stone, smelt as clean as last year's bones and his eyes were red with a light that gave no light.

The Black Rabbit spoke, 'El-ahrairah, why have you come here?'

'I have come to give you my life for my people,' whispered El-ahrairah.

'There are no bargains here, El-ahrairah,' he said. 'Stay in my burrow as long as you wish. You may sleep and you may eat here,' he said to the Owsla.

'We will not eat, my lord,' said El-ahrairah.

'Then at least we must entertain you,' said the Black Rabbit. 'Let us play bob-stones.'

'If I win, you will be so good as to accept my life in return for my people's safety,' said El-ahrairah.

'I will,' said the Black Rabbit. 'But if I win, you shall give me your tail and your whiskers.'

El-ahrairah could play as well as any rabbit, but in that dreadful place, his wits **deserted** him. The Black Rabbit played as the snow falls, until at last El-ahrairah's spirit failed him and he knew he couldn't win.

'You can pay your stakes to the Owsla, El-ahrairah,' said the Black Rabbit, 'and they will show you a burrow to sleep. I shall return tomorrow and if you are still here, I will see you.'

Then the Owsla took away El-ahrairah's tail and whiskers. When he came to himself, he was alone with Rabscuttle in a hollow stone burrow.

'Oh, master! For Frith's sake let us go away,' said Rabscuttle.

'Certainly not,' said El-ahrairah. 'I can make do very well with some **willow**-herb and **clematis**. Go, get some, Rabscuttle, but come back before tomorrow evening.'

swirled: moved around quickly in a circle
deserted: (here) left a quality temporarily

willow: a tree that grows near water and has long, thin branches that hang down
clematis: a climbing plant with flat white, pink, or purple flowers

frith: Lord Frith is the sun, whom the rabbits deem as a god. According to the rabbits, he created the world.



'El-ahrairah was alone. He was still searching for some trick that would serve his turn. The next day, Rabscuttle returned and he helped El-ahrairah to patch himself up. In the evening he went to meet the Black Rabbit as though nothing had happened.

'Well,' said the Black Rabbit 'I have no wish to make you suffer. I repeat, you may stay or leave as you please. But if you remain, perhaps you would care to hear a story and tell one yourself,' said the Black Rabbit.



'And if I can tell a story as good as yours, perhaps then you will accept my life—,' said El-ahrairah.

'I will,' said the Black Rabbit. 'But if not, you will forfeit your ears.'

Then the Black Rabbit told such a tale that it froze the hearts of Rabscuttle and El-ahrairah. When, at last, that story was ended, El-ahrairah tried to speak, but he stammered. It was clear that there would be no story from El-ahrairah, and the Owsla took him and put him into a deep sleep. When he woke up, his ears were gone and only Rabscuttle was beside him, crying.

'What good can this suffering bring? Let me take you home,' said Rabscuttle.

'Nonsense,' said El-ahrairah. 'Get me two big dock-leaves. They will do very well for ears.'

When Rabscuttle was gone, El-ahrairah forced himself to think. The Black Rabbit would not accept his life. But why did he inflict these sufferings? Why not simply send him away? The answer came to him suddenly. The shadows had no power either to send him away or to hurt him, except with his own consent. They would seek possession of his will and break it if they could. But supposing he could find something that would save his people, could they stop him from taking it away?

When Rabscuttle came back, he helped El-ahrairah to disguise his head with two dock-leaves in place of ears. Then he wandered into the runs of the warren. As he limped along, he came to a place where he found two of the shadowy Owsla.

forfeit: to lose something or have something taken away from you because you have done something wrong

inflict: to force someone to experience something very unpleasant

'You have no business here,' said one. 'In these holes lie all the **plagues** and diseases that came to rabbits. And in this nearest hole, lies the white blindness, which sends creatures hobbling out to die.'

Then El-ahrairah pretended to go back, but suddenly turned, rushed upon the shadows and plunged into the nearest hole. And there he lay, while the shadows **gibbered** about the entrance, for they had no power to move him. After a time, they went away.

When he was sure that he must have stayed long enough to be infected, El-ahrairah began to make his way back along the run. He ought to return quickly before there was any sign of illness on him.

He was feverish and could feel nothing without his whiskers. At that moment a quiet voice said, 'El-ahrairah, you have some purpose. What is it?' He had heard nothing, but he knew the Black Rabbit was beside him.

'I have been in the pit, my lord,' answered El-ahrairah. 'I am infected with the white blindness and I am going to save my people by destroying the enemy.'

'You know how the white blindness is carried by the fleas in rabbits' ears?' asked the Black Rabbit. 'But you have no ears.'

'El-ahrairah fell to the ground. He tried to move, but then laid still in the silence.

'El-ahrairah,' said the Black Rabbit, 'this is no place for warm hearts and brave spirits. Go home. Your people are already saved.'

In that moment, confusion and terror came upon King Darzin and his soldiers in the falling darkness. The fields of Ferdo seemed full of huge rabbits with red eyes. And they turned and fled.

When at last El-ahrairah was able to rise to his feet, the Black Rabbit was gone and Rabscuttle was coming down the run. Together, they went out to the mountainside and made their way down the stone-rattling gully. They did not know where they were going, except that they were going away from the Black Rabbit's warren.

At last, they came back to the warren. It was evening, and they could see a number of rabbits at silflay.

'Well, they look all right,' said El-ahrairah. 'Let's see whether we can find the Owsela captains.'

plagues: infectious diseases that kill a lot of people

gibbered: spoke quickly in a way that is difficult to understand, often because of fear

They stopped to speak to a group of smart young bucks and does.

'We want to find Loosestrife,' said Rabscuttle. 'Can you tell us where his burrow is?'

'I never heard of him,' answered one of the bucks.

'He was an officer of the Owsla in the fighting,' said Rabscuttle.

'What fighting?' asked another buck.

'The fighting against King Darzin,' replied Rabscuttle.

'That fighting—I wasn't born when it finished,' said the buck.

'But surely you knew who the Owsla captains were?' said Rabscuttle.

'What do we want to know about them?' said the buck.

'What they did,' said Rabscuttle.

'That's all finished now,' said the first buck. 'That's got nothing to do with us.'

'If this Loosestrife fought King What's-His-Name, that's his business,' said one of the does. 'It's not our business, is it?'

'If nobody fought in wars there wouldn't be any, would there? But you can't get old rabbits to see that,' said another doe.

Abridged extract from Watership Down by Richard Adams

Richard Adams was an English author born on 5 May 1914, in Berkhamsted (West Berkhamsted), England. He was known for bringing back to life the genre of anthropomorphic fiction, described as though it as having a human form or human attributes, with his most famous work, *Watership Down*, a children's book. Adams was the president of the Royal Society for the Prevention of Cruelty to Animals (1980–82). He was inducted into the Royal Society of Literature in 1975.

Comprehension

A. Answer these questions.

1. Narrate in detail King Darzin's intentions and how it affected the rabbits.
2. Who is the Black Rabbit of Inlé? What qualities define him?
3. Why do you think the Black Rabbit of Inlé wins all the contests El-abrairah proposes to free his people from King Darzin's trap?
4. Briefly discuss El-abrairah's ordeal with the Black Rabbit of Inlé.
5. Why does the Black Rabbit finally decide to save El-abrairah's people?



B. Answer these questions with reference to the context.

1. *Then at least we must entertain you.*
 - a. What was the reason behind the invitation?
 - b. Explain in detail the entertainment planned.
2. *You have no business here....*
 - a. Who said this and why?
 - b. How did the listener react to the statement?
3. *...this is no place for warm hearts and brave spirits. Go home.*
 - a. Who said this?
 - b. What does the speaker mean by this statement?
 - c. What was the outcome after the speaker made this statement?

C. Think and answer.

1. What kind of leader was El-ahrairah? Justify your opinion with examples.
2. Why did Black Rabbit make El-ahrairah suffer? Do you think it is justified to inflict pain upon others?
3. 'If nobody fought in wars there wouldn't be any, would there?' Do you agree with this? Do you think everyone can live in peace if no-one thinks of a war? Give reasons to support your answer.



Word Wonder

Read these sentences.

- ◆ The soldiers didn't go away.
- ◆ El-ahrairah and Rabscuttle slipped out from the other end of the Warren and made off down the ditch.

The words highlighted in the above sentences are phrasal verbs.

A **phrasal verb** is a compound verb that contains a verb and a prepositional adverb or preposition. It functions as does a simple verb; however, a phrasal verb conveys an idiomatic meaning.

Phrasal verbs can be transitive and intransitive and separable and inseparable, which is why they are often referred to as 'two-part verbs'.

- a. Transitive phrasal verbs have a direct object.

For example,

- ◆ We need to **fill up** petrol in the car.
- ◆ They need to **cut down** on their expenses.

- b. Intransitive phrasal verbs do not have a direct object.

- ◆ They want to **come over** during summer vacations.
- ◆ He will **go back** to Edinburgh in September.

- c. If a phrasal verb is separable, it means you can separate the two words and put the direct object in between.

For example,

- ◆ Please **turn off** the lights. ◆ Please **turn** the lights **off**.

- d. If a phrasal verb is inseparable, then you cannot separate the two words.

For example,

- ◆ They will **look after** his mother when he is away.
- ◆ The financier **backed out** of the deal at the last minute.

A. Fill in the blanks with appropriate phrasal verbs from the box.

drop off	came across	calm down
cheer up	fill out	dressing up

1. We were asked to _____ a registration form.
2. They came to my house to _____ some food as I was unwell.
3. The manager _____ an advertisement, which helped him find an assistant.
4. She was upset. So, her parents got her some books to
_____ her _____.
5. It was difficult to _____ her _____
after the accident.
6. The little girl spent hours _____ her dolls



- B. Make as many phrasal verbs as you can using the verbs and the prepositions given below.



Learn About Language

Read these sentences.

- ◆ We'll always remember the day when he first visited us on the farm.
- ◆ The teacher was speaking so softly that we could not hear her at all.

A **clause** is a meaningful group of words that has a **subject**, a **predicate** and a **finite verb**.

A clause may be a part of a sentence or a complete sentence in itself.

For example,

- ◆ As I was writing my book, I heard some strange sound.

This sentence has two finite verbs—was writing and heard—and is, therefore, made up of two clauses. The two clauses are:

- ◆ As I was writing my book.
- ◆ I heard some strange sound.

The first clause does not make complete sense. It depends on the second clause to complete its meaning. It cannot stand on its own and is known as the **subordinate clause**. The second clause conveys its meaning fully and can stand independently. It is the **main clause**. A main clause has a subject and a verb. It can stand alone as a sentence. A **subordinate clause** has a subject and predicate. It cannot stand alone as a sentence.

There are three types of subordinate clauses: noun, adjective and adverb clauses. We will study noun clause and adjective clause in this chapter.

Type of clause	Function	Examples
a. noun clause	a subordinate clause that acts like a noun in a sentence, as the subject or the object of the verb	<ul style="list-style-type: none"> ◆ Mother asked me what I wanted. ◆ The teacher said that the earth is round.

b. adjective clause

a subordinate clause that modifies a noun or a pronoun in a sentence and acts like an adjective

- ◆ Jaya loved the bag which her mother gave her for her birthday.
- ◆ The victims who lost their homes in the earthquake will be compensated.

A. Mark the clauses as main clause (MC) or subordinate clause (SC) in these sentences.

1. My grandmother who is very old needs a walking stick.
2. Although we were tired we completed our work.
3. As he walked to school, he saw a black dog following him wagging its tail.
4. The thief begged that he be allowed to go home.
5. Whenever I go to the market, I pick up a packet of sweets.



B. Underline the clauses in these sentences and identify their types.

1. The students need to know what they should bring for the examination.
2. The phones, which are lost, are very expensive.
3. Junk food, which most people love, is not at all healthy.
4. Children who play outdoors are healthier.
5. Whoever is the last one to leave turns off the lights.

Language Lab

Q A. Listen to the passage and fill in the blanks.

1. Every creature with a will to live has the right to live free from _____ and _____.
2. When a tiger hunts a deer for food, it's not _____, it's _____.
3. Most farms raise animals in _____ conditions.
4. Commit to _____ products.
5. From _____ to _____, animals go through a lot of pain for us to have certain products.

- B. Enact an animal story on the theme 'Save Animals'. You may even write your own story.

Composition

Writing an email is similar to writing a letter. The only difference is that an email is an electronic letter in which you need to enter the recipient's email address and the subject in the respective fields. The format, whether formal or informal, remains the same as in a letter.

- A. Write an email to the secretary of your building highlighting the issues faced by the residents of the building. Offer solutions to the issues you and the other residents are facing.
- B. Write an email to your best friend sharing how you felt after taking care of some stray dogs.



A character sketch is a detailed description of a person. It is also called a profile or character analysis.

In order to describe a person in detail, we must describe:

- ◆ his age and physical appearance
- ◆ feelings and behaviours towards other characters
- ◆ his likes and dislikes
- ◆ character's role in the story
- ◆ his strengths and fears
- ◆ your opinion about the character

Usually a character sketch is written in the present tense. It doesn't have to be necessarily of a fictional character.

- C. Write a character sketch of El-ahrairah.

Activity

Prepare a fact file about rabbits. Find some interesting facts about them and write them in your file.

Further Reading: *The Emergence of a Zor* by Gerald Durrell

5. Lines Written in Early Spring

Learning Outcomes

- recite the poem with correct intonation and modulation
- understand what rhyme scheme is and learn to identify it
- understand and learn the usage of modals
- learn the rules related to silent letter words.



About the Poet

William Wordsworth (1770–1850) was an early leader of romanticism (a literary movement that celebrated nature and concentrated on human emotion) in English poetry and ranks as one of the greatest lyric poets in the history of English literature. Some of his famous poems are ‘Lucy Gray’, ‘The Solitary Reaper’, ‘A Nuns’ Day’ and others.



Warm-up

Think of a time when you admired a flower, listened to a bird or stared at the sea. Recollect these moments and share what you felt then and the difference it made to you.

Cross-curricular Connection

Biology is the branch of biology that involves the study of the structure and properties of plant life, including flowers and trees. You will be surprised to know that most flowers have both male and female reproductive organs. Those flowers in which all the flowers with just one reproductive organ are called imperfect by the botanists.

Essentially the main function of a flower is to perpetuate the species to produce seeds from which new plants will grow.

Read a poem about the beauty of the spring season.

I heard a thousand blended notes,
While in a grove I **sate** reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

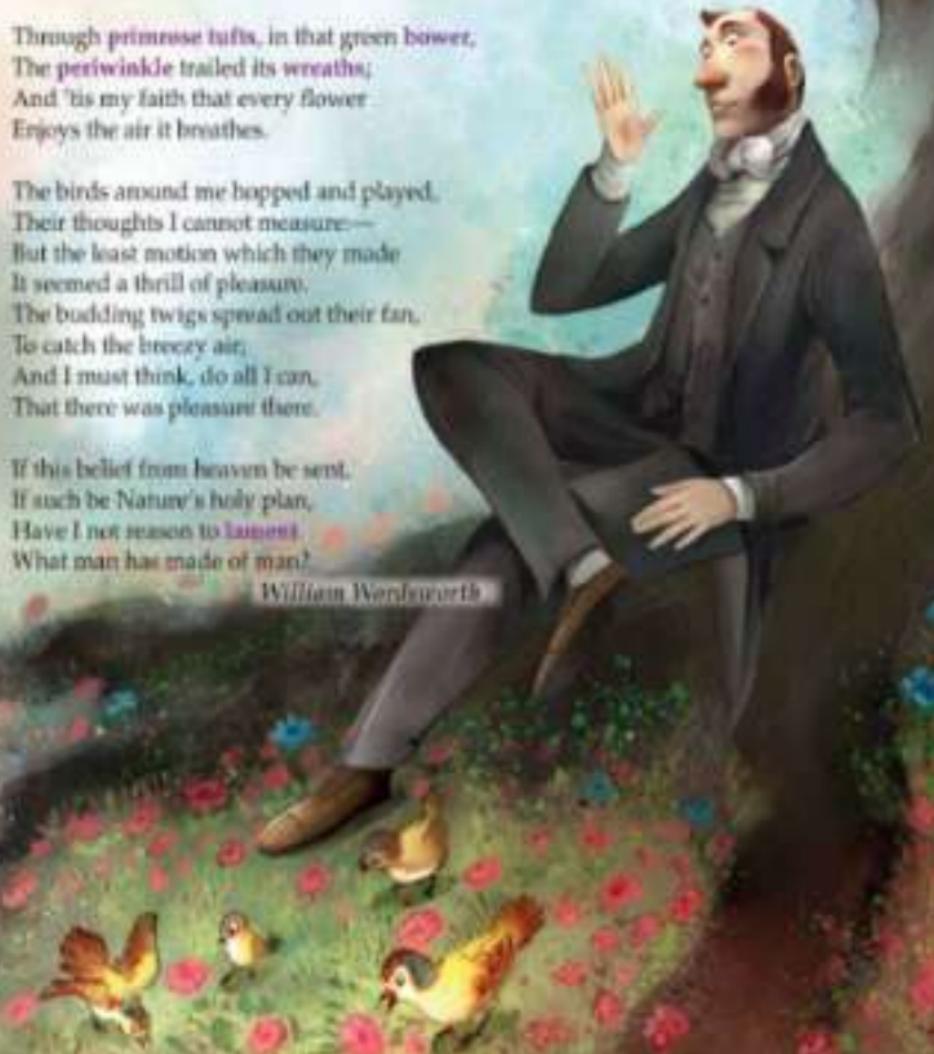
To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.

Through **primrose** tufts, in that green bower,
The **periwinkle** trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played.
Their thoughts I cannot measure—
But the least motion which they made
It seemed a thrill of pleasure.
The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to **lament**,
What man has made of man?

William Wordsworth



sabe: (old English) set

primrose: a plant found in forests which bears pale yellow flowers in early spring

tuft(s): short cluster of elongated strands of grass, growing close together

bower: a shady pleasant place under trees or climbing plants in a garden or wood.

periwinkle: a plant that grows along the ground and has blue flowers

wreath(s): an arrangement of flowers and leaves, especially in the shape of a circle, placed on graves

lament: to express grief or to mourn

Comprehension

A. Answer these questions.

1. Where was the speaker and what was he doing?
2. Quote the lines from the poem which indicate that a connection has been established between the speaker and nature.
3. What special quality of the birds and wildflowers does the speaker comment on?
4. What, according to the speaker, is 'Nature's holy plan'?
5. Who was he upset with and why?

B. Explain these lines with reference to the context.

1. *If this belief from heaven be sent,
If such be Nature's holy plan,*
 - a. What does 'heaven' refer to?
 - b. Why does the speaker call the plan holy?
2. *Have I not reason to lament
What man has made of man?*
 - a. What is the mood of the speaker in these lines?
 - b. What do you think the speaker meant by 'what man has made of man'?

C. Think and answer.

1. What do you think was the mood of the speaker initially? Give examples from the poem to justify your answer. Is there a change in his mood at the end?
2. Pick words or phrases that create the impression of nature being full of variety and harmony.
3. The poem can be a good source of inspiration for artists. Do you agree? Give reasons to support your answer.



Appreciation

Read this stanza from the poem 'Lines Written in Early Spring'.

I heard a thousand blended notes,
While in a grove I sate inclined,
In that sweet mood when pleasant thoughts,
Bring sad thoughts to the mind.

Did you notice that the last word of the first line rhymes with the last word of the third line? The same pattern is followed throughout the poem.

The deliberate pattern of words placed at the end of the lines in a poem to create rhythm is called the **rhyme scheme**. It refers to the order in which the words at the end of each line rhyme.

In the poem 'Lines Written in Early Spring', the words at the end of alternate lines rhyme. Hence, the rhyme scheme is 'abab', which means 'a' is the rhyme for lines 1 and 3 and 'b' is the rhyme in even lines 2 and 4.

I heard a thousand blended notes, a
While in a grove I sate inclined, b
In that sweet mood when pleasant thoughts a
Bring sad thoughts to the mind. b

- Now, choose another poem written by William Wordsworth and identify the rhyme scheme used.
- Write a short poem using the rhyme scheme you identified in Exercise A.

While all poems don't rhyme, some follow a certain rhyme scheme.

Learn About Language

Read these lines from the poem.

Their thoughts / cannot measure

And I must think, do all I can

The words highlighted in the above lines are modals. You have learnt about modals in previous grades. Let us revise them.

Modals are the helping verbs that are used to express **ability**, **possibility**, **permission**, **request** or **obligation**. They give additional information about the function of the main verb that follows them.

A. Fill in the blanks with the correct modals.

1. He _____ play the violin very well.
2. Ravi _____ want to go home tonight.
3. The doctor thinks you _____ eat more of fruits and vegetables.
4. This is serious! You _____ tell her immediately.
5. She isn't feeling well so she _____ stay back at home tonight.
6. _____ you please get me a bottle of water?
7. To get back on your feet you _____ be disciplined.
8. If you don't start preparing now, you _____ repeat the course next year.

B. Using modals, write a conversation between two friends who are planning to meet. The discussion involves fixing the time, date, understanding preferences and fixing the venue.

Language Lab

Q Read these words aloud.

knight

crumb

align

listen

vague

These are words with silent letters. A silent letter appears in a particular word, but does not correspond to any sound in the word's pronunciation.

A. Read the words given below and circle the ones with silent letters.

wrinkle

Europe

doubt

almond

machine

guest

legitimate

efficiency

cologne

federal

Wednesday

rhythm

Activity

Work in groups and make a detailed project report on how man is destroying nature. Then, suggest the remedial ways to save it.

 Further Reading: 'Ode to the West Wind' by Percy Bysshe Shelley



6. Pride and Prejudice

Learning Outcomes

- read the comic strip and understand the context
- identify and use figures of speech
- understand different types of sentences: simple, complex and compound
- write a speech



Literary Appreciation

The word *protagonist* has its origins from a Greek word *protagonista*, which means the principal actor in a drama. However, in modern literature, a protagonist drives the story forward by pursuing a goal. It is sometimes called the main character.



Digital Desk



Warm-up

Have you ever met someone who judges you for your habits or how you dress up? Is it correct to judge others? Have a discussion in the class.



Cross-curricular Connection

Fever occurs when there is a rise in *normal body temperature* by a part in human brain called the hypothalamus, also known as your body's thermostat. When this happens, a person may feel cold and start to generate more body heat, eventually resulting to an elevated body temperature.

Normal body temperature varies throughout the day. It is lower in the morning and higher in the late afternoon and evening. Although most people consider 98.6°F (37°C) normal, your body temperature can vary by a degree or more—from about 97°F (36.1°C) to 99.9°F (37.2°C)—and still be considered normal.

Read a comic strip adapted from an extract of the famous novel *Pride and Prejudice*.

SINCE HIS ARRIVAL, IN THE RECENT WEDDING, MRS. BENNETT FONDLY HOPES THAT HER ELDEST DAUGHTER, JANE, WILL ATTRACT THE ATTENTION OF THE WEALTHY MR. BINGLEY.

1812



WELL, JANE, WHO IS IT PRETTY? WHAT IS IT ABOUT? WHAT DOES HE SAY?

WHAT PASTRY AND TELL US!



My dearest friend,

If you care not for company, or
to close society with friends and me,
we shall be in danger of becoming such
solitaires for the rest of our lives, for it would
be a pity if such brilliant girls were ever
sober and without a general

Glory or honor in your eyes are enough of this.
My dearest and the prettiest are to close
with the officers.

Yours ever,
Charlotte Darcy

MOTHER, MAY I HAVE THE
CARRIAGE WHEN I GO?

NO, MY DEAR, YOU
BETTER GO ON
FOOT.

THAT WOULD BE A GOOD
SCHEME, IF YOU'RE SURE
THEY WON'T SEND HER HOME.

I'D MUCH RATHER GO
IN THE CARRIAGE
Charlotte
BUT MY DEAR, YOUR FATHER
CANNOT SPARE THE HORSES.



IT'S VERY LIKELY TO KNOW,
AND THEN YOU MUST STAY
ALL NIGHT.



A LITTLE AFTER JANE LEFT HOME, IT BEGAN TO RAIN HARSHLY.
THE RAIN CONTINUED THE WHOLE EVENING WITHOUT
INTERMISSION. JANE CERTAINLY COULD NOT COME BACK.

HER SISTERS WERE ANXIOUS FOR HER, BUT HER MOTHER WAS
REASSURED THAT HER PSALM HAD WORKED SO WELL.



THE NEXT DAY...

My dearest Darcy,

I find myself very well this morning, indeed. It appears, as to be expected in my growing and strengthenings state... My head aches still and I fear of my returning till it is better. They must take me easy, Mr. Darcy—therefore do not be alarmed if you should hear of his having been so unwell; everything is very pleasant and headache, there is not much the matter with me.

Yours ever,
Jane Bennet

WELL, MY DEAR, IF JANE FALLS UNCONSCIOUS ALL OR DIE, IT WOULD BE A COMFORT TO KNOW THAT IT WAS ALL IN PURSUIT OF MR. BINGHAM.

SHE, PEOPLE SAY, NOT ONE OF LITTLE TROLING CHILDREN, SHE WILL BE WELL TAKEN CARE OF THERE.

ELIZABETH, FEELING ANGUISH, WAS DETERMINED TO GO TO HER SISTER. THE CARRIAGE WAS NOT AVAILABLE, AND AS SHE HAD NO MUSKETON, WALKING WAS HER ONLY ALTERNATIVE.

HOW CAN YOU BE SO STUPID?
YOU WILL NOT HELP IT TO BE
SEEN WHEN YOU GET THERE!

I SHALL BE KIT TO
SEE JANE — WHICH
IS ALL I WANT.

IS THIS A HINT TO MR. DIZZY,
TO SICK FOR THE HOUSE?

NO, I DON'T MEAN TO HURRY
THE WALK. THE DISTANCE IS
NOTHING. WHAT ONE HAS A MILE,
ONLY THREE MILES. I SHALL BE
BACK BY DINNER.





JANE HAD SLIGHT NAUSEA AND WAS TRYING TO LEAVE HER ROOM.

THE DOCTOR ARRIVED WHO CONFIRMED THAT JANE HAD CAUGHT A SEVERE COLD.



HE ADVISED JANE TO STAY IN BED, ADVICE THAT WAS FOLLOWED STRICTLY, FOR JANE'S FEVER HAD INCREASED AND HER HEAD ACHED HORRIBLY.

WHEN THE CLOCK STRUCK THREE, ELIZABETH FELT THAT SHE MUST GO HOME.



MRS BENNETT WAS RELIEVED TO INVITE ELIZABETH TO REMAIN AT Netherfield FOR THE PRESENT.



A SERVANT WAS SOON SENT TO LONGBURY TO BRING BACK A SUPPLY OF CLOTHES.



WHEN ELIZABETH WENT DOWNSTAIRS TO DINNER, SHE WAS QUICKLY REMINDED WHY SHE DISLIKED MR. BENNETT'S SISTERS. THEY WERE SHOCKINGLY EGOIC AND INDIFFERENT ABOUT JANE WHEN SHE WASN'T AROUND.



BUT IT VERY PATERNALLY LESSENS THEIR CHANCE OF MARRYING PEAK UP ANY CONSIDERATION



Abridged from *Pride and Prejudice* by Jane Austen

prejudice: an unreasonable dislike of or preference for a person or a group, pride in oneself especially when it is based on their race, gender or religion

tete-a-tete: a private conversation between two people

imputed: attributed, or blamed

trifling: silly and unimportant

acutely: very strongly

obliged: duty-bound to do something
abominable: terrible

conceited: having too much pride in oneself

decorum: what is considered correct and proper in society

omniscient: omniscience

countenance: face or features

Jane Austen (1775–1817) is one of the most famous English authors of all time, and her best known novel is the C 180 book of her country, England. She enjoyed playing poker with her siblings and writing poems and stories. *Pride and Prejudice* was the first of her six famous novels, which she completed writing at the age of 21.

CG Salamander is a writer of fiction. He started writing in 2002 and his short stories and poems have been published in various magazines, newspapers, and short story anthologies. He adapted this extract from the novel into comic form.

Comprehension

A. Number these sentences in the correct sequence.

- Jane falls ill.
- Caroline Bingley, Mr Bingley and Mr Darcy discuss the qualities of an accomplished woman.
- Caroline Bingley invites Jane to her house.
- Mrs Bennet asks Jane to ride to Netherfield on horseback instead of taking a coach.
- Elizabeth walks to Netherfield.

B. Answer these questions.

1. Why does Mrs Bennet ask Jane to ride to Netherfield on horseback? What does this tell you about Mrs Bennet's character?
2. Why does Elizabeth dislike Mr Bingley's sisters?
3. What is your impression of Mr Darcy? Choose any two adjectives to describe his character and explain why you think so.

4. Write a short note on the portrayal of women characters in the comic you have just read.
5. In this comic, how is Elizabeth Bennet portrayed to be different from the other characters? Quote examples to justify your answer.

C. Think and answer.

1. If you were in Elizabeth's place, would you have gone and joined Jane, where she had fallen ill? Why?
2. Who, according to you, is the protagonist in the comic you have just read? Give reasons for your answer.
3. Does the society treat girls and boys the same way? What are some expectations that people have of girls and women? Are the expectations for boys and men different?



Word Wonder

Read these sentences.

- ◆ My friends are my rock. (**metaphor**)
- ◆ Lightening danced across the sky. (**personification**)
- ◆ My grandmother is older than the hills. (**hyperbole**)

In each of these sentences, a different figure of speech is used.

A **figure of speech** is a word or phrase using figurative language.

It used to make the language more creative and interesting. When used in a sentence, it has a different meaning than its literal meaning.

Let us study different figures of speech.

- a. A **hyperbole** uses exaggeration for emphasis or effect.

For example,

- ◆ The king's nose was three feet long.

- b. A **pun** is the usage of a word that is capable of more than one application in order to produce a humorous effect.

For example,

- ◆ After hours of waiting for the bowling alley to open, we finally got the ball rolling.

c. An **antithesis** is a striking opposition or contrast of words or sentiments in the same sentence.

For example,

- ◆ "Patience is bitter, but it has a sweet fruit." – Aristotle

d. When inanimate objects or abstract notions are spoken of as having life, the figure of speech is **personification**.

For example,

- ◆ The flowers waltzed in the gentle breeze.

e. When two opposite ideas are joined to create an effect, it is called an **oxymoron**.

For example,

- ◆ The professor gave a lecture on virtual reality.

f. **Climax** is the arrangement of a series of ideas in the order of increasing importance.

For example,

- ◆ He came, he saw, he conquered.

g. **Transferred epithet** is a figure of speech in which epithet (or adjective) grammatically qualifies as a noun other than the person or thing it is actually describing.

For example,

- ◆ The beetle wheels his drowsing flight.

A. Identify the figures of speech used in these sentences.

1. The camel is the ship of the desert.
2. My backpack feels like a sack of bricks.
3. O Hamlet! Thou hast cleft my heart in twain.
4. Her life was a rainbow of experiences.
5. The performance drew a small crowd.
6. She read the book at a snail's pace.

B. Make three of your own similes, metaphors, hyperboles and oxymorons using objects or people in your class. Then, write a short story using the figures of speech you have made.

Learn About Language

You have learnt about simple, compound and complex sentences in previous grades. Let us learn more about them.

Read these sentences.

- ◆ The boy cried for his mother. (simple)
- ◆ She spoke to her mother in French but she did not understand and responded in German. (compound)
- ◆ After he had worked out at the gym, Rajesh went to his friend's house for a party. (complex)

According to the structure of sentences, sentences can be divided into three types:

- ◆ simple sentences ◆ compound sentences ◆ complex sentences

Let us study about them.

- a. A **simple sentence** has one independent clause and therefore only one subject and a finite verb. It expresses a single complete thought that can stand on its own.

For example,

- ◆ Kabir is mowing the garden. ◆ This book is very interesting.

- b. A **compound sentence** has two independent clauses that are joined together by a coordinating conjunction. An independent clause is a part of a sentence that can stand alone because it contains a subject and predicate and expresses a complete thought.

The coordinating conjunctions used to join the independent clauses are **for, and, nor, but, or, yet and so**.

For example,

- ◆ I want cold coffee, but Betty wants pineapple shake.
- ◆ We went to the waterpark yesterday, and we had a wonderful time.
- ◆ He was tired, so he went off to sleep.

- c. A **complex sentence** has one principal clause and one or more subordinate clauses that are joined together by a subordinating conjunction. Each of the principal and dependent clauses in a complex sentence has a finite verb of its own. The dependent clause may be a noun clause, an adjective clause or an adverb clause.



The Some of the subordinating conjunctions used in a complex sentence are as, because, since, after, although, though, while and when.

For example,

- ◆ We shall meet the principal after we return from the States.
- ◆ When the cake is brown, take it out of the oven.

The highlighted clauses convey complete sense. They are called principal, or independent, clauses. The underlined clauses are dependent on the highlighted parts to complete their meaning. These clauses are called dependent or subordinate clauses.

A complex sentence may also have relative pronouns such as 'who', 'that', 'which'.

State whether the following sentences are simple, complex or compound.

1. He tried to speak Hindi and his friend tried to speak Tamil.
2. When she left her home for work, she forgot to lock the door.
3. The old man, being weak, could not walk properly.
4. Many children like to play in the evening.
5. My mother goes to the market every day, but does not always find fresh vegetables.

Language Lab

- A. Listen to the conversation between an interviewer and an applicant and fill in the blanks.
1. The applicant has over _____ years of experience.
 2. The interviewer says that the applicant has a lot of _____.
 3. The applicant left his last job because he was _____.
 4. The applicant had achieved the _____.
 5. The interviewer felt the applicant would be a huge _____ to the company.
- B. Work in pairs to enact a role-play where you take turns to be the interviewer and the applicant.



Composition

A speech is meant to convey one's thoughts or opinions, share information with or spread awareness among a large group of people. A good speech has clarity of thought and expression, accuracy of facts and an unbiased view of issues.

Format of a speech.

- ◆ **Opening paragraph:** The speech will start with a pre-speech note that will include salutation, occasion of speech (if it is a special day such as Earth Day), and announcement of topic.
 - ◆ **Development of topic:** Reference to statistics (from books, newspapers or the Internet), effects and results and arguments.
 - ◆ **Conclusion:** Conclude with a hope, an appeal or a warning (in the end with a 'Thank You').
- A. Write a speech on 'Cruelty towards Animals', to be delivered during the morning assembly in your school.
- B. Yoga has cured people of many diseases. Write a speech on 'Yoga—the magical alternate therapy'.

Activity

 Choose a story and adapt it in the form of a comic. Make a mini comic book with illustrations or by sticking pictures. Add your own dialogues and share it with the class.

 Further Reading: *Maus* by Art Spiegelman

7. The Eyes Have It

Learning Outcomes

- read the extract and understand the context
- understand and use proverbs
- understand the concept of subject-verb agreement
- data interpretation
- write an article



Literary Appreciation

A situational irony is literary device in which both the characters and the readers are unaware of the implications of the real situation. 'The Gift of the Magi' by O Henry is the most apt example of situational irony.



Digital Desk



Warm-up

Imagine yourself to be in a dark room. Would you be able to find your way? How would you feel? Share your thoughts with the class.

Cross-curricular Connection

India's first passenger train between Bara Bazaar station in Ranchi and Deomani on 16 April 1875. The train consisted of 14 carriages, carrying about 400 passengers. It was powered by three engines named Sarah, Soudh, and Sultan. After this path-breaking achievement, there was no looking back.

In 1874, the mountainous terrain that we call 'the seven sister' states proposed. But the first mountain train called Directing Himalayan Railways, kick-started its leg in 1891.

Although Indian Railways had a modest beginning as the first passenger train covered only a distance of 74 km, these days, less than 50 years later, more than 42,000 km of railway lines across the country. The Indian Railways have come a long since the journey began from luxury trains to basic trains in the cities, the unanticipated advancements of the Indian railways are truly remarkable.



Read a story of an interesting train journey.

Q I had the train compartment to myself up to Rohana, then a girl got in. The couple who saw her off were probably her parents. They seemed very anxious about her comfort and the woman gave the girl detailed instructions as to where to keep her things, when not to lean out of windows and how to avoid speaking to strangers.

They called their goodbyes and the train pulled out of the station. As I was totally blind at the time, my eyes sensitive only to light and darkness, I was unable to tell what the girl looked like. But I knew she wore slippers from the way they slapped against her heels.

It would take me some time to discover something about her looks and perhaps I never would. But I liked the sound of her voice and even the sound of her slippers.

'Are you going all the way to Dehra?' I asked.

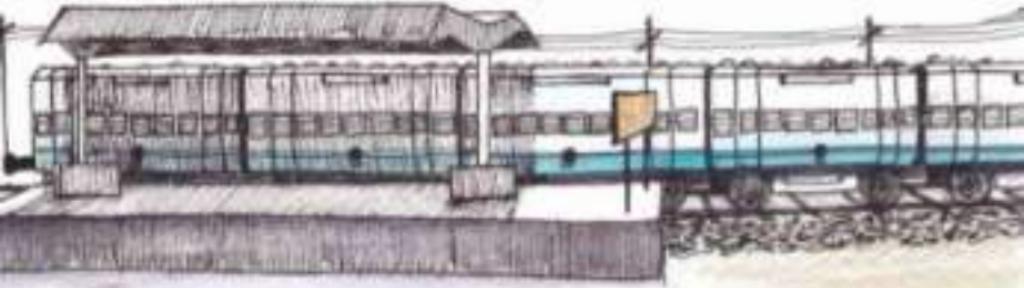
I must have been sitting in a dark corner because my voice startled her. She gave a little exclamation and said, 'I didn't know anyone else was here.'

Well, it often happens that people with good eyesight fail to see what is right in front of them. They have too much to take in, I suppose. Whereas people who cannot see (or see very little) have to take in only the essentials, whatever registers tellingly on their remaining senses.

'I didn't see you either,' I said. 'But I heard you come in.'

I wondered if I would be able to prevent her from discovering that I was blind.

Provided I keep to my seat, I thought, it shouldn't be too difficult. The girl said, 'I am getting off at Salaranpur. My aunt is meeting me there.'



'Then I had better not get too familiar,' I replied. 'Aunts are usually formidable creatures.'

'Where are you going?' she asked. 'To Dehra and then to Mussoorie.'

'Oh, how lucky you are. I wish I were going to Mussoorie. I love the hills. Especially in October.'

'Yes, this is the best time,' I said, calling on my memories. 'The hills are covered with wild dahlias, the sun is delicious, and at night you can sit in front of a log fire and drink coffee. Most of the tourists have gone and the roads are quiet and almost deserted. Yes, October is the best time.'

She was silent. I wondered if my words had touched her or whether she thought I was a romantic fool. Then I made a mistake.

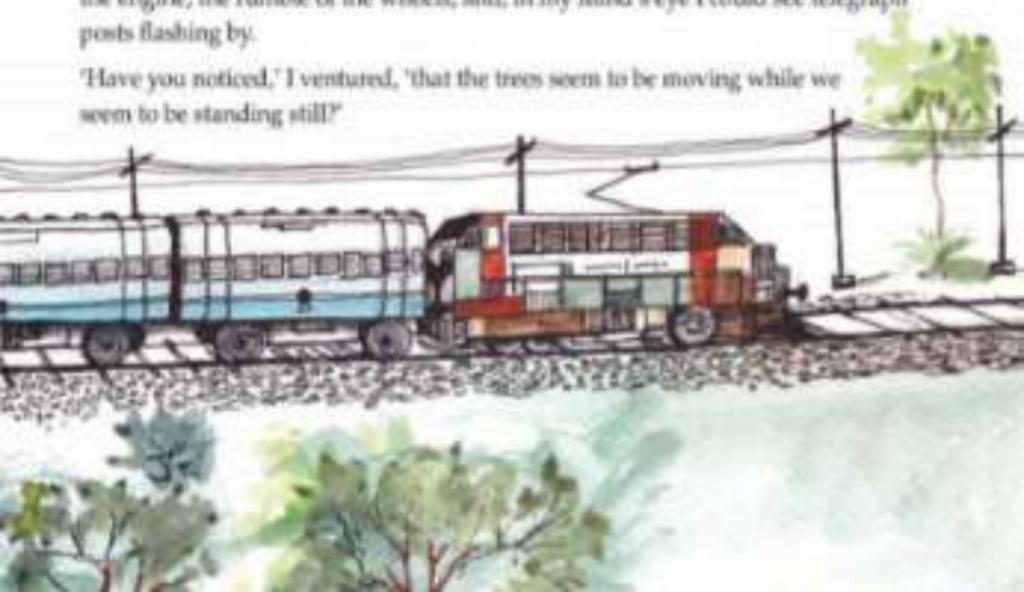
'What is it like outside?' I asked.

She seemed to find nothing strange in the question. Had she noticed already that I could not see? But her next question removed my doubts.

'Why don't you look out of the window?' she asked.

I moved easily along the berth and felt for the window ledge. The window was open and I faced it, making a pretence of studying the landscape. I heard the panting of the engine, the rumble of the wheels, and, in my mind's eye I could see telegraph posts flashing by.

'Have you noticed,' I ventured, 'that the trees seem to be moving while we seem to be standing still?'



'That always happens,' she said. 'Do you see any animals?'

'No,' I answered quite confidently. I knew that there were hardly any animals left in the forests near Dehra.

I turned from the window and faced the girl and for a while we sat in silence.

'You have an interesting face,' I remarked. I was becoming quite daring but it was a safe remark. Few girls can resist flattery. She laughed pleasantly—a clear, ringing laugh.

'It's nice to be told I have an interesting face. I'm tired of people telling me I have a pretty face.'

Oh, so you do have a pretty face, I thought. And aloud I said, 'Well, an interesting face can also be pretty.'

'You are a very gallant young man,' she said. 'But, why are you so serious?'

I thought, then, that I would try to laugh for her, but the thought of laughter only made me feel troubled and lonely.

'We'll soon be at your station,' I said.

'Thank goodness, it's a short journey. I can't bear to sit in a train for more than two or three hours.'

Yet I was prepared to sit there for almost any length of time, just to listen to her talking. Her voice had the sparkle of a mountain stream. As soon as she would leave the train, she would forget our brief encounter. But it would stay with me for the rest of the journey and for some time after.

The engine's whistle shrieked, the carriage wheels changed their sound and rhythm, the girl got up and began to collect her things. I wondered if she wore her hair in a bun or if it was plaited. Perhaps it was hanging loose over her shoulders. Or was it cut very short?

The train drew slowly into the station. Outside, there was the shouting of porters and vendors and a high-pitched female voice near the carriage door. That voice must have belonged to the girl's aunt.

'Goodbye,' the girl said.

She was standing very close to me. So close that the perfume from her hair was tantalising. I wanted to raise my hand and touch her hair but she moved away.

Only the scent of perfume still lingered where she had stood.

There was some confusion in the doorway. A man, getting into the compartment, stammered an apology. Then the door banged and the world was shut out again. I returned to my berth. The guard blew his whistle and we moved off. Once again I had a game to play and a new fellow traveller.

The train gathered speed, the wheels took up their song, the carriage groaned and shook. I found the window and sat in front of it, staring into the daylight that was darkness for me.

So many things were happening outside the window. It could be a fascinating game guessing what went on out there.

The man who had entered the compartment broke into my *reverie*.

'You must be disappointed I'm not nearly as attractive a travelling companion as the one who just left.' 'She was an interesting girl,' I said.

'Can you tell me—did she keep her hair long or short?'

'I don't remember,' he said, sounding puzzled.

'It was her eyes I noticed, not her hair. She had beautiful eyes but they were of no use to her. She was completely blind. Didn't you notice?'

Ruskin Bond

Ruskin Bond is an Indian author of children's books. After completing his high school education, he went to the United Kingdom for further studies. While in the UK, and still only 17 years old, he began to write his best novel *The Room in the Roof*. Some of his most acclaimed works include *Time Bends* (1980), *The Rustic Angel* (Children's Oberon) (1991) and *Crazy Times with Uncle Kavi* (2011). In 1992, he won the Sahitya Akademi Award for his collection of essays *Our Dear Staff Canteen* (1991).

Comprehension

A. Answer these questions.

1. What instructions did the girl's parents give her and why?
2. How did the speaker learn that his companion wore slippers?
3. "Yes, October is the best time." Describe Mussoorie in the month of October.

- How did the speaker feel as the train approached the Saharanpur station?
- Give instances to show that the speaker was a sharp observer.

B. Answer these questions with reference to the context.

- Then I made a mistake.*
 - Who made a mistake?
 - What was the mistake?
 - Why did the narrator call it a mistake?
- She was an interesting girl... Can you tell me—did she keep her hair long or short?*
 - Who did the speaker ask this question to?
 - Why did the speaker ask this question?
 - What happened immediately after this? How is that the most important part of the story?

C. Think and answer.

- Well, it often happens that people with good eyesight fail to see what is right in front of them.* Do you agree with the above statement? Give reasons for your answer.
- If you weren't told about the impaired vision of the speaker and the girl, would you have been able to figure out the disorder they had? How?
- Some blind people have achieved remarkable success in their lives. They rose above their obstacle and became self-sufficient. Find out about one such person and share her or his story with the class.

Word Wonder

Read the conversation between two friends.

Thomas: I don't like that new boy who has just joined the school.

Ben: Why?

Thomas: He doesn't talk to anyone. I think he is arrogant.

Ben: How can you say that? You barely know him. Do not judge the book by its cover.

Thomas: What do you mean? I never mentioned any book.

Ben: It is a proverb. It means one should not form an opinion of someone or something based on what is seen on the surface.

Thomas: All right! Now, I understand.

You have learnt that a **proverb** is a popular saying that expresses a traditionally held truth or a piece of advice, based on common sense or experience.

Read the following proverbs and use them to complete the sentences given below.

- ◆ a rolling stone gathers no moss
- ◆ once bitten twice shy
- ◆ two heads are better than one
- ◆ don't bite the hand that feeds you
- ◆ there is no such thing as a free lunch

1. Arjun had a fight with his boss. I have asked him to apologise as you _____.
2. My bank gave me ₹ 2000 extra when my fixed deposit matured, but I had to commit to opening a credit card account. After all, _____.
3. You have never lived in the same place for two years in a row. Find a place that you like and build a home there because _____.
4. I'm stuck on this project. Can you help me out? My mother says _____.
5. I doubt if Uncle Sam would invest more money in shares as he has already lost a huge amount. I am sure you know _____.

Learn About Language

You have learnt about subject-verb agreement in previous grades. Let us revise the rules.

Read these sentences.

- ◆ Somebody wants to speak to you.
- ◆ The team has won the match.
- ◆ Four years is a long time.
- ◆ Victor and I are preparing for an aptitude test.

In all the above examples, the verb agrees with the subject.

Subject-verb agreement refers to the special way in which a subject and verb work together to make a sentence correct.

This means:

- ◆ a verb must agree in person and number with its subject. A singular subject must take a singular verb and a plural subject must take a plural verb.
- ◆ in present tense, an s/es should be added to the verb in third person.

A. Spot the errors and rewrite the sentences.

1. A bouquet of roses lend colour and fragrance to the room.
2. One-third of the city are unemployed.
3. Neither she, her parents, nor I is going to the movie tonight.
4. A number of students is absent today.
5. The list of eligible candidates have been put up on the noticeboard.



B. Choose the correct verbs according to the subjects to fill in the blanks.

1. Neither Kala nor Ishita _____ (is / are) coming to work today.
2. The teacher, along with her students, _____ (leave / leaves) for the excursion tomorrow.
3. Every man and woman in the auditorium _____ (want / wants) to meet the famous writer.
4. A lot of information _____ (have / has) come on the website.
5. Bread and butter _____ (were / was) served for breakfast.
6. One of my friends _____ (write / writes) poems.

Language Lab

C A. Listen to the passage and fill in the blanks.

1. Tourism is a booming industry in India and a major contributor in the country's _____ development.
2. Tourism in India has witnessed an _____ growth in the last few decades.
3. Over the years, the _____ of tourism has taken meaningful measures to promote tourism.
4. The beautiful temples and the _____ truly reflect the rich culture of India.
5. Travel through different states gives an opportunity to the tourists to relish the local food.



- B. Look at the picture carefully. Now, describe it at length. Do you think your idea of travel resonates with what you see in this picture? Share your thoughts with the class.**



Composition

An article is thoroughly researched and expresses a point of view or many points of view. The article does a little more than a report: it explains the why and how of something.

Articles are usually written for magazines or newspapers and are often used to create awareness on relevant issues.

Format of an article:

- ◆ An eye-catching title: The title of your article must catch the readers' attention and suggest the theme of the article.
 - ◆ Paragraph 1: Write a good introduction. You may begin with a staggering data, quotation or a rhetorical question.
 - ◆ Paragraph 2: Develop the thought further. Give examples and discuss the issue.
 - ◆ Paragraph 3: Provide a remedy or a solution, mull over the problem and reminisce.
 - ◆ Paragraph 4: Provide a conclusion. You can end with an idealistic statement or a plan of action.
- A. Write a newspaper article on why you think the art of writing is slowly diminishing and why children should be encouraged to write. 
- B. Terrorism is the biggest threat to humanity today. Write an article suggesting how the world can be saved from this threat. 

Make sure that
your ideas are
original and you
do not repeat them
in the topic.

Activity

Get a braille chart and get familiar with the numbers and the letters. Then, work in pairs and play a game. One person will ask to the other one to guess the letters and the numbers by touching the braille chart, keeping his/her eyes closed. 

 Further Reading: *To Kill a Mockingbird* by Harper Lee

8. The Bells

Learning Outcomes

- read the poem and understand the theme
- understand and identify theme and setting in the poem
- understand the concept of active and passive voice
- learn consonant blends



About the Poet

Edgar Allan Poe (1809–1849) was a writer, poet, critic and editor. He wrote imaginative stories on the theme of mystery and horror. In fact, his stories could be termed as the precursor of modern detective stories. Popular among his poems are 'Raven' and 'Annabel Lee'.

Digital Desk



Warm-up

Bells have a symbolic significance. Find out the significance of different bells and when they are rung. Share your findings with the class.

Cross-curricular Connection

Let us read some interesting facts about number four:

- The number four is also called tetra, tesserakt; a tessellate is someone who arranges musical properties in the octave four. Quad also means four. A quadruped is a four-legged animal.
- The word four has four letters. In the English language, there is no other number whose number of letters is equal to its value.
- Four is the only number in English that is equal to the number of letters in its name.
- The ancient Greeks associated the number four with earthly nature, believing that everything was made of four elements: earth, air, fire and water.



Read a poem about different bells and their significance.

I.

Hear the sledges with the bells—

Silver bells!

What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,

In the icy air of night!

While the stars that over sprinkle

All the heavens, seem to twinkle

With a crystalline delight;

Keeping time, time, time,

In a sort of **Runic** rhyme,

To the **tintimbulation** that so musically wells

From the bells, bells, bells, bells,

Bells, bells, bells—

From the jingling and the tinkling of the bells.

II.

Hear the mellow wedding bells

Golden bells!

What a world of happiness their harmony foretells!

Through the **balmy** air of night

How they ring out their delight!

From the molten-golden notes,

And all in tune,

What a liquid **ditty** floats

To the turtle-dove that listens, while she gloats

On the moon!

Oh, from out the sounding cells,

What a gush of **euphony** voluminously wells!

How it swells!

How it dwells

On the Future! how it tells

Of the **rapture** that **impels**

To the swinging and the ringing

Of the bells, bells, bells,

Of the bells, bells, bells, bells,

Bells, bells, bells—

To the rhyming and the chiming of the bells!



III.

Hear the loud *alarmum* bells—

Brazen bells!

What tale of terror, now, their *turbulency* tells!

In the startled ear of night:

How they scream out their *affright*!

Too much horrified to speak,

They can only shriek, shriek,

Out of tune,

In a clamorous appealing to the mercy of the fire,

In a mad *expostulation* with the deaf and frantic fire,

Leaping higher, higher, higher,

With a desperate desire,

And a resolute endeavour:

Now—now to sit or never,

By the side of the pale-faced moon.

Oh, the bells, bells, bells!

What a tale their terror tells

Of Despair!

How they clang, and clash, and roar!

What a horror they *outpour*

On the bosom of the *palpitating* air!

Yet the ear, it fully knows,

By the twanging,

And the clangling,

How the danger ebbs and flows;

Yet, the ear distinctly tells,

In the jangling,

And the wrangling,

How the danger sinks and swells,

By the sinking or the swelling in the anger of the bells—

Of the bells—

Of the bells, bells, bells!, bells,

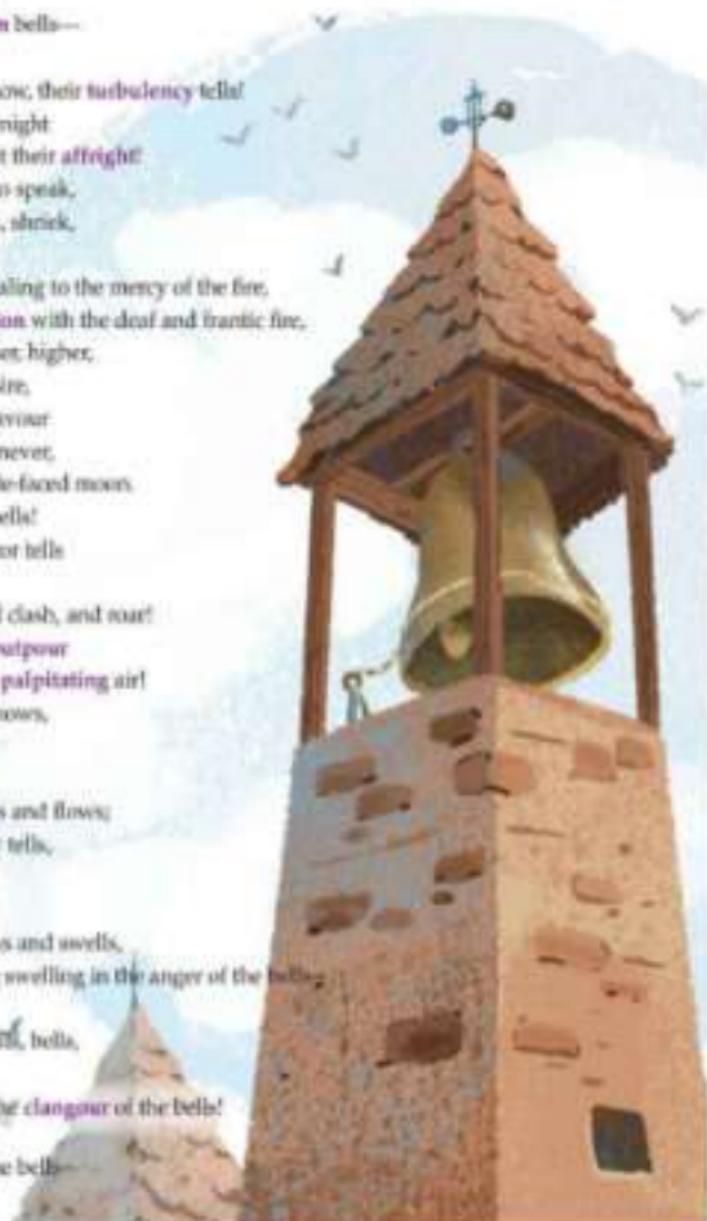
Bells, bells, bells—

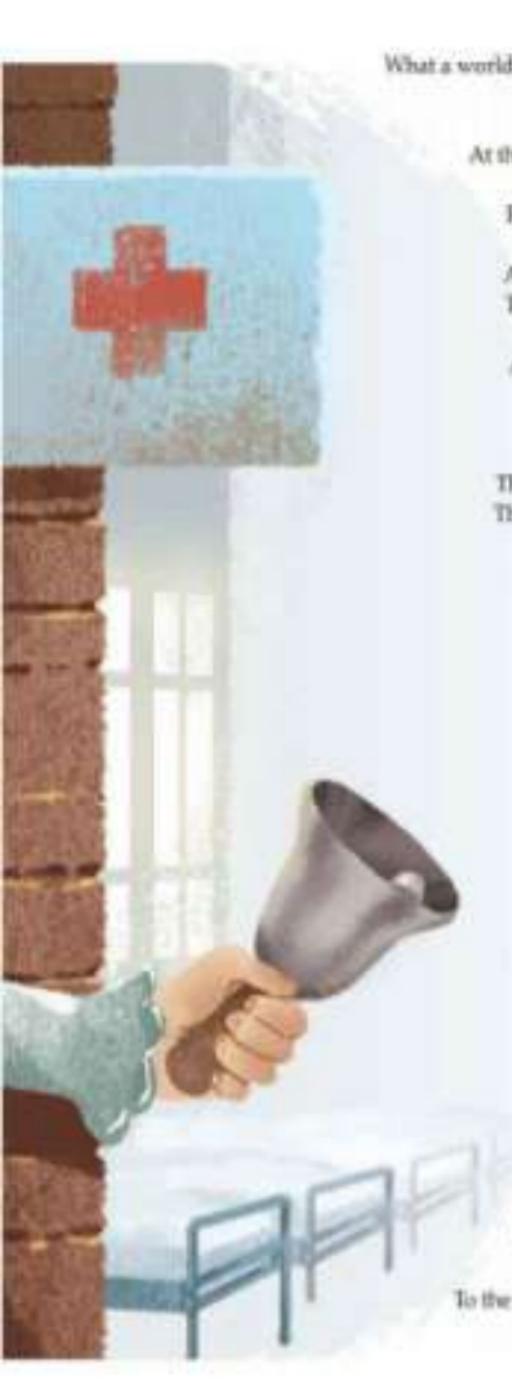
In the clamour and the *clangour* of the bells!

IV.

Hear the tolling of the bells—

Iron bells!





What a world of solemn thought their **mummy** compels!

In the silence of the night,

How we shiver with affright—

At the **melancholy** meaning of their tone?

For every sound that floats

From the rust within their throats
Is a groan.

And the people—ah, the people—

They that dwell up in the **sleeeeple**,
All alone,

And who, tolling, tolling, tolling,
In that **muffled** monotone,

Feel a glory in so milling

On the human heart a stone—

They are neither man nor woman—

They are neither brute nor human—

They are **Ghouls**. —

And their king it is who **tolls**;

And he tolls, tolls, tolls, tolls,
Tolls.

A **psalm** from the bells!

And his merry bosom swells

With the psalm of the bells!

And he dances, and he yells;

Keeping time, time, time,

In a sort of Runic rhyme,

To the psalm of the bells—

Of the bells:

Keeping time, time, time,

In a sort of Runic rhyme,

To the throbbing of the bells—

Of the bells, bells, bells—

To the sobbing of the bells;

Keeping time, time, time,

As he **kneells**, kneells, kneells,

In a happy Runic rhyme,

To the rolling of the bells—

Of the bells, bells, bells—

To the tolling of the bells,

Of the bells, bells, bells, bells—

Bells, bells, bells—

To the moaning and the groaning of the bells

Edgar Allan Poe

music: magical
tin-tinnabulation: loud singing
balmy: warm and pleasant
ditty: song
ghoats: exclaim in triumph
euphony: harmony
rapture: a feeling of extreme pleasure and happiness
impels: force or urge to do something
beaten: (here) made of brass, harsh in sound
turbulence: agitation
alright: righten
clatterous: making a loud and confused noise
expostulation: express strong disapproval or disagreement
clang: noise

midpoint: (here) flood
palpitating: (here) fearful
clangorous: loud noise
melancholy: a deep feeling of sadness that lasts for a long time
monody: a poem lamenting a person's death
steeple: tower
muffled: a sound not loud because of being obstructed in some way
monotone: a continuing sound that is unchanging in pitch and without intonation
ghoul: demon
tolle: mournful sound
paeon: hymn of praise
kneel: clime

Comprehension

A. Answer these questions.

1. What does the melody of silver bells foretell?
2. Who listens to the golden bells? Where is the listener?
3. What do the golden bells convey?
4. What is the theme of the poem? How does it change each stanza?
5. What is the rhyme scheme of the first stanza of the poem?

B. Think and answer.

1. Both brass and the iron bells do not have a comforting sound. What is the difference in the sound between the two?
2. The poem represents stages in the life of a human being. Can you guess what the stages are and how they are shewn in the poem?
3. The speaker has beautifully expressed the changing mood of humans from that of happiness to sorrow. How do you think you should express your love, affection, compassion or anger to your loved ones? Why do you think expressing these emotions is important?



Appreciation

Theme is defined as the main idea of a literary work, which may be stated directly or indirectly.

It reflects the overall meaning of the poem. The poem's theme is not always explicit but comes from interpreting each line of the poem.

This poem shows a shift from joy to sorrow as each bell represents a different emotion. It talks about the cycle of life which the speaker brings out by associating the stages of life to different types of bells.

The first two bells bring to the fore the theme of happiness and merriment, whereas the next two bells inspire fear in readers and the theme of death clearly comes to the surface. In the first two stanzas, the world seems to be indulged in merriment and joy, singing the song of harmony. The bells ring joyfully in youth; however, even as they ring, death lurks in the background. The theme of death and fear finally show up in the third stanza clearly. It's commendable how Poe shifts the theme relentlessly from happiness, harmony and possibility to sadness, fear and death.



The **setting** of a piece of literature is the time and place in which the story takes place. The definition of setting can also include social statuses, weather, historical period, and details about immediate surroundings.

Settings can be real or fictional, or a combination of both real and fictional elements. In this poem, it is clear that the speaker is out and it is at night as each section of the poem confirms that. Though the setting remains pretty much the same, it's always dark outside, but the mood and the theme of the poem changes.

- If you had to make a few changes to the theme and setting of the poem, what would they be and why?
- Write a poem with a theme and setting of your choice to create an impact on the reader.



Learn About Language

Read these pairs of sentences, and note the difference in the structure of both the sentences.

- ◆ The children have broken the vase.
- ◆ Ms Sullivan teaches us grammar.
- ◆ The vase has been broken by the children.
- ◆ We are taught grammar by Ms Sullivan.

You have already learnt about the active and passive voices. The first sentence in each pair given above is in the active voice. While the second sentence in each pair is in the passive voice.

Remember,

- ◆ in the active voice, the subject performs the action and the main verb expresses it.
- ◆ in the passive voice, the object of the main verb of the active voice sentence becomes the subject.
- ◆ the verb in the passive voice takes **be + past participle form**.

Let's revise the rules of changing the voice in a sentence from active to passive.

Verb in Active	Verb in Passive
Simple Present	is/am/are + past participle
◆ Some people grow sugar cane in Hawaii.	◆ Sugar cane is grown by some people in Hawaii.
Present Continuous	is/am/are + being + past participle
◆ Prachi is reading a book.	◆ A book is being read by Prachi.
Present Perfect	has/have + been + past participle
◆ The workers have called off the strike.	◆ The strike has been called off by the workers.
Simple Past	was/were + past participle
◆ Sumit mowed the garden.	◆ The garden was mowed by Sumit.
Past Continuous	was/were + being + past participle
◆ Melvin was buying groceries.	◆ Groceries were being bought by Melvin.

Past Perfect	had + been + past participle
◆ I had finished my homework before my father returned.	◆ My homework had been finished (by me) before my father returned.
Simple Future	will/shall + be + past participle
◆ Zara will conduct a workshop next week.	◆ A workshop will be conducted by Zara next week.

A. Identify whether these sentences are in active or passive voice. Then, rewrite the sentences changing the voice in the sentences from active to passive and vice versa.

1. The doctors have operated on the patient.
2. The amazing feat achieved by the talented children thrilled their parents.
3. Hari has been cautioned by his doctor.
4. The teacher was impressed with the student's dedication.
5. Jessica runs a mile every day before work.



B. Read these pairs of sentences carefully. Identify the errors in the passive sentences and correct them.

1. The critic wrote a scathing review. (active)
A scathing review is written by the critic. (passive)
2. The teacher always answers all the questions. (active)
All the questions were always answered by the teacher. (passive)
3. He will have received the letter. (active)
The letter would have been received by him. (passive)
4. The carpenter is making furniture. (active)
The furniture had been made by the carpenter. (passive)
5. Where can you hide this box? (active)
Where could this box have been hidden by you? (passive)

Language Lab

Read aloud these words from the poem.

sprinkle

twinkle

gloots

startled

scream

floats

groan

brazen

frantic

In these words, the highlighted letters are examples of consonant blends.

Consonant blends are two or more consonants that blend together but each sound can still be heard.

Consonant blends include bl, br, cl, cr, dr, fl, fr, gl, gr, pl, pr, sc, sk, sl, sm, sn, sp, st, sw, tr and tw.

- Write a short story using as many consonant blends as you can. Underline each word with a consonant blend.
- Make a mini book covering each consonant blend. Give at least ten words for each consonant blend. Remember, these words should have at least three syllables.

Activity



Do a thorough research on the origin of the bells and talk about different types of bells and the sounds they make. Make a booklet with all the information. Give a suitable title to the booklet and illustrate a cover for it.

 Further Reading: 'Hawwa's Childhood' by HW Longfellow

9. Media: Then and Now



Learning Outcomes

- read the passage and understand the context
 - learn new words, meanings and their usage
 - use antonyms and synonyms
 - understand types of conjunctions
 - write a diary entry



Literary Appreciation

Factual writing explains a series of events in a chronological, unbiased way that allows readers to gain information that is not influenced by the personal opinions of the writer. Factual stories describe an event without using subjective descriptions or assumptions.



Digital Desk



Warm-up

Can you imagine a day without the Internet? Do you think you will be able to function without it? Why do you think it is important now? Share your thoughts with the class.



Let us read about the media and how it has evolved over the years.

- Q From Instagram stories to **binging** on a web series, it is our constant thirst for stories that all forms of media exploit to make us sit in front of screens for hours.

To appreciate the importance of media one must know its origin. The history of media is essentially the history of storytelling itself. Over the centuries, the need to create various forms of media was borne out of humanity's desire to share a story with as many people as possible.

Cave art was mankind's first intellectual **pursuit**. For the first time in history, humans were able to leave something behind for future generations via the medium of the walls in a cave. While it gave rise to a collective memory for the cavemen of those times, it was also the **precursor** to media as we know it today.

However, the creation of mass media had to wait for a very long time. In the meantime, the stories had to be oral or drawn on walls. It took thousands of years for mankind to put them on paper. Paper was invented in China in about 100 ac. Another 1,500 years had to pass before Johannes Gutenberg built the first printing press.

Gutenberg's printing press was the first 'mass media'. For the first time in history, books could be mass produced, although the ability to read these books was still limited to the elite of the society for a very long time. So, the actual audience for the medium of books was still very limited in those days. That changed over the centuries and so did the forms of media.



By the early 17th century, the first newspapers appeared. However, due to lack of literacy, readership was limited. As more people learned to read and write, the reach of mass media grew. The handwritten news sheets, popular in Venice as early as 1566, were the direct ancestors of the modern newspaper. The first modern newspapers were printed in Germany in 1609. The first major newspaper was perhaps *The Times of London*. In 1814, it acquired a printing press capable of making over a thousand copies an hour. It was soon adapted to print on both sides of a page at once. This innovation made newspapers cheaper and thus available to a larger

binging: indulging in an activity to excess
pursuit: the act of trying to achieve a plan, activity, or situation, usually over a long period of time

precursor: something that happened or existed before another thing

part of the population. By the late 1840s, telegraph networks linked various cities and permitted overnight news reporting. The invention of wood pulp papermaking in the 1840s further reduced the cost of newsprint.

Newspapers were the first form of media to have a widespread and loyal audience. People couldn't wait to get their hands on a fresh copy first thing in the morning. They couldn't wait to read what was new with the world. They were the first captive media audience and they were addicted to news.

The next major change was the introduction of photos to newspapers. A picture of barricades in Paris during an uprising on 25 June 1848, was the first photograph to be used in a newspaper story. In the initial years, photos were used just to enhance a news story. There were no **standalone** pictures then, something so common these days. Photography was a **cumbersome** activity back then. A decent portrait took a lot of time to capture and develop. Hard to imagine those times in the age of instant selfies.

However, it didn't take too long for people to realise the influence of a good picture. Roger Fenton was the first war photographer. He documented the effects of the Crimean war. He laid the groundwork for modern photojournalism. In the 1860s, Matthew Brady's photographs of the US Civil War shocked Americans.

Moving pictures came in 1895. The Lumière brothers gave the first public demonstration of moving pictures in Paris. Interestingly, the moving image of a life-sized train coming towards them shocked the audience and many even ran away. We have come a long way from those days, the film industry is a multi-billion-dollar industry today.

Meanwhile, in 1901, Italian inventor Guglielmo Marconi raised a radio antenna attached to a kite on Signal Hill, Newfoundland, Canada and received a radio signal from Cornwall, England, about 3,400 km away. Marconi made instant communication without wires possible.

This was the beginning of the radio. It was the most popular form of mass media until recently. The biggest advantage of radio is that literacy of the audience is not a factor.

standalone: able to operate independently

cumbersome: large or heavy and therefore difficult to carry or use

Even today in India, where large **swathes** of people continue to be illiterate, radio is used by the government to **disseminate** news and spread awareness about welfare schemes.

Radio's popularity took a big hit when television sets started entering the living rooms. In the West, television had **infiltrated** most homes by 1950s. Television continues to be one of the most popular forms of mass media.

The only real competition to television comes from the Internet and social media, the latest in the ever-changing mass media landscape.

The origin of the Internet can be traced back to 1965. Engineers at Massachusetts Institute of Technology made communication between two computers possible. The technology broke a message down into individual packages which were then reassembled at the receiving computer.

This led to the creation of Advanced Research Projects Agency Network (ARPANET)—a communication system developed by the US military in 1969. It was the predecessor of the Internet. In 1990, Tim Berners-Lee developed Hypertext Markup Language (HTML), which allowed people to navigate the Internet. The following year, the World Wide Web went into action and, by 1993, there were 600 websites and two million computers connected to the Internet. Today there are over one billion websites with about 140,000 new ones created daily.

Along the way, the Internet gave rise to the social media phenomenon that has swept the world ever since.

Social media is the newest and arguably, the most influential, form of media today. The **meteoric** rise of this particular form of media has coincided with the soaring popularity of the Internet. Unlike traditional media, which is usually controlled by a small group of powerful people, Internet is far more democratic. A major reason for its popularity is the people-to-people nature of the medium.

swathes: A large part of something that includes

disseminate: spread widely

infiltrated: entered or gained access to (an organisation or space) gradually, especially in order to acquire secret information

meteoric: rapid development



Here are some important social media milestones.

- 1991: First web page was created by Tim Berners-Lee
- 1998: Google was founded by Larry Page and Sergey Brin
- 2004: Facebook founded by Mark Zuckerberg and his friends
- 2005: Chad Hurley, Steve Chen, and Jawed Karim create YouTube
- 2006: Twitter was created by Jack Dorsey, Noah Glass, Biz Stone and Evan Williams
- 2007: Steve Jobs unveils the iPhone, making phones 'smarter' than ever before

In TV or radio, mostly the content is created and then catered to the audience in a strict format. The audience's only participation in the entire process is to consume the content. That's not the case with the Internet. The content is both created and consumed by the users. This is the single most revolutionary aspect of the Internet. Just consider some of the platforms popular today—YouTube, Twitter, Facebook, Instagram—the content for all of these is generated by the users. Also, the interactive aspect of these platforms makes them so very popular. Anybody could have their 15 minutes of fame on the internet. It doesn't matter who you are, everybody has a shot at going '**viral**'.

Social media has infiltrated our lives in ways no other media ever could. The sheer magnitude of the Internet and social media makes it the most unique form of mass media and if the numbers are anything to go by, this is only the beginning.

Businesses have started promoting their products as much through social media as traditional channels, sometimes even more. The sheer magnitude of the Internet and social media makes it the most unique form of mass media and if the numbers are anything to go by, this is only the beginning.

While the convenience of social media is making it so popular it has also raised many concerns around it. More and more individuals are getting addicted to their screens every day. The social media landscape changes so rapidly that users often have this fear of missing out. This is not only hurting their physical and mental health but also their social well-being in the real world.

We as a society must realise that while social media is a great tool for communication and virtual interaction, at the end of the day it should not replace the real world. Even today, a big part of the human race tries to meet the ends and exists outside this glossy virtual world. We must put down our phones once in a while and experience the wonders of the real world.



Composition

A. Fill in the blanks.

1. _____ built the first printing press.
2. The first modern newspapers were printed in Germany in _____.
3. Marconi raised a radio antenna attached to a kite on _____ Newfoundland, Canada and received a radio signal from Cornwall, England, about 3,400 km away.
4. In 1990, _____ developed Hypertext Markup Language.
5. The sheer magnitude of the _____ and _____ makes it the most unique form of mass media.

B. Answer the questions.

1. What was man's first intellectual pursuit?
2. Why were the books limited to the elite of the society?
3. Briefly share how newspapers became popular among people.
4. What marked the beginning of the radio?
5. What led to the creation of ARPANET?

C. Think and answer.

1. Trace the origin of media and describe its history in detail. Create a timeline for the same.
2. How has social media changed the world? What are the advantages and the disadvantages? How important is modern media to you and what are the precautions one has to take to prevent getting addicted?

3. We can't function without social media today. Do you think it steals away most of our precious time?



Word Wonder

Read these sentences.

- ◆ These **popular** actors are very **famous** even outside the country.
- ◆ The dog was her **friend** and constant **companion** when she was alone.

The words underlined in the above sentences are **synonyms**.

You have learnt that a **synonym** is a word that means exactly or nearly the same as another word.

Now, read these sentences.

- ◆ Despite a lot of **commotion**, Wendy was **calm** and quiet.
- ◆ This pasta is **bland**. I like my food to be **spicy**.

The words underlined in the above sentences are **antonyms**.

You have learnt that an **antonym** is a word that means the opposite of another word.

A. Rewrite these sentences by replacing the underlined words with their synonyms.

1. I hate the fact that I will have to cancel my trip.
2. They could not leave the auditorium till the interval.
3. The smell of the rotten fish was horrible.
4. It was such a gloomy day.
5. We owe our victory to the brave soldiers.



B. Write sentences using the pairs of antonyms given below.

- | | |
|-------------------------------|------------------------|
| 1. unapproachable, accessible | 2. demolish, construct |
| 3. erratic, consistent | 4. vacate, occupy |
| 5. parched, dewy | 6. tangible, abstract |

Learn about Language

Read these sentences.

- ◆ The firemen were exhausted, yet they continued working.
- ◆ Although we had practised well, we lost the match.
- ◆ Neither my mother nor my father will attend the annual day function.

The words highlighted in the above sentences are conjunctions.

You have learnt that **conjunctions** are used to join two words, phrases or sentences.

There are three types of conjunctions.

- ◆ coordinating ◆ subordinating ◆ correlative conjunctions
- a. **Coordinating conjunctions** are used to join two independent clauses or to join items in a list. There are seven coordinating conjunctions—**for, and, nor, but, or, yet, and so**.
- For example,
- ◆ I don't waste even a drop of water, **for** it is too precious.
 - ◆ Would you read *The Hobbit* **or** Harry Potter.
- b. **Subordinating conjunctions** are used to join the main clause with the subordinate or the dependent clause. Some of the subordinating conjunctions are **after, as long as, before, whenever and once**.
- For example,
- ◆ Although my grandmother is old, she is still very active.
 - ◆ The mouse ran away **as soon as** it saw the cat coming.
 - ◆ **Whenever** I go for a run in the morning, I feel rejuvenated.
- c. **Correlative conjunctions** are used in pairs. Some of the correlative conjunctions are **both...and, either...or, neither...nor, not only...but also, not...but, whether...or and as...as**.

For example,

- ◆ Both vegetarian and non-vegetarian food was served in the party.
- ◆ Not only did Aditya travel to different places, **but also** wrote about them in his blog.

A. Fill in the appropriate conjunctions to make meaningful sentences.

1. The question was _____ difficult _____ no one could solve it.
2. _____ my daughter _____ my son will definitely win the prize.
3. The floodwater _____ damaged the dam _____ contaminated drinking water.
4. _____ the farmer _____ his son looked after their field.
5. _____ had the fishermen reached the shore _____ a furious storm arose.

B. Combine these sentences using the type of conjunctions given in brackets.

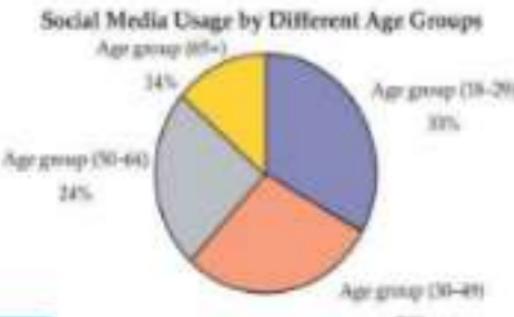
1. I baked the cake. He studied for his exams. (subordinating conjunction)
2. He is an architect. He is interested in creative writing. (coordinating conjunction)
3. The restaurant had a gloomy ambience. The food was good. (coordinating conjunction)
4. He spoke fast. I couldn't understand him. (subordinating conjunction)
5. The librarian charged the fine. She took our library cards away. (correlative conjunction)

Language Lab

A. Listen to the passage and mark these statements as True (T) or False (F).

1. At an impressionable age, the Internet can play a devastating role, if not navigated properly.
2. With easy access to the Internet, the rate of cybercrime has gone up exponentially.
3. We should share our private and confidential information on a public forum.
4. With correct knowledge and right precautions, the Internet can prove to be a great source of information.

B. Look at the chart and analyse it carefully. The chart shows the usage of social media platforms by different age groups as reported by a survey. Review the information in the chart along with your own thoughts and examples, and speak in the class for two minutes on 'Internet Helps People Keep Updated'.



Composition

A diary entry involves very personal ideas. It serves as a written record of the daily activities and / or the thoughts that visit our mind. The purpose of writing a diary is to keep a record of happenings or thoughts that may be recollected later.

While writing a diary entry you must be careful about the following points.

- ◆ All entries must be marked by a day, date and time.
- ◆ Each entry will have a salutation 'Dear Diary'.
- ◆ The first person 'I' should be used, because what you are writing is personal, an experience or thought of your own.

 Your school organised a skit competition, which was judged by a famous media personality. You won the competition and got an opportunity to spend some time with him/her. Write a diary entry giving a brief account of what you discussed and how you felt.

Activity

 Create a poster highlighting the importance of Internet safety.

 Further Reading: *Editor Unplugged: Media, Magazines, Netas and Me* by Vinod Mehta



10. The Twisted Trial

Learning Outcomes

- read the extract and understand the setting, the background and the context
 - learn new words, meanings and their usage
 - understand idioms and use them in sentences
 - learn to use direct and indirect speech in sentences
 - write a blog

An icon depicting a blue book with a white cover and a black pen resting on top of it.

A blue clipboard icon with a white document on it, representing a digital workspace.



Read an extract from *Les Misérables* and enjoy the turn of events of an interesting court trial.

Story till now...

Inspector Javert had always suspected Mayor Madeleine to be Jean Valjean, an old convict. However, soon the inspector learns that a 'Jean Valjean' has been arrested in Arras, a neighbouring town, under the disguised name of Champmathieu and that he's expected to stand trial as a witness the next day.

Now read on...

From the first words Javert pronounced on entering Monsieur Madeleine's office, at the moment when that name which the Mayor had buried was uttered, he was seized with **stupor**. His first thought was to **denounce** himself, to drag Champmathieu out of prison, and to put himself in his place. He **repressed** this first impulse and recoiled before such hernism.

Returning to his room, he bolted his door. But what he wanted to keep outdoors had entered. His conscience.

It seemed to him that he had awakened from some slumber, and he found himself gliding over a **precipice**, upon the very edge of an **abyss**. He perceived in the gloom, an unknown man, whom fate had mistaken for him, and was pushing into the gulf in his place. It was necessary, in order that the gulf should be closed, that someone should fall in, he or the other.

'What am I afraid of?' said Monsieur Madeleine, 'After all, if there is any harm done to anybody, it is in **nowise** my fault. It is decided, let the matter alone! The resolution is formed.'

After the lapse of a few moments, he questioned himself upon this 'resolution formed.'

stupor: a condition of greatly dazed or completely suspended sense or sensibility

denounce: to announce formally the termination of something

repressed: a thought or desire kept suppressed and unconscious in one's mind



precipice: a very steep side of a high cliff

abyss: a very deep wide space or hole that seems to have no bottom

nowise: in no way or manner; not at all

Madeleine declared that his life, in truth, did have an object. But what object? To conceal his name? To deceive the police? Had he no other object, which was the true one? To save his soul. To close the door on his past? But he was not closing it! He was reopening it by committing an infamous act! For he robbed another of his existence, his life! To become again the convict Jean Valjean—that was to achieve his **resurrection**.

He must go to Arras, deliver the wrong Jean Valjean, denounce the right one. And then all at once he thought of poor, sick Fantine.

'My choice is made. This is in the interest of all, not in my own. I remain Madeleine. Woe to him who is Jean Valjean!' thought he.

'Come!' said he. 'There are some threads which knit me to this Jean Valjean in this very room; all these must disappear.'

He opened a secret door. In the closet was an old pair of trousers, a haversack, and a great thorn stick, ironbound at both ends.

He threw them all into the fire and in a few seconds, it was all burning.

Suddenly he recoiled with equal terror for each of the two ideas which counseled him appeared as fatal as the other. For five hours he had been walking thus almost without interruption, when he dropped into his chair. He fell asleep and dreamed.

He decided to attend the trial and when he reached the court, in a few minutes, he found himself in a hall where there were many people.

All eyes converged on a single point, on a man between two **gendarmes**. This was the man. Madeleine thought he saw himself, older, not the same but alike in attitude and appearance.

Judges, clerk, gendarmes, a throng of heads, he had seen all these once before—the monstrous visions of the past.

Madeleine looked for Javert, but did not see him.

At the moment of his entrance, the counsel for the prisoner was finishing his plea. The counsel established that the theft of the apples was not in fact proved. His client, Champmathieu, had not been seen to scale the wall or break off the branch. He said that he found it on the ground. Undoubtedly there had been a thief. But what evidence was there that this thief was Champmathieu? One single thing. That he was formerly a convict.

The prosecuting attorney replied to the counsel.

This man is Jean Valjean. He was identified by four witnesses—Javert and three convicts Brevet, Chenildieu, and Cochepaille. What had he to oppose this overwhelming unanimity?

The prosecuting attorney concluded by reserving entirely the Petit Gervais affair, and demanding a sentence to the full extent of the law.

The time had come for closing the case. The judge commanded the accused to rise, and (asked), 'Have you anything to add to your defense?'

He said, 'I have been a wheelwright at Paris; that it was at Monsieur Baloult's too. I was fifty-three. I earned only thirty sous a day, they paid me as little as they could. I am telling the truth. Go see Monsieur Baloult. I don't know what more you want of me.'

Monsieur Baloult, the former master wheelwright, could not be found. Turning to the accused, the judge said, 'Prisoner, I question you the second time. First, did you steal the apples, with the addition of breaking into an enclosure? Secondly, are you or are you not Jean Valjean?'

The prisoner was silent.

'Prisoner,' resumed the prosecuting attorney, 'you have replied to nothing that has been asked you.'

The accused exclaimed, 'You are a very bad man. I never stole anything. I was coming from Ailly, walking alone and I found a broken branch on the ground with apples on it, and I picked it up not knowing what trouble it would give me. You talk about Jean Valjeans—I don't know any such person. I have worked for Monsieur Baloult. My name is Chiumpmathieu. What is everybody after me for like a mad dog?'

The prosecuting attorney addressed the judge, 'Sir, we request you and the court to call again the convicts and the police inspector Javert, and to submit them to a final interrogation, concerning the identity of the accused.'

'I must remind the prosecuting attorney,' said the presiding judge, 'that police inspector Javert, recalled by his duties to a neighbouring district, left the city as soon as his testimony was taken.'

 **Testimony:** written or spoken statement saying what you know to be true, in court

'In the absence of Monsieur Javert, I think it is my duty to recall to the jury what he said here a few hours ago. "I do not need even moral presumptions and material proofs to contradict the denials of the accused. This man's name is not Champenathieu; he is a convict, Jean Valjean. I recognise him perfectly..."', said the prosecuting attorney.

The prosecuting attorney concluded by insisting that the three witnesses should be interrogated anew.

The judge gave an order to an officer, and a moment afterward accompanied by a gerularme led in Brevet. He was about sixty years old.

'Brevet,' said the judge, 'look well upon the prisoner and say whether you still recognise this man as your former comrade in the galleys, Jean Valjean.'

Brevet looked at the prisoner, then turned to the court.

'Yes, your honor, I was the first to recognise him. This man is Jean Valjean, who came to Toulon in 1796, and left in 1815.'

Chenildieu was brought in and the judge addressed nearly the same words to him as to Brevet. Chenildieu burst out laughing.

'Do I recognise him! We were five years on the same chain.'

The officer brought in Cochepaille and the judge asked him as he had the others.

'It is Jean Valjean,' said Cochepaille. 'The same they called Jean-the-Jack.'

At this moment a voice was heard exclaiming,

'Brevet, Chenildieu, Cochepaille, look this way!'

A man, who had been sitting among the privileged spectators, had risen, and was standing in the center of the hall. The judge, the prosecuting attorney, Monsieur Bamatabois, twenty persons recognised him, and exclaimed at once,

'Monsieur Madeleine!'

The man advanced toward the witness(es).

'Do you not recognise me?' said he.

All three stood confounded, and indicated by a shake of the head that they did not know him. Madeleine said,

'Gentlemen of the jury, he is not the man whom you seek, it is I, I am Jean Valjean.'

I have disguised myself under another name, I have become a mayor, I did rob Morsigneur the Bishop; I did rob Petit Gervais. You will find in my house, among the ashes of the fireplace, the forty-sous piece of which I robbed of Petit Gervais. Would Javert were here, he would recognise me!

He turned to the three convicts and said,

'Brevet, do you remember those checkered, knit suspenders that you had in the galleys?' Brevet was struck with surprise.

'Chenildieu, the whole of your left shoulder has been burned deeply...is this true?'

'It is true!' said Chenildieu.

'Cochepaille, you have a date on your left arm. Lift up your sleeve.'

Cochepaille lifted up his sleeve. The date was there.

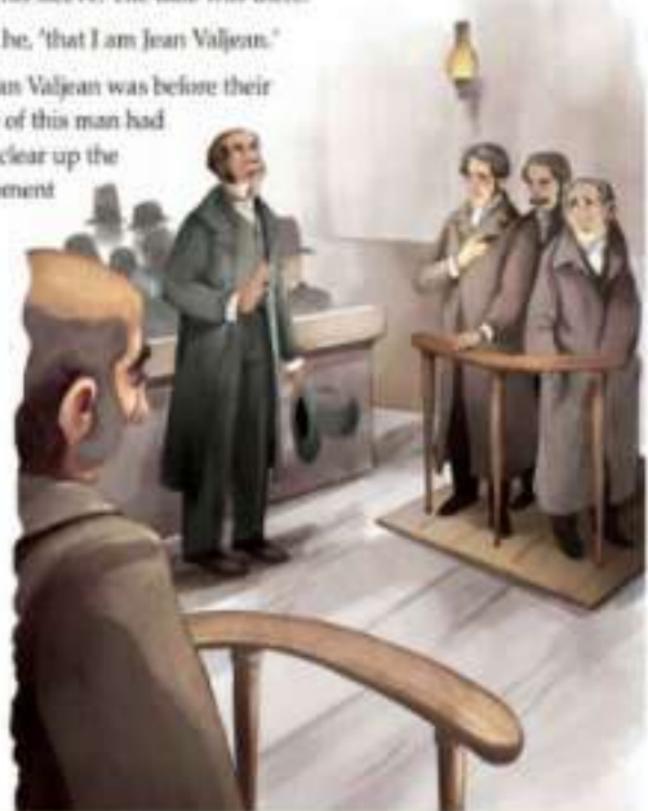
'You see clearly,' said he, 'that I am Jean Valjean.'

It was evident that Jean Valjean was before their eyes. The appearance of this man had been fully enough to clear up the case, so obscure a moment before:

'I am going since I am not arrested,' continued Jean.

'Monsieur the Prosecuting Attorney knows where I am going, and will have me arrested when he chooses.'

He walked toward the outer door. He went out, and the door closed as it had opened.



Less than an hour afterward, the verdict of the jury discharged from all accusation the said Champmathieu, and Champmathieu, set at liberty forthwith, went his way **stupefied**, thinking all men mad.

Abridged extract from Les Misérables by Victor Marie Hugo

Victor Marie Hugo is a French poet, novelist and dramatist of the Romantic movement. Hugo is one of the greatest and best-known French writers. Outside France, his most famous works are *Les Misérables* and *The Hunchback of Notre-Dame*.

Comprehension

A. Answer these questions.

1. Who was Monsieur Madeleine?
2. On what charges was Champmathieu being convicted?
3. Champmathieu was identified as Jean Valjean by the witnesses and he was likely to be pronounced guilty. What brought a twist in the trial?
4. Why did Monsieur Madeleine confess in front of the jury?
5. Why did Champmathieu say, 'all men mad'?

B. Answer these questions with reference to the context.

1. *So far I have only thought of myself! The highest duty is to think of others.*
 - a. Who is the speaker?
 - b. Why did the speaker make this statement?
 - c. What did the speaker intend to do?
2. *It is a hard life. You get old when you are young at this trade.*
 - a. Who is the speaker?
 - b. What did the speaker mean by this statement?
 - c. What is the significance of this statement with reference to the speaker's life?
3. *Yes, your honour, I was the first to recognise him.*
 - a. Who said this and about whom?
 - b. Was this statement true?

C. Think and answer.

1. What dilemma was Madeleine in and why?

stupefied: in a state of mental numbness

- 
- What do you think would have happened if Madeleine had not confessed in the court?
 - Sometimes we make mistakes and lie to avoid being punished. Is it alright to lie or should we muster the courage to own up to our wrong doings and determine not to repeat them?

Word Wonder

Read these sentences.

- Do not cut corners if you want your business to flourish.
- Ryan worked against the clock to deliver the project on time.

The highlighted words in the above sentences are idioms. In the first sentence, **cut corners** means to do something in the easiest or cheapest way. In the second sentence, **against the clock** means to do something as fast as possible to finish it before a certain time.

You have learnt that an **idiom** is a group of words whose meaning is different from the meanings of the individual words that it contains.

- A. Now, match these idioms to their meanings. Then, use them to make sentences.

Idiom	Meaning
1. a tall story	a. a direct answer
2. teething troubles	b. someone who is completely unfit for the job or a situation they are in
3. in a tight spot	c. an unbelievable story
4. fit as a fiddle	d. problems faced at the beginning of an activity or project
5. a square peg in a round hole	e. in a difficult situation
6. a straight answer	f. being in good health

- 
- B. Write a short story using any five idioms.

Learn About Language

Read these sentences.

- ◆ Chris said, 'I will do this tomorrow.' (Direct)
Chris said that he would do that the next day. (Indirect)
- ◆ She said, 'She learns salsa.' (Direct)
She said that she learns salsa. (Indirect)

The first sentence in each set tells you the exact words of the speaker. These sentences are in direct speech. In direct speech, the words of the speaker are always written within quotation marks. The second sentence in each set reports what the speaker has said, but does not use the actual words of the speaker. These sentences are in indirect or reported speech. In indirect speech, we report what the speaker has said without quoting his or her exact words.



Let us revise the rules for changing direct speech to indirect speech.

a. change in reporting verb

If the reporting verb is in present tense, the tense of the verb in the quotation does not change.

b. change in time and place

Time and place mentioned in the quotation should change according to the time and place, when the statement is reproduced.

- ◆ now → then
- ◆ ago → before
- ◆ today → that day
- ◆ tonight → that day
- ◆ yesterday → the previous day
- ◆ tomorrow → the following day

c. change in pronouns

- ◆ I → he/she
- ◆ you (subject) → he/she/they
- ◆ you (object) → me/him/her/them
- ◆ we → they
- ◆ us → them
- ◆ our → their

d. change in tenses

- ◆ Present indefinite → Past indefinite
- ◆ Present continuous → Past continuous
- ◆ Present perfect → Past perfect
- ◆ Present perfect continuous → Past perfect continuous

- ◆ Simple past → Past perfect
 - ◆ Past continuous → Past perfect continuous
 - ◆ Simple future → Present conditional
 - ◆ Future continuous → Conditional progressive
- e. changes in interrogative sentences

The reporting verb is changed into asked, enquired, demanded, wondered and wanted to know.

The question is changed into an assertive sentence. We also need not use any conjunction when the sentence begins with 'wh' question words, such as who, whose, whom, what, which, when, why, where and how.

In questions that begin with auxiliary verbs, we can 'do' or 'whether' to change the speech.

- f. changes in exclamatory sentences

The reporting verb is changed into exclaimed with joy, joyfully, with delight, sorrowfully and with surprise.

A. Change these sentences from direct speech to indirect speech.

1. 'Get down from there!' the teacher shouted at the young children.
2. 'What time is the next bus to Park Town?' asked the old lady.
3. Navya said, 'Hurrah! I topped the exam.'
4. 'Listen carefully to what I am saying,' said Mother.
5. Rahul says, 'I am playing cricket.'

B. Change these sentences from indirect speech to direct speech.

1. Ria told Rohan to be careful while chopping vegetables.
2. Mini complimented Jayanti on her sense of style by saying it was trendy. Jayanti thanked Mini for the compliment.
3. Pia said that she was certain. She said she wanted to become a teacher.
4. Mother urged us not to shout as our grandparents were sleeping.
5. My little brother asked me to play with him. I asked him what he would like to play.

Language Lab

- Q A. Listen to the recitation of the poem 'Composed Upon Westminster Bridge' and write some of the things that the speaker can see from his position on the bridge.

- B. Write the summary of the poem in your own words.
- C. Create a story about two friends who get into a nasty argument and stop talking to each other. Towards the end of the story, they mend their relationship. Now narrate it in the class.



Composition

Blog is the shortened name for a web log. It is a diary or a journal entry that we make not in a diary or a journal, but on a website. A blog is an expression of our thoughts. It is personal. The readers would know us through our blog. We can include images. If we are writing an informational blog, we might also include links to other sites, if necessary. The content of the blog should be original. We can write about anything we want to: food, travel, fashion, politics, exams, technology and education.

Let us see a sample blog.

The screenshot shows a WordPress blog interface. The top navigation bar includes 'Dashboard', 'My Sites', 'Themes', 'Appearance', 'Widgets', 'Media', 'Posts', 'Comments', 'Users', 'Pages', 'Menus', 'Links', 'Customize', 'Settings', and 'Logout'. The main content area features a grid of five blog posts with thumbnails. To the right of the grid is a sidebar with text and a red 'Get Started' button. Below the grid, there are sections for 'Recent Posts' and 'Categories'.

Format of a blog

There is no fixed format of a blog; however, the following structure can help you write a good blog:

- ◆ title of the blog

- ◆ cohesive flow between the paragraphs presenting different view
 - ◆ information of the blogger on the right-hand side or at the bottom of the web page
 - ◆ information of the people following the blog
- A. Write a travel blog highlighting the tourist attractions of a place you have recently been to.
- B. Write a blog on promoting cultural exchange among countries to establish peace and harmony in the world.

Activity



Read these lines and guess the name of the story.

Sue and Johnny, two young artists, shared a small flat. The flat was on the third storey of an old house.

Johnny fell very seriously ill in November. She had pneumonia. She would lie in her bed without moving, just gazing out of the window. Sue, her friend, became very worried. She sent for the doctor. Although he came every day there was no change in Johnny's condition. One day the doctor took Sue aside and asked her, 'Is anything worrying Johnny?'

'No,' replied Sue. 'But why do you ask?'

The doctor said 'Johnny, it seems, has made up her mind that she is not going to get well. If she doesn't want to live, medicines will not help her.'

Further Reading: 'The Boy With a Catapult' by Bhisham Sahni

11. Ode to a Skylark

Learning Outcomes

- read and critically appreciate the poem
- learn new words and their meanings
- understand the order of adjectives
- learn the pronunciation of 'gh' and 'gi' words



About the Poet

Percy Bysshe Shelley was one of the major English Romantic poets. He was born on 4 August 1792. He not only wrote lyrical poems but also epic poems.

Some of his famous poems are 'Chymistries' and 'An Ode to the West Wind'. Apart from poems, he has also written plays such as *Prometheus Unbound* and *The Cenci and Proserpine*.



Warm-up

Birdwatching is the activity of watching birds in their natural environment. Many people indulge in birdwatching as it is a good way to pass time, while for others, it is a scientific sport. Have you ever tried to watch a bird for a while? Did you make any observations? Share your observations with the class.

Cross-curricular Connection

Birds are recognized as one of the most important indicators of the state of the environment. They are the favorite tool of the ecologists as they are extremely sensitive to habitat change. Changes in bird populations are often the first indication of environmental problems. A decline in their number is a clear indication that human beings are destroying the environment through habitat fragmentation, destruction and pollution.

Furthermore, ecosystem services refer to the benefits that humans derive from the natural world, and birds play a significant role in providing many of these benefits. They help in reducing and maintaining populations of insects in natural systems.

Read a poem about a skylark and its song.

Hail to thee, blithe Spirit!

Bird thou never wert,

That from Heaven, or near it,

Ponest thy full heart

In profuse strains of

unpremeditated art.

Higher still and higher
From the earth thou springest

Like a cloud of fire;

The blue deep thou wingest,
And singing still dost soar, and
scaring ever singest.

In the golden lightning
Of the sunken sun,
O'er which clouds are
bright'ning,

Thou dost float and run;
Like an unbodied joy whose
face is just begun.

The pale purple even,
Melts around thy flight;
Like a star of Heaven,
In the broad day-light
Thou art unseen, but yet I hear
thy shrill delight.

Keen as are the arrows
Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear
Until we hardly see, we feel
that it is there.

All the earth and air

With thy voice is loud.

As, when night is bare,

From one lonely cloud

The moon rains out her beams, and
Heaven is overflow'd.

What thou art we know not;

What is most like thee?

From rainbow clouds there flow not
Drops so bright to see;

As from thy presence showers a rain of
melody.

Like a Poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought

To sympathy with hopes and fears it
beeded not:

Like a high-born maiden
In a palace-tower,
Sothing her love-laden
Soul in secret hour

With music sweet as love, which
overflows her bower:

Like a glow-worm golden
In a dell of dew,
Scattering unbethoven
Its aye-real hue

Among the flowers and grass, which
screen it from the view!

Like a rose **embower'd**
In its own green leaves,
By warm winds deflower'd,
Till the scent it gives

Makes faint with too much sweet those
heavy-winged thieves:

Sound of vernal showers
On the twinkling grass,
Rain-awaken'd flowers,
All that ever was
Joyous, and clear, and fresh, thy music
doth surpass.

Teach us, Sprite or Bird,
What sweet thoughts are thine:
I have never heard
Praise of love or wine
That panted forth a flood of **rapture** so
divine.

Chorus Hymeneal,
Or triumphal chant,
Match'd with thine would be all
But an empty **vaunt**,
A thing wherein we feel there is some
hidden want.

What objects are the fountains
Of thy happy strain?
What fields, or waves, or mountains?
What shapes of sky or plain?
What love of thine own kind? what
ignorance of pain?

With thy clear keen joyance
Languor cannot be:
Shadow of annoyance

Never came near thee:
Thou lovest: but ne'er knew love's sad
satiety.

Waking or asleep,
Thou of death must **deem**
Things more true and deep
Than we mortals dream,
Or how could thy notes flow in such a
crystal stream?
We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is **fraught**:

Our sweetest songs are those that tell of
saddest thought.
Yet if we could scorn
Hate, and pride, and fear,
If we were things born
Not to shed a tear,
I know not how thy joy we ever should
come near.

Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou **scener** of
the ground!

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow
The world should listen then, as I am
listening now.

Percy Bysshe Shelley

blithe: happy and free without worry
work: archaic second person singular past of be
profuse: abundant
unpremeditated: not planned
unbodied: not having a physical form
unbidden: arising without conscious effort
wrought: made or fashioned in the specified way
unhindered: aerial
embower'd: sheltered

sapient: visionary
vaunt: (verb) a boast
languor: the pleasant state of feeling lazy and without energy
satiety: the state of being completely satisfied
deem: consider in a specified way
taught: filled with something unpleasant
sourer: a person who expresses contempt or disdain for someone or something

Comprehension

A. Answer these questions.

1. In the first stanza, what does the speaker compare the skylark to, and why?
2. Where is the glow-worm and what is special about it?
3. What happens to the Earth and the moon when the skylark sings?
4. How are our songs different from those of the bird?
5. Does the speaker's mood change as the poem continues? If so, where?

B. Answer these questions with reference to the context.

1. *Bird thou never wert.*
 - a. What does the speaker mean by this line?
 - b. What other names does the speaker call the bird by?
2. *Match'd with thine would be all
But an empty vaunt,*
 - a. What do these lines mean?
 - b. What are the feelings and emotions that come through in these lines?
3. *The world should listen then, as I am listening now.*
 - a. What is the speaker referring to?
 - b. Why does the speaker want the world to listen to the bird?

C. Think and answer.

1. The speaker calls the bird a 'spirit'. Does it have some supernatural powers? Give reasons.
2. The skylark's song is devoid of any melancholy. Give examples to prove this point.

3. Some people like to have birds as pets and put them in a cage. Do you think it is fair to cage a bird? Give reasons to support your answer.



Appreciation

Read these lines from the poem.

*Like a cloud of fire
In the golden lightning
Of the sunset sun
O'er which clouds are bright'ning*

In the above lines, Shelley presents the image of light and brightness to suggest the celestial quality of the bird's song.

You know that **imagery** is a way of describing things that appeals to the five senses—sight, sound, smell, taste and touch—to make the description more intense.

There are seven types of imagery:

- Visual imagery** appeals to the sense of sight. It describes what a scene or character looks like. It may include colour, shapes, size or pattern.
- Auditory imagery** describes what we hear, from music to noise to pure silence. It may include pleasant sounds, noise or the lack of noise, describing a peaceful calm or eerie silence. Auditory imagery could also appear in the form of onomatopoeia.
- Olfactory imagery** describes a particular smell. It may include fragrances and bad odours.
- Gustatory imagery** pertains to the sense of taste. It may include sweetness, sourness, bitterness and tartness.
- Tactile imagery** appeals to the sense of touch.
- Kinesthetic imagery** deals with the movement or action of objects or people.
- Organic imagery** is the most difficult form of imagery to write, because it deals with creating a specific feeling or emotion within the reader. Phrases that make the reader feel sad, fearful, nostalgic, elated, even lost are all extremely effective organic imagery.

- A. Find the examples of the auditory and olfactory imagery used in the poem.
- B. Read a poem by William Wordsworth and identify examples of imagery in the poem.

Learn About Language

Read this paragraph.

Emily is a **gregarious** person and has a lot of friends. **Her** friends love her. Emily loves to travel. During her travels, she has made **many** friends. Since she is a **phenomenal** writer, she maintains a travel blog and vividly describes her travel experiences in her blog. She has seen **most** states in north India and she plans to explore the south now. **These** travels have helped her to become more **accommodating** and **adjusting**. She believes each trip has taught her a lot and helped her become a **better** person.

All the words highlighted in the above passage are adjectives.

Adjectives are words that describe or modify a noun.

Read the sentences carefully.

- ◆ I found **several dazzling ancient gold coins**.
- ◆ Junaid saw **an interesting old American film yesterday**.

Did you notice the way the adjectives have been placed?

When we use more than one adjective before a noun, we place the adjectives in a specific order. Study the table given below to understand the correct order of adjectives:

order	relating to	examples
1	quantity	four, several, some
2	opinion	delicious, ridiculous, brilliant
3	size	big, small, little
4	physical quality	thin, soft, dirty
5	shape	round, rectangular, conical
6	age	young, old, ancient

7	colour	brown, pink, blue
8	origin	Chinese, Indian, African
9	material	wood, plastic, rubber
10	purpose	sleeping bag, frying pan, coffee table

A. Fill in the blanks with the adjectives given in the brackets in their correct order.

1. This is my _____ pan. (roasting / new / stainless steel)
2. My father brought an _____ shawl. (expensive / woollen / Kashmiri / gorgeous)
3. The maid dropped my _____ cup and it broke. (porcelain / favourite / green)
4. They stayed in an _____ bungalow. (quaint / medieval / old)
5. My mother loved to drink _____ coffee. (South Indian / filter / milky / hot)

B. Rearrange these words to make a meaningful sentence with the correct adjective order.

1. scratch-proof / I / a / new / sleek / laptop / bought
2. a month old / fish / rotten / stinking / is / this
3. garden / beautiful / Aditya / porcelain / has / a / Italian / statue / in / his
4. vintage / prince / black / the / racing / rides / expensive / bike
5. beige / Priyanka / French / has / gown / beautiful / long / silk / a

Language Lab

Read aloud these sentences. Pay attention to the pronunciation of the letters 'gn' and 'gh' in these sentences.

- ◆ The gnats gnaw and gnash the gnomes.
- ◆ The eight ghoul fought tough.

You know that a digraph is a combination of two letters representing one sound. 'gh' and 'gn' are digraphs. However, there could be an exception to this and the combination of these letters may not function as a digraph.

Let us look at the rules:

- The combination 'gh' is not consistently a digraph. It may be silent as in some words. For example, though, plough.
- When 'gh' is at the beginning of a word, or at the beginning of a stressed syllable, it is always pronounced /g/. For example, ghastly, spaghetti.
- Sometimes 'gh' makes /t/ sound. For example, rough, cough.
- The digraph 'gn' makes the sound /n/ in some words. For example, foreign, sign, gnaw.
- In some words, 'gn' does not function as a digraph. For example, designation, prognosis.

Complete the table given below.

'gh' as in thought	'gh' as in rough	'gn' as in gnaw	'gn' as in prognosis

Activity

 There are some birds that do not fly. Name all the flightless birds and collect their pictures to make a collage. Write the other adaptations they have.

 Further Reading: *The Nightingale and the Gluttons* by William Cowper

12. The Adventure of the Engineer's Thumb

Learning Outcomes

- read the extract and understand the context
 - understand and use collocations
 - use articles and prepositions
 - write a biography



Literary Appreciation

A detective story is a type of popular literature in which a crime is introduced and investigated and the culprit is revealed. Some of the famous detective stories are 'The Dark Water', 'The Stranger' and 'The Thin Man'.



Digital Desk



Wann-EP

Chain switching has become quite rampant in past few years. Put on your detective's hat and think how you would find the thief.



Read a story about an engineer and his thumb.

Q On an early morning, I was awakened by the maid. She announced that two men were waiting in the consulting room. I entered the room and found a gentleman dressed in a **tweed** suit and with one of his hands was wrapped with a bloodstained handkerchief.

'I am sorry, Doctor,' said he, 'but I had a serious accident last night. Perhaps you would attend to my thumb, or rather the place where my thumb used to be.'

It gave my nerves a shudder to look at his four **protruding** fingers and a red, spongy surface where the thumb should have been. It was **hacked**.

'Good heavens!' I cried, 'It must have bled considerably.'

'Yes, I fainted when it was done.'

'An accident I presume?' said I.

'By no means.'

'A murderous attack? You horrify me,' said I.

As I was dressing the wound, he said,

'I shall tell my tale to the police, but, if it were not for this wound, I should be surprised if they believed me,' said he.

'If it is anything you need solved, I should recommend you to my friend, Mr Holmes,' said I.

'Would you give my introduction to him?' he asked.

I replied, 'I'll take you round to him myself.'

Sherlock Holmes received us in his quiet genial fashion. He sat in his armchair while I sat opposite to him, and we listened to the strange story of my patient.

'My name is Victor Hatherley. I am a bachelor residing alone in London. I am a hydraulic engineer. Yesterday, a man named Colonel Lysander Stark came to see me on business. He was neatly dressed, and his age would be around forty.'

tweed: a rough-surfaced woollen cloth

hacked: cut something roughly

protruding: sticking out from a place or a surface



"You have been recommended to me," said he, with a German accent, "as being a man not only proficient in his profession but also capable of preserving a secret. How would fifty guineas for a night's work suit you?" he asked, "I simply want your opinion about a hydraulic stamping machine, which has got out of gear. But we shall want you to come tonight by the last train to Elyford. There is a train from Paddington which would bring you there at about 11.15. It is within seven miles of Reading."

"I shall be happy to accommodate but I should like to understand a little more what it is that you wish me to do," said I.

"You are probably aware that fuller's-earth is a valuable product, and that it is only found in one or two places in England? I have a small place in Reading and I was fortunate to discover that there was a deposit of fuller's-earth in my fields. However, I found larger ones in the grounds of my ignorant neighbours. I took a few of my friends into the secret to work our own little deposit to earn the money to buy the neighbouring fields. To help us, we erected a hydraulic press. This press has got out of order. If it became known we had engineers coming to our house, it would rouse inquiry. It would be goodbye to any chance of getting the fields. That is why you are going to Elyford tonight."

"But what use is a hydraulic press in excavating fuller's-earth, which is dug out like gravel from a pit," asked I.

"We have our ways. Now, I have taken you fully into my confidence and I shall expect you, then, at Elyford at 11.15."

I reached the Elyford station after eleven. As I passed out through the gate, I found the colonel waiting in the shadow. Without a word he grasped my arm and hurried me into a carriage. He drew up the windows on either side and away we went as fast as the horse could go. As the carriage stopped on a gravel-drive, we stepped out of the carriage and went straight into the dark hall of the house. Just then, a woman appeared with a lamp. Colonel Stark whispered something in her ear, and pushed her back into the room.

"Perhaps you will wait in this room for a few minutes," said he. Then he vanished into the darkness.

"A feeling of uneasiness began to steal over me. Suddenly, the door of my room opened. It was the woman."

guineas: old British gold coins or units of money

excavating: (verb) to dig in the ground to look for an object

"Get away from here before it is too late!" she whispered in broken English.

Just then the sound of several footsteps was heard upon the stairs and she vanished as suddenly as she had come. The newcomer was introduced to me as Mr Ferguson, the colonel's secretary and manager. We went upstairs together. It was a **labyrinth** of a house and we stopped at last before a low door.

"The colonel **ushered** me in."

"We are now," said he, "within the hydraulic press. The ceiling of this small chamber is the end of the **descending** piston, and it comes down with the force of many tons upon this metal floor. But there is some stiffness, and it has lost a little of its force. Perhaps you could show us how to set it right."

I took the lamp from him, and examined the machine. I knew at once there was a slight leakage through one of the side cylinders. I pointed it out to my companions, and how they should set it right."

"It was obvious that the engine could not be designed for so inadequate a purpose. The walls were of wood, but the floor consisted of a large iron trough with metallic deposit all over it. I scraped it to see exactly what it was when I saw the colonel."

"What are you doing there?" he asked.

"I was admiring your fuller's-earth," said I.

"Very well," said he, "you shall know all about the machine." He, then, slammed the little door, and turned the lock."

And suddenly in the silence I heard the engine at work. The lamp still stood upon the floor and by its light I saw the black ceiling coming down upon me, and with a force which within a minute must grind me to pulp. Suddenly my eye caught

labyrinth: a complicated irregular network of passages in which it is difficult to find one's way

ushered: showed somebody where they should go

descending: coming down from a higher to a lower level



something on the wooden wall—a door! The next instant I threw myself through, and lay upon the other side.'

'A woman tugged at me. It was the same good friend whose warning I had foolishly rejected.'

"They will be here any moment," she cried.'

'She led me into a bedroom, and to the window.'

"It is high but you can jump it," said she.'

I clambered out upon the sill. As she spoke I saw the Colonel rushing forward with a butcher's cleaver. I was hanging by the hands (on the sill) when his blow fell and I fell into the garden below. As I was running, suddenly, dizziness came over me. For the first time, I saw my thumb had been cut off. The next moment I fainted. When I came back to consciousness, I realised I was lying close by the highroad, very close to the same station where I arrived the previous night. Weak as I was, I determined to wait until I got back to town before going to the police. So, I went first to have my wound dressed, and the doctor was kind enough to bring me here.'

We both sat in silence for some time. Then, Holmes pulled out one of his books wherein he kept his cuttings.

'Here is an advertisement which appeared about a year ago,' said he. It read, 'Lost, Mr Jeremiah Hayling, aged twenty-six, a hydraulic engineer. Left his lodgings at night, and has not been heard of since.'

'This means that it has been exactly a year that the colonel had to have his machine fixed. Now, if you are ready to go to Scotland Yard we can start cracking on the case,' said Holmes.

Soon, Holmes, the engineer, Inspector Bradstreet, a plain-clothes man, and I were all in the train together, bound to Eyford. Bradstreet had spread a map of the county and circled all the places within ten miles from the village.

Holmes placed his finger in the centre of the circle and said, 'This is where we shall find them.'

He added, 'They are coiners on a large scale, and have used the machine to form the amalgam, which has taken the place of silver.'

clambered: climbed in a laboured way, typically using both hands and feet

sill: a shelf or slab of stone, wood, or metal at the foot of a window opening or doorway

cleaver: a tool with a heavy, broad blade, used by butchers

amalgam: a mixture of things



'We have known a clever gang was at work and traced them as far as Reading but couldn't get any further. This time we have got them,' said the inspector.

But the inspector was mistaken, for those criminals were not destined to fall into the hands of justice. As we rolled into Tyford Station, we saw a gigantic column of smoke, which streamed up from behind a small clump of trees in the neighbourhood.

'A house on fire?' asked Bradstreet.

'Yes, sir! It's Dr Becher's. I hear it was during the night but it has got worse,' said the station master.

We all hastened in the direction of the fire. A great whitewashed building in front of us was spouting fire at every window, while fire engines strived to keep the flames under.

'At least,' said Holmes, 'you had your revenge upon them. No question it was your oil-lamp which, when it was crushed in the press, set fire to the wooden walls. But I fear that your friends from last night, a good hundred miles off by now.'

'Well,' said our engineer, 'I have lost my thumb and a fifty-guinea fee, what have I gained?'

'Experience,' laughed Holmes.

Sir Arthur Ignatius Conan Doyle

Sir Arthur Ignatius Conan Doyle is best known for his creation of the detective Sherlock Holmes—one of the most vivid and enduring characters in English fiction.



Comprehension

A. Answer these questions.

1. What had happened to Hatherley?
2. Why did Hatherley go to Sherlock Holmes' office?
3. What job did Colonel Stark offer to Hatherley and why?
4. What had Colonel Stark been doing with the hydraulic press and why did he want to keep it a secret?
5. What was wrong with the hydraulic press?

B. Answer these questions with reference to the context.

1. *Perhaps you would attend to my thumb, or rather the place where my thumb used to be.*
 - a. Who is the speaker?
 - b. What were the circumstances that led to this situation?
2. *You have been remonstrated to me as being a man not only proficient in his profession but also capable of preserving a secret.*
 - a. Who said this and to whom?
 - b. What was the significance of this statement?
 - c. What was the secret the speaker was talking about?
3. *Get away from here before it is too late!*
 - a. Who said this and to whom?
 - b. What was the motive behind this statement?
 - c. Was this statement of any help?

C. Think and answer.

1. Do you think Sherlock Holmes and the Inspector would have caught the colonel and his comrades had they not died in a fire? Give reasons to support your answer.
2. Describe what happens to the lawbreakers at the end of the story.
3. Increasing crime is one of the biggest concerns these days. Do you think it is our responsibility to report to the police if we notice any suspicious activity around us?



Word Wonder

Read these sentences.

- ◆ I had a **serious accident** during the night.
- ◆ Those criminals were not destined to fall into the hands of justice.

The words highlighted in the sentences are collocations.

A **collocation** is made up of two or more words that are commonly used together.

Let us study a few types.

a. **adjective + noun**

For example,

- ◆ big brother
- ◆ excruciating pain
- ◆ maiden voyage

b. **noun + noun**

For example,

- ◆ case study
- ◆ rush of blood
- ◆ round of applause

c. **noun + verb**

For example,

- ◆ economy boomed
- ◆ dogs bark
- ◆ plane landed

d. **verb + noun**

For example,

- ◆ save time
- ◆ go bankrupt
- ◆ committing a crime

Underline the collocations in these sentences. Then, identify their types.

1. Natasha is learning classical music.
2. I bought cherry tomatoes to make pasta.
3. Mother has booked a holiday package.
4. The doctor prescribed strong medicines to me.
5. Siddharth cracked a joke in front of his friends.

Learn About Language

You know that a **preposition** indicates relationships with regard to place, position, time, direction or movement.



For example,

- ◆ I entered the room and found a gentleman seated by the table.
- ◆ The children passed through the gate hurriedly.

Study this table to see some commonly used prepositions.

Type of preposition	Usage
place or position—in, at, among, behind, between, in front of, next to, over, under, above, opposite, below, beside, near, near to, close to	<ul style="list-style-type: none">◆ My bag is on the table.◆ Neha is standing next to her father.◆ The bird is flying below the clouds.
time—during, for, from...to, in, on, till, from...until, within, since, after, before	<ul style="list-style-type: none">◆ The train arrived at four o'clock.◆ I have been studying since morning.◆ We will meet on Monday.
direction or movement—through, into, across, around, up, to the left, to the right, along, against, from, off, for	<ul style="list-style-type: none">◆ I walked through the jungle.◆ The monkey jumped on the tree.◆ He swam across the river.

Position of prepositions

Read these examples to learn about the position of prepositions.

- a. You know that a preposition is usually placed before the object.
 - ◆ The boy was hiding **under** the bed. ◆ Wasim gave an orange **to** his sister.
 - b. In an interrogative sentence, the preposition is often placed before the relative pronoun. The preposition can also be placed at the end of the interrogative sentence.
 - ◆ **On** which floor is your apartment? ◆ **Where** do you come **from**?
 - c. In a statement, the preposition can be placed before the relative pronoun or at the end of the subordinate clause.
 - ◆ The person **with** whom he is talking is my boss.
 - ◆ The person **who** he is talking **with** is my boss.
 - d. A preposition also follows its object in informal speech.
 - ◆ This is the bottle I was looking **for**. ◆ That is the woman I was referring **to**.
- A. Use prepositions to complete the sentences.
1. This excerpt is _____ a novel by Jane Austen.

2. I offered _____ help, but they politely refused to accept my offer.
3. _____ the decline _____ the Roman Empire, Europe split _____ many small nationalities that were governed _____ incompetent monarchs.
4. The residents _____ the locality informed the police that a stranger had been sitting _____ the central park since morning.
5. The car went _____ the cliff and fell _____ the sea.



You have already learnt that **a** and **an** are indefinite articles and **the** is a definite article.

- a. **Indefinite articles:** **A** and **an** are known as indefinite articles because they do not point to any definite person, thing or animal.
- b. **Definite article:** **The** is referred to as the definite article because it refers to a specific or definite person, place, animal or thing.

B. Insert, omit or change articles where necessary.

1. French is not a easy language.
2. Moon is shining in a sky.
3. Don't play fool.
4. This is a best of the lot!
5. Kindness that he showed was truly touching.
6. The privileged of community should help poor.
7. I hope to be the actor.
8. I met a Austrian at an university in the Germany.

Language Lab

C A. Listen to the passage and mark these sentences as True (T) or False (F).

1. Waste does not affect the environment.
2. There is a scientific method to protect our environment.
3. To recycle means to create something new out of an old thing.

- Carrying a shopping bag will help reduce usage of plastic bags.
- Paper cannot be reused.



B. Work in groups and discuss the topic 'Plastic Ban: Economy vs Environment'.

Composition

A **biography** narrates the life story of a person, as written by another person.

The function of writing biographies is to provide details regarding the life of a person or a thing in an entertaining but informative manner.

Biographies may often be non-fictional, but many biographers also use a novel-like format, because a story line makes the reading more entertaining with the inclusion of elements like description, conflict and climax.

Points to include in a biography:

- name of the person
- date of birth of a person
- an introduction about a person
- personal information such as parents' name, name of the school/college/university
- important events and experiences from her/his life
- accomplishments
- conclusion: it evaluates the person's life and their impact on the world

Remember, a biography

- must mention the events in a chronological order,
- is always in the third person
- and it may include quotations.

Write a biography of an influential person of your choice.



Activity

Work in groups of eight. Write a short detective story and draw the characters in a sketch book. Don't forget the description of the characters in your story should match those of your drawings. Now, enact the play in class in groups.



 Further Reading: *Lord of the Flies* by William Golding

13. The Final Victory

Learning Outcomes

- read the extract and understand the setting, the background and the context
- understand the formation of affixes
- learn to use different kinds of adverbs
- understand pronunciation of consonant sounds
- write an argumentative essay



Literary Appreciation

The use of symbols to represent ideas in art, literature or conversation is called ‘symbolism’.



Digital Desk



Warm-up

Have you flown a kite before? Imagine running with a kite and making it dance in your hands. Think of five words that you can associate with that feeling.

Cross-curricular Connection

The author has used a Hindi word, ‘palava’ in the story. It is a surname, usually made on special occasions. It is a place of vegetable or meat, cooked in seasoned butter and deep fried.

‘Palava’ is a vernacular word, which is used in everyday language in India and has been added to the English dictionary.

Some of the other Hindi words that have recently been added to the English dictionary are dabb, kachch, chutney and samosa. You will be surprised to know that gyaan is a Sanskrit word and it has been added to the English dictionary. It means an individual with substantial knowledge, knowledge and deep intelligence.



Read this extract from the famous book *The Kite Runner*.

The story so far...

Amir is the son of a rich Afghan and he calls his father Baba. Ali is the servant in the house. Hassan, the only son of Ali, is born with a **cleft palate**. He is ridiculed by all because of his cleft palate. Hassan adores Amir. They were playmates together in all childhood games. Amir, who is motherless, struggles to win his father's adoration. He is **cajoled** into taking part in a kite fighting contest by Hassan. Both of them take part in the contest.

Now read on...

The kite-fighting tournament was an old winter tradition in Afghanistan. It started early in the morning on the day of the contest and didn't end until only the winning kite flew in the sky. Once the tournament outlasted daylight. People gathered on sidewalks and roofs to cheer for their kids. The streets filled with kite fighters, jerking and tugging on their lines, squinting up to the sky, trying to gain position to cut the opponent's line. Every kite fighter had an assistant—at my case, Hassan—who held the **spool** and fed the line. The fun began when a kite was cut. That was where the kite runners came in, those kids who chased the windblown kite drifting through the neighbourhoods until it came spiraling down in a field, dropping in someone's yard, on a tree, or a rooftop. The chase got pretty hectic. Hordes of kite runners swarmed the streets, shoved past each other,

cleft palate: a condition in which somebody is unable to speak clearly
cajoled: made someone do something by talking to them and being very nice to them

spool: a cylindrical device on which film, thread, or other flexible materials can be wound; a reel

like those people from Spain I'd read about once, the ones who ran from the bulls. One year a neighbourhood kid climbed a pine tree for a kite. A branch snapped under his weight and he fell 30 feet, getting severely injured. But he fell with the kite still in his hands. And when a kite runner had his hands on a kite, no one could take it from him. That wasn't a rule. That was the custom.

For kite runners, the most **coveted** prize was the last fallen kite of a winter tournament. It was a trophy of honour, something to be displayed on a mantle for guests to admire. When the sky cleared of kites and only the final two remained, every kite runner readied himself for the chance to land this prize. He positioned himself at a spot that he thought would give him a head start. Tense muscles readied themselves to uncoil. Necks craned. Eyes **crinkled**. Fights broke out. And when the last kite was cut, all hell broke loose.

Over the years, I had seen a lot of guys run kites. But Hassan was by far the greatest kite runner I'd ever seen. It was downright **erie** the way he always got to the spot the kite would land before the kite did, as if he had some sort of inner compass.

The day of the tournament dawned. Streets glistened with fresh snow and the sky was a blameless blue. Snow blanketed every rooftop and weighed on the branches of the **stunted** mulberry trees that lined our street. I heard Baba mutter a prayer under his breath; he always said a prayer when I left the house.

I had never seen so many people on our street. Kids were flinging snowballs, **squabbling**, chasing one another, giggling. Kite fighters were **buddling** with their spool holders, and making last-minute preparations. From adjacent streets, I could hear laughter and chatter. Already, rooftops were jammed with spectators reclining in lawn chairs, hot tea steaming from thermoses, and the music of Ahmad Zahir blaring from *cassette players*¹. I turned my gaze to our rooftop, found Baba and Rahim Khan sitting on a bench, both dressed in wool sweaters, sipping tea. Baba waved. I couldn't tell if he was waving at me or Hassan.

"We should get started," Hassan said. He wore black rubber snow boots and a bright green *chapati*² over a thick sweater and faded corduroy pants. Sunlight washed over his face, and, in it, I saw how well the pink scar above his lip had healed.

coveted: greatly desired

stunted: kept from growing

crinkled: crumpled

squabbling: arguing

erie: strange and mysterious

buddling: crowding together

¹ *cassette players:* a machine for playing and recording a cassette is sealed plastic unit used for playing music

² *chapati:* a soft turn over cloth, usually during winters



Suddenly I wanted to withdraw. Pack it all in, go back home. What was I thinking? Why was I putting myself through this, when I already knew the outcome? Baba was on the roof, watching me. I felt his glare on me like the heat of a blistering sun. This would be failure on a grand scale, even for me.

'I'm not sure I want to fly a kite today,' I said.

'It's a beautiful day,' Hassan said.

I shifted on my feet, tried to peel my gaze away from our rooftop. 'I don't know. Maybe we should go home.'

Then he stepped toward me and, in a low voice, said something that scared me a little.

'Remember, Amir agha. There's no monster, just a beautiful day.' How could I be such an open book to him when, half the time, I had no idea what was *milling* around in his head? I was the one who went to school, the one who could read, write. I was the smart one. Hassan couldn't read a first-grade textbook but he'd read me plenty. That was a little unsettling, but also sort of comfortable to have someone who always knew what you needed.

'No monster,' I said, feeling a little better, to my own surprise.

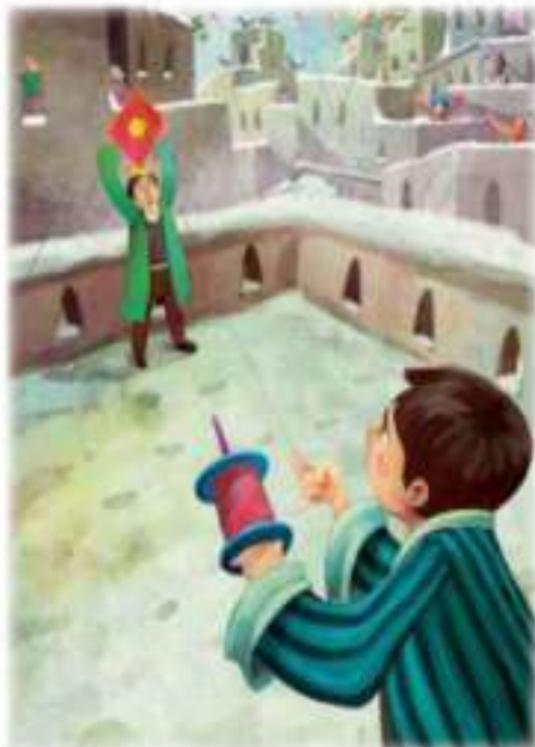
He smiled. 'No monster.'

'Are you sure?'

He closed his eyes. Nodded.

I looked to the kids scampering down the street, flinging snowballs. 'It is a beautiful day, isn't it?'

milling: moving



'Let's fly,' he said.

'Let's do it,' I said.

Hassan's face brightened. 'Good,' he said. He lifted our kite, red with yellow borders, and, just beneath where the central and cross **spars** met, marked with Saifo's unmistakable signature. He licked his finger and held it up, tested the wind, then ran in its direction—on those rare occasions we flew kites in the summer, he'd kick up dust to see which way the wind blew it. The spool rolled in my hands until Hassan stopped, about 50 feet away. He held the kite high over his head, like an Olympic athlete showing his gold medal. I jerked the string twice, our usual signal, and Hassan tossed the kite.

I took a deep breath, exhaled, and pulled on the string. Within a minute, my kite was rocketing to the sky. It made a sound like a paper bird flapping its wings.

Hassan clapped his hands, whistled, and ran back to me. I handed him the spool, holding on to the string, and he spun it quickly to roll the loose string back on.

At least two dozen kites already hung in the sky, like paper sharks roaming for prey. Within an hour, the number doubled, and red, blue, and yellow kites glided and spun in the sky. A cold breeze **wafed** through my hair. The wind was perfect for kite flying, blowing just hard enough to give some lift, make the sweeps easier. Next to me, Hassan held the spool, his hands already bloodied by the string.

Soon the cutting started and the first of the defeated kites whirled out of control. They fell from the sky like shooting stars with brilliant, rippling tails, showering the neighbourhoods below with prizes for the kite runners. I could hear the runners now, **hollering** as they ran the street. Someone shouted reports of a fight breaking out two streets down.

I kept stealing glances at Baba sitting with Rahim Khan on the roof wondered what he was thinking. Was he cheering for me? Or did a part of him enjoy watching me fail? They were coming down all over the place now, the kites, and I was still flying. I was still flying, but my eyes kept wandering over to Baba, bundled up in his wool sweater. Was he surprised I had lasted as long as I had?

You don't keep your eyes to the sky, you won't last much longer. I snapped my gaze back to the sky. A red kite was closing in on me—I'd caught it just in time. I tangled a bit with it, ended up besting him when he became impatient and tried to cut me from below.

spars: a thick, strong pole

hollering: shouting

wafed: drifted

Up and down the streets, kite runners were returning triumphantly, their captured kites held high. They showed them off to their parents, their friends. But they all knew the best was yet to come. The biggest prize of all was still flying. I sliced a bright yellow kite with a coiled white tail. It cost me another gash on the index finger and blood trickled down into my palm. I had Hassan hold the string and sucked the blood dry, blotted my finger against my jeans.

Within another hour, the number of surviving kites dwindled from maybe 50 to a dozen. I was one of them. I'd made it to the last dozen. I knew this part of the tournament would take a while, because the guys who had lasted this long were good—they wouldn't easily fall into simple traps like the old lift-and-dive, Hassan's favourite trick.

By three o'clock that afternoon, tufts of clouds had drifted in and the sun had slipped behind them. Shadows started to lengthen. The spectators on the roofs bundled up in scarves and thick coats. We were down to a half dozen and I was still flying. My legs ached and my neck was stiff. But with each defeated kite, hope grew in my heart, like snow collecting on a wall, one flake at a time.

My eyes kept returning to a blue kite that had been wreaking havoc for the last hour.
‘How many has he cut?’ I asked.

‘I counted eleven,’ Hassan said.

‘Do you know whose it might be?’

Hassan clucked his tongue and tipped his chin. That was a trademark Hassan gesture, meant he had no idea. The blue kite sliced a big purple one and swept twice in big loops.

Ten minutes later, he’d cut another two, sending hordes of kite runners racing after them.

After another thirty minutes, only four kites remained. And I was still flying. It seemed I could hardly make a wrong move, as if every gust of wind blew in my favour. I’d never felt so in command, so lucky it felt intoxicating. I didn’t look up to the roof. Didn’t dare take my eyes off the sky. I had to concentrate, play it smart. Another fifteen minutes and what had seemed like a laughable dream that morning had suddenly become a reality—it was just me and the other guy. The blue kite. The tension in the air was as taut as the glass string I was tugging with my bloody hands.

wreaking havoc: great destruction

taut: stretched tightly



People were stamping their feet, clapping, whistling, chanting, 'Boboresh! Boboresh!'

'Cut him!'

Cut him! I wondered if Baba's voice was one of them. Music blasted. The smell of steamed *manti*¹ and fried *pakora*² drifted from rooftops and open doors. But all I heard—all I willed myself to hear—was the thudding of blood in my head. All I saw was the blue kite. All I smelled was victory. Salvation. Redemption. If Baba was wrong and there was a God like they said in school, then He'd let me win. I didn't know what the other guy was playing for, maybe just bragging rights. But this was my one chance to become someone who was looked at, not seen, listened to, not heard. And suddenly, just like that, hope became knowledge. I was going to win. It was just a matter of when.

It turned out to be sooner than later. A gust of wind lifted my kite and I took advantage.

Fed the string, and pulled up.

Looped my kite on top of the blue one.

I held position. The blue kite knew it was in trouble. It was trying desperately to manoeuvre out of the jam, but I didn't let go. I held position. The crowd sensed the end was at hand. The chorus of 'Cut him! Cut him!' grew louder. 'You're almost there, Amir Agha! Almost there!' Hassan was panting.

Then the moment came. I closed my eyes and loosened my grip on the string.

It sliced my fingers again as the wind dragged it. And then...I didn't need to hear the crowd's roar to know, I didn't need to see either. Hassan was screaming and his arm was wrapped around my neck.

'Bravo! Bravo, Amir agha!'

Abridged an extract from The Kite Runner by Khaled Hosseini

Khaled Hosseini was born in Kabul in 1965 and had briefly education there. In 1975, his father and the family relocated to Paris. From there, Khaled Hosseini moved on to the US to complete his education. *The Kite Runner*, was his first novel and was published in 2003 and is considered a modern classic. He also wrote *A Thousand Splendid Suns* and *A Thousand Illusions*.

manoeuvre a movement performed with care and skill

¹ *manti*: a dish served in Afghanistan. It is a meat stuffed dumpling.

² *pakora*: a piece of vegetable or meat, coated in seasoned batter and deep-fried.

Comprehension

A. Answer these questions.

1. What was special about kite flying in Afghanistan?
2. Why should a kite fighter have an assistant? What was Hassan's role here?
3. Why did Amir want to withdraw? What was he afraid of?
4. Explain Hassan's favourite trick.
5. Amir kept looking at Baba during the kite-flying tournament. Why? What do you think he wanted to prove?

B. Answer these questions with reference to the context.

1. *I felt his glare on me like the heat of a blistering sun. This would be failure on a grand scale, even for me.*
 - a. Who is the speaker and whose glare is he speaking of?
 - b. What would be a failure?
2. *But this was my one chance to become someone who was looked at, not seen, listened to, not heard.*
 - a. What one chance is Amir talking about?
 - b. What does he mean by 'someone who was looked at, not seen, listened to, not heard'?

C. Think and answer.

1. Why is victory both a salvation and redemption for Amir?
2. Compare the characters of Amir and Hassan from what you have read about them.
3. Physical activities not only keep us healthy and active but also help us forge deep bonds of friendship and teach us the spirit of healthy competition. How far is this true? Support your answers with reasons.

Word Wonder

Read these words from the text.

❖ neighbourhood ❖ blameless ❖ unseen ❖ traditional

In the above examples, -hood, -less, un-, and -al are affixes that are added to the words neighbour, blame, seen, and tradition to make new words.

Affixes are letters added either before or after the root word to make a new word with a different meaning.

Affixes are of two types:

- a. prefix
- b. suffix

An affix that is placed before a word is known as a **prefix**.

Study the table given below to learn some common prefixes and their meanings.

Prefix	Meaning	Examples
im-, un-	opposite	impossible, immature, unbreakable
anti-	against, opposed to	anti-government, anti-corruption
de-	reverse or change	demotivate, decontaminate
dis-	reverse or remove	disagree, disqualify
mis-	incorrectly, badly	misaligned, misspelt
re-	again	reconsider, reappear

An affix that is placed after a word is known as a **suffix**.

Let us read the tables given below to know about some common suffixes and their meanings.

Noun Suffixes

Suffix	Meaning	Examples
-er, -or	one who	trainer, narrator
-al	act or process of	rebuttal, recital
-ance, -ence	state of quality	maintenance, interference

Adjective Suffixes

Suffix	Meaning	Examples
-al, -ial, ical	relating to have the quality of	accidental, historical, political
-able, -ible	capable or worthy of, tending to	flammable, discernible
-ary	relating to quality of place	customary, cautionary

Verb Suffixes

Suffix	Meaning	Examples
-ate	become	ideate, activate
-en	become	enlighten, strengthen
-ify, -fy	make or become	personify, exemplify

Fill in the blanks with the words in the brackets adding appropriate prefixes and suffixes.

- They worked hard for their promotions. But they were _____ for the second time. (success)
- Most of the shops get _____ before a festival. (crowd)
- The student found his living expenses at the university town very _____ (economy)
- Why did only a _____ of staff attend the meeting? (hand)
- It was a _____ flight from here to London. (stop)
- She felt very _____ as nobody spoke to her. (understand)
- The show was a flop as it was _____ and _____. (organise) (managed)

Learn About Language

Read these sentences.

- ◆ My children rarely fight. ◆ They speak English fluently.
- ◆ I never take medicines. ◆ The children are playing outside.

The words highlighted in the above sentences are adverbs.

You have learnt that **adverbs** tell us more about the verbs, adjectives and adverbs in a sentence.

There are eight types of adverbs.

- | | |
|------------------------|-------------------------|
| a. Adverb of Manner | b. Adverb of Place |
| c. Adverb of Time | d. Adverb of Frequency |
| e. Adverb of Condition | f. Adverb of Purpose |
| g. Adverb of Result | h. Adverb of Concession |

- A. Underline the adverbs in the following sentences and state their types.

- I went to the doctor yesterday.



2. The squirrel jumped energetically in the shade of the tree.
3. Please wait patiently for your turn!
4. The engineer rectified the problem easily.
5. He laughed excitedly when he heard the news.
6. The postman hardly comes now a days.
7. A shooting star passed overhead.
8. Keep the book over there.



You have learnt prepositions in previous grades. However, words that are sometimes prepositions can act as adverbs.

Remember,

1. a preposition requires an object. If there is a noun following the term, it usually indicates the term is a preposition, not an adverb.

For example,

- ◆ We watched small crabs walking **along** the beach.
- ◆ Sonali is looking for a skirt that will reach **below** her knees.

2. an adverb does not take an object. Adverbs such as these usually appear at the end of the clause or sentence.

For example,

- ◆ Terry brought his siblings **along** to the parade.
- ◆ Two beads of sweat trickled down his cheek and dripped to the floor **below**.

B. Write whether the underlined word in each sentence is a preposition or an adverb.

1. The guests enjoyed their meal **outside**.
2. Write your name on the line **below**.
3. Turn right just **beyond** the apple orchard.
4. Have you read any other books by that author?
5. Little Tom saw a car racing **up** the hill.

Language Lab

Read these words aloud. Pay attention to the pronunciation of the highlighted letters.

ch words with /k/ sound	ch words with /sh/ sound	ph words with /f/ sound
anchor	charade	phrase
character	brochure	phoenix
scholar	chauffeur	atmosphere

Did you notice 'ph' in the words given above have the /f/ sound? Interesting, some words with 'ch' have /k/ sound, while the others have the /sh/ sound.

Read the paragraph and underline the ch words with /k/ and /sh/ sounds. Also, underline the /ph/ words with /f/ sound.

Our school organised a science exhibition and the teachers asked the students to submit their science projects.

The students effortlessly applied the concepts of physics and came up with brilliant ideas. They made models of machines that were very close to the real ones. They even used phenomena of optics to devise a prism. On the other hand, the projects based on the concepts of organic chemistry were outstanding too. Students used a phosphate rock to show how phosphate fertilizers are made.

It was overwhelming to see how students practically implemented the textual knowledge to innovate and create. One student even made a parachute, which became the highlight of the event. The event was a roaring success and there was no chaos. In the end, we took a commemorative photograph to thank the ceaseless efforts of each participant.

Composition

An **argumentative essay** is a genre of writing that requires the writer to investigate a topic; collect, generate and evaluate evidence and establish a position on the topic in a clear and concise manner.

The steps to write an argumentative essay are:

Introduction: Present your topic and thesis. State what you claim in a clear and concise manner to grab the reader's attention.

First paragraph: Give the background information, if any, to the readers for them to understand your claim.

Second and third paragraphs: Present strong arguments. For this paragraph, you will have to do a thorough research. For example,

- ◆ If you're arguing about a literary work, give details of the author, the background of that piece of work (when, why and how it was written). Mention why or why not it is relevant and how it impacts the society.

Fourth paragraph: Your main purpose is to convince readers that your view or opinion on an issue is correct. Refute opposing arguments in this paragraph.

Conclusion: Conclude your essay by reiterating your point and summarising up your argument. You should summarise the rational, ethical and supporting arguments here.

 A. Write an argumentative essay on the topic 'Education should be free for everyone'.

Hints:

- ◆ basic right of every individual
- ◆ makes us aware of the world around us
- ◆ helps us develop a perspective
- ◆ enables an individual to become self-dependent

 B. Write an argumentative essay on the topic 'Globalisation: a boon or a bane'.

Hints:

- ◆ helped the underdeveloped countries to develop
- ◆ helped the local industries flourish

Activity

 Find out in which other parts of the world kite-flying festival is celebrated. Then, prepare a file with all the information and pictures. The cover of the file should also be on the theme 'Kite Flying'.

 Further Reading: *The Boy in the Striped Pyjamas* by John Boyne

14. The Charge of the Light Brigade

Learning Outcomes

- read and critically appreciate the poem
- learn new words and their meanings
- understand the use of determiners
- recognise the rules of elocution and learn to express effectively



About the Poet

Lord Alfred Tennyson (1809–1892) was born in Lincolnshire. Recognised as one of the leading poets of the Victorian Age, he succeeded Wordsworth as Poet Laureate of England in 1850. Some of his famous poems are 'The Lady of Shalott', 'The Lotos-Eaters', 'Morte d'Arthur' and 'In Memoriam'.



Digital Desk



Warm-up

Do you think we can resolve conflicts? If you were the head of a country, how would you handle a difficult situation? Work in groups of ten and create a drama for the class.

Cross-curricular Connection

The Light Brigade was a British horse-mounted Cavalry unit, armed only with swords and lances. The brigade was simply intended to attack a field artillery unit head-on but a mistaken order sent them straight into Russian cannons. This charge took place during the Battle of Balaclava in the Crimean War and it happened on 25 October 1854. The charge led by Lord Cardigan did reach the artillery battery and scattered some gunners but they were destroyed in the process. The Light Brigade consisted of about 700 men and most of them were killed in the charge.

Read a poem about a famous war.

I

Q Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
Forward, the Light Brigade!
Charge for the guns!" he said,
into the valley of Death.
Rode the six hundred.

II

"Forward, the Light Brigade!"
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
They're not to make reply.
They're not to reason why.
They're but to do and die.



III
Into the valley of Death
Rode the six hundred.

IV
Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Valleyed and thundered:
Stormed at with shot and **shell**,
boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred.

V

Flashed all their **sabres** bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
All the world wondered.

Plunged in the battery-smoke
Right through the line they
broke:
Cossack and Russian
Reeled from the sabre stroke
Shattered and sundered.
Then they ride back, but not
Not the six hundred.

V

Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered;
Stormed at with shot and shell,

While horse and hero fell.
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
Left of six hundred.

VI

When can their glory fade?
O the wild charge they made!
All the world wonders!
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

Lord Alfred Tennyson



league: a collection of people, countries, or groups that combine for mutual protection or cooperation.

volleyed: a number of bullets, arrows, or other missiles discharged at one time

shell: an explosive or bomb

sabre: swords with a curved blade and a single-cutting edge

Comprehension

A. Answer these questions.

1. What orders were given to the Light Brigade?
2. How did the soldiers respond to the orders given?
3. What happened as the Light Brigade rode back?
4. How did the speaker remember the soldiers of the Light Brigade?
5. Which historical event is this poem based on?

B. Answer with reference to the context.

1. *Half a league, half a league,*

Half a league onward,

- a. What is the speaker referring to?

- b. What does half a league specify?

- c. What effect does the repetition of words have on the reader?

2. *'Charge for the guns!' he said;*

Into the valley of Death.

- a. What do you think the speaker is trying to convey in the first line?

- b. What is the tone used by the speaker?

- c. What is the 'valley of death'?

3. *Was there a man dismayed?*

Not though the soldier knew

Sometime had blundered.

- a. Who is the man that the speaker is referring to?

- b. What does the speaker mean in the second line?

- c. What is he referring to in the third line and what do you think their emotions would have been?



C. Think and answer.

1. Do you think the poem criticises or glorifies war? Give reasons for your answer.
2. Is it right to follow orders without asking questions? Did the poem make you see the issue differently?
3. War is a necessary evil. Do you agree? Explain.



Appreciation

Read these lines from the poem.

Half a league, half a league,

Half a league onward,

Rode the six hundred.

Do you notice how the words are repeated in these lines? The repetitive meter conveys the movement and sound of the troops marching ahead and makes the narrative more dramatic.

Repetition is a literary device that repeats the same words or phrases a few times to make an idea clearer and more memorable.

As a rhetorical device, it could be a word, a phrase, or a full sentence, or a poetical line repeated to emphasise its significance in the entire text.

A. Find more examples of repetition in this poem and explain its significance.

B. Pick a poem which uses repetition and analyse its effect on the reader.



The poem also makes use of 'anaphora'.

Anaphora is the use of a word or a phrase to begin successive lines or sentences.

Not only does it give prominence to certain ideas, the use of anaphora also adds rhythm to a poem, thus making it more pleasurable to read, and easier to remember. As a literary device, anaphora serves the purpose of giving artistic effect to passages of prose and poetry.

For example,

Cannon to the right of them,

Cannon to the left of them,

Cannon in front of them.

Here, it creates a sense of unrelenting assault. Each line begins with the word 'cannon' and emphasises the fact that the soldiers were surrounded. This effect makes the reader to identify themselves with the soldiers.

C. Write a short poem using repetition and anaphora as a literary device.

Learn About Language

Read the sentences.

Half a league, half a league,

Forward, the Light Brigade

Was there a man dismayed?

The words in bold are examples of determiners.

You have learnt that **determiners** are words that come at the beginning of a noun or a noun phrase. They tell us whether the noun or the noun phrase is specific or general. They introduce the noun by pointing it out, specifying it and also quantifying it.

Determiners can be classified as follows:

a. **Articles:** a, an, the

For example,

- ◆ My dog was playing with a ball.
- ◆ I was reading an interesting book last night.
- ◆ The car that I was driving was a new one.

b. **Demonstratives:** this, that, these, those

For example,

- ◆ This painting is beautiful.
- ◆ Those ships belong to a ship merchant.

c. **Possessives:** my, our, his, her, its, their, your

For example,

- ◆ My dog wags its tail when it sees me.
- ◆ Your cupboard looks so neat and organised.



- d. **Distributives:** either, neither, each, every, all, both, half
For example,

- ◆ Neither idea was helpful.
- ◆ I remember **every** detail of the meeting.

- e. **Quantifiers:** any, some, which, many, several, few, little, more, much
For example,

- ◆ Liza did not have **much** time to answer the question.
- ◆ You have **little** food left in your kitchen.

- f. **Interrogatives:** which, what, whose

For example,

- ◆ Which book are you reading these days?
- ◆ What time is your train?
- ◆ I am not sure **whose** car this is.

- g. **Numbers:** one, two, three, first, second, third

For example,

- ◆ Japan is the **first** country to see the sunrise.
- ◆ Once upon a time there were **three** friends who loved sugarcanes.

Read the passage and correct the determiners.

Shivaji's father was the commander in an army of a Sultan of Bijapur. Shivaji, however, spent most of this youth in Purse far away from a court of Bijapur with its show of wealth, splendour and a diplomatic talk and flattery. Shivaji wanted to unite a people of a Deccan under his own rule, and put an end to foreign dominance. His army was initially made up of untrained country folk, but they excelled in an art of guerrilla warfare, darting out from a wild hills to harass that enemy and disappearing before they could be drawn into an pitched battle. Exceptional as an brave soldier, Shivaji gradually learnt to fight against astuteness and deceit with shrewdness. A Marathas ultimately controlled most of central India and Shivaji came to be known as Chatrapati.

Language Lab

Elocution refers to the manner of speaking or oral delivery. It can also refer to the study of proper public speaking, with particular attention paid to pronunciation, grammar, style and tone.



Elocution helps in:

- ◆ improving communication skills,
- ◆ improving grammar and
- ◆ building confidence.

When reading a long narrative poem, remember the following:

- ◆ Read clearly, taking special care to articulate the words at the end of each line.
- ◆ Do not swallow words; lay special stress on descriptive words and phrases.
- ◆ Modulate your voice according to the emotions expressed in the lines, for example, if it is a moment of suspense, your voice should drop; in lines which describe action, you can raise the pitch.
- ◆ Change your voice altogether when you speak as one of the characters, for example, when you read the line, 'O come ye in peace here, or come ye in war', your tone could be rough and challenging.
- ◆ Maintain a steady pace throughout the poem. Do not slow down, or speed up suddenly.

Read the poem 'The Angel' by William Blake with proper stress and expression.

I dreamt a dream! What can it mean?

And that I was a maiden Queen

Guarded by an Angel mild;

Witless woe was ne'er beguiled!

So he took his wings, and fled;

Then the morn blushed rosy red.

I dried my tears, and armed my fears

With ten-thousand shields and spears.

And I wept both night and day,
And he wiped my tears away;
And I wept both day and night,
And hid from him my heart's delight.

Soon my Angel came again;
I was armed, he came in vain;
For the time of youth was fled,
And grey hairs were on my head.

Activity

 Work in groups of eight and research on the Battle of Longewala that took place between India and Pakistan. Make a slideshow presentation for the class.

 Further Reading: 'O Captain! My Captain!' by Walt Whitman



15. The Hobbit

Learning Outcomes

- read the extract and understand the setting, the background and the context
- revise onomatopoeia words
- understand and identify adverbs-verb collocations
- understand prepositional phrases
- write a picture composition.



Literary Appreciation

The plot of a play or novel is the series of events that make up a story.

It is how the story develops and moves. Usually, a plot is divided into five parts—exposition, rising action, climax, falling action (antagonist) and resolution (conclusion).



Digital Desk



Warm-up

If you wake up one day and found that you have turned into a dwarf with big ears and long feet, what would your reaction be?

Cross-curricular Connection

There are different types of forests found in India.

1. Tropical Forest: A great majority of the forests found in India are of this type. The average temperature here is 20–25 degrees Celsius and it rains little throughout the year. The soil in this area is nutrient-poor and acidic.
2. Temperate Forest: The temperature here varies from -10 degrees to 30 degrees. The soil is fertile, enriched with decaying litter.
3. Boreal Forest: The temperature here is very low. The soil is thin, nutrient-poor, and acidic and the light rays do not easily enter the area.



Read a story about the strange characters and where they lived.

Q In a hole in the ground there lived a **hobbit**. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.

It had a perfectly round door like a **porthole**, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, with panelled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of **pegs** for hats and coats—the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight

into the side of the hill—The Hill, as all the people for many miles round called it—and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, **cellars**, pantries (lots of these), wardrobes (he had whole rooms devoted to clothes), kitchens, dining-rooms, all were on the same floor, and indeed on the same passage. The best rooms were all on the left-hand side (going in), for these were the only ones to have windows, deep-set round windows looking over his garden and meadows beyond, sloping down to the river.

This hobbit was a very well-to-do hobbit, and his name was Baggins. The Bagginses had lived in the neighbourhood of The Hill for time out of mind, and people considered them very respectable, not only because most of them were rich, but also because they never had any adventures or did anything unexpected: you could tell what a Baggins would say on any question without the bother of asking him. This is a story of how a Baggins had an adventure, found himself doing and saying things altogether unexpected. He may have lost the neighbours' respect, but he gained—well, you will see whether he gained anything in the end.



hobbit: an imaginary creature like a small human

porthole: a small, usually round window in the side of a ship or aircraft

peg: a short piece of wood or metal used for hanging things

cellar: an underground store room

The mother of our particular hobbit—what is a hobbit? I suppose hobbits need some description nowadays, since they have become rare and shy of the Big People, as they call us. They are (or were) a little people, about half our height, and smaller than the bearded Dwarves. Hobbits have no beards. There is little or no magic about them, except the ordinary everyday sort which helps them to quietly and quickly disappear when large stupid folk like you and me come blundering along, making a noise like elephants which they can hear a mile off. They are inclined to be fat in the stomach; they dress in bright colours (chiefly green and yellow); wear no shoes, because their feet grow natural leathery soles and thick warm brown hair like the stuff on their heads (which is curly); have long clever brown fingers, good-natured faces, and laugh deep fruity laughs (especially after dinner, which they have twice a day when they can get it). Now you know enough to go on with. As I was saying, the mother of this hobbit—of Bilbo Baggins, that is—was the fabulous Belladonna Took, one of the three remarkable daughters of the Old Took, head of the hobbits who lived across The Water, the small river that ran at the foot of The Hill. It was often said (in other families) that long ago one of the Took ancestors must have taken a fairy wife. That was, of course, absurd, but certainly there was still something not entirely hobbit-like about them,—and once in a while members of the Took-clan would go and have adventures. They discreetly disappeared, and the family hushed it up; but the fact remained that the Took were not as respectable as the Bagginses, though they were undoubtedly richer. Not that Belladonna Took ever had any adventures after she became Mrs Bungo Baggins. Bungo, that was Bilbo's father, built the most luxurious hobbit-hole for her (and partly with her money) that was to be found either under The Hill or over The Hill or across The Water, and there they remained to the end of their days. Still it is probable that Bilbo, her only son, although he looked and behaved exactly like a second edition of his solid and comfortable father, got something a bit queer in his makeup from the Took side, something that only waited for a chance to come out. The chance never arrived, until Bilbo Baggins was grown up, being about fifty years old or so, and living in the beautiful hobbit-hole built by his father, which I have just described for you, until he had in fact apparently settled down immovably.

By some curious chance one morning long ago in the quiet of the world, when there was less noise and more green, and the hobbits were still numerous and prosperous, and Bilbo Baggins was standing at his door after breakfast when Gandalf came by. Gandalf! If you had heard only a quarter of what I have heard about him, and I have only heard very little of all there is to hear, you would be prepared for any sort of

fruity: deep and pleasant

queer: a little unusual

makeup: the combination of qualities that

constitute a person's character



remarkable tale. Tales and adventures sprouted up all over the place wherever he went, in the most extraordinary fashion. He had not been down that way under The Hill for ages and ages, not since his friend the Old Took died, in fact, and the hobbits had almost forgotten what he looked like. He had been away over The Hill and across The Water on business of his own since they were all small hobbit-boys and hobbit-girls.

All that the unsuspecting Bilbo saw that morning was an old man with a staff. He had a tall pointed blue hat, a long grey cloak, a silver scarf over which a white beard hung down below his waist, and immense black boots. 'Good morning,' said Bilbo, and he meant it. The sun was shining, and the grass was very green. But Gandalf looked at him from under long bushy eyebrows that stuck out further than the brim of his shady hat.

'What do you mean?' he said. 'Do you wish me a good morning, or mean that it is a good morning whether I want not; or that you feel good this morning; or that it is morning to be good on?'

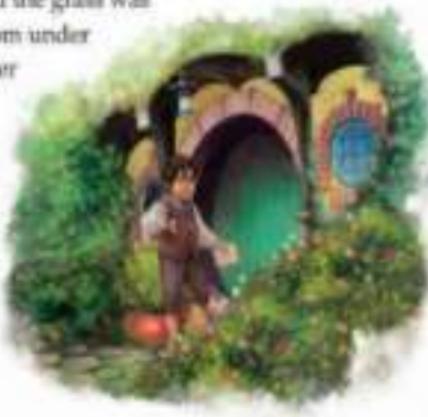
'All of them at once,' said Bilbo. Then Bilbo sat down on a seat by his door, crossed his legs.

'I am looking for someone to share in an adventure that I am arranging, and it's very difficult to find anyone,' said Gandalf.

'I should think so—in these parts! We are plain quiet folk and have no use for adventures. Nasty disturbing uncomfortable things! Make you late for dinner! I can't think what anybody sees in them,' said our Mr Baggins. Then he took out his morning letters, and began to read, pretending to take no more notice of the old man. He had decided that he was not quite his sort, and wanted him to go away.

But the old man did not move. He stood leaning on his stick and gazing at the hobbit without saying anything, till Bilbo got quite uncomfortable and even a little cross.

'Good morning!' he said at last. 'We don't want any adventures here, thank you! You might try over The Hill or across The Water.' By this he meant that the conversation was at an end.



'What a lot of things you do use Good morning for!' said Gandalf. 'Now you mean that you want to get rid of me, and that it won't be good till I move off.'

'Not at all, not at all, my dear sir! Let me see, I don't think I know your name?'

'Yes, yes, my dear sir—and I do know your name, Mr Bilbo Baggins. And you do know my name, though you don't remember that I belong to it. I am Gandalf, and Gandalf means me! To think that I should have lived to be good-morninged by Belladonna Took's son, as if I was selling buttons at the door!'

'Gandalf, Gandalf! Good gracious me! Not the wandering wizard that gave Old Took a pair of magic diamond studs that fastened themselves and never came undone till ordered? Not the fellow who used to tell such wonderful tales at parties, about dragons and goblins and giants and the rescues of princesses, and the unexpected luck of widows' sons? Not the man that used to make such particularly excellent fireworks! I remember those! Old Took used to have them on Midsummer's Eve. Splendid! They used to go up like great lilies and snapdragons and laburnums of fire and hang in the twilight all evening! You will notice already that Mr Baggins was not quite so *prosy* as he liked to believe, also that he was very fond of flowers. 'Dear me!' he went on. 'Not the Gandalf who was responsible for so many quiet lads and lasses going off into the Blue for mad adventures. Anything from climbing trees to visiting Elves—or sailing in ships, sailing to other shores! Bless me, life used to be quite inter—I mean, you used to upset things badly in these parts once upon a time. I beg your pardon, but I had no idea you were still in business!'

'Where else should I be?' said the wizard. 'All the same I am pleased to find you remember something about me. You seem to remember my fireworks kindly, at any rate, land that is not without hope. Indeed, for your old grand-father Took's sake, and for the sake of poor Belladonna, I will give you what you asked me.'

'I beg your pardon, I haven't asked for anything!'

'Yes, you have! Twice now. My pardon. I give it you. In fact, I will go so far as to send you on this adventure. Very amusing for me, very good for you and profitable too, very likely, if you ever get over it.'

'Sorry! I don't want any adventures, thank you. Not today. Good morning! But please come to tea—any time you like! Why not tomorrow? Come tomorrow! Goodbye!' With that the hobbit turned and *scuttled* inside his round green dove, and shut it as quickly as he dared, not to seem rude. Wizards after all are wizards.

prosy: lacking imagination, boring

scuttled: to move quickly, with small, short steps, specially to escape



'What on earth did I ask him to tea for?' he said to himself, as he went to the pantry. He had only just had breakfast, but he thought a cake or two and a drink of something would do him good after his fright.



Gandalf in the meantime was still standing outside the door, and laughing long but quietly. After a while he stepped up, and with the spike of his staff scratched a queer sign on the hobbit's beautiful green front-door. Then he strode away, just about the time when Bilbo was finishing his second cake and beginning to think that he had escaped adventures very well.

The next day he had almost forgotten about Gandalf. He did not remember things very well, unless he put them down on his Engagement Tablet: like this: Gandalf Tea Wednesday. Yesterday he had been too **flustered** to do anything of the kind.

Just before tea-time there came a tremendous ring on the front-doorbell, and then he remembered! He rushed and put on the kettle, and put out another cup and saucer and an extra cake or two, and ran to the door. 'I am so sorry to keep you waiting,' he was going to say, when he saw that it was not Gandalf at all. It was a dwarf with a blue beard tucked into a golden belt, and very bright eyes under his dark-green hood. As soon as the door was opened, he pushed inside, just as if he had been expected. He hung his hooded cloak on the nearest peg, and 'Dwalin at your service!' he said with a low bow.

'Bilbo Baggins at yours!' said the hobbit, too surprised to ask any questions for the moment. When the silence that followed had become uncomfortable, he added: 'I am just about to take tea; pray come and have some with me.' A little stiff perhaps, but he meant it kindly. And what would you do, if an uninvited dwarf came and hung his things up in your hall without a word of explanation?

They had not been at table long, in fact they had hardly reached the third cake, when there came another even louder ring at the bell.

'Excuse me!' said the hobbit, and off he went to the door.

flustered: nervous and/or confused, especially because you have a lot to do or are in a hurry

"So you have got here at last!" was what he was going to say to Gandalf this time, but it was not Gandalf. Instead there was a very old-looking dwarf on the step with a white beard and a **scarlet** hood; and he too hopped inside as soon as the door was open, just as if he had been invited.

"I see they have begun to arrive already," he said when he caught sight of Dwalin's green hood hanging up. He hung his red one next to it, and "Bilin at your service!" he said with his hand on his breast.

"Thank you!" said Bilbo with a gasp. It was not the correct thing to say, but they have begun to arrive had flustered him badly. He liked visitors, but he liked to know them before they arrived, and he preferred to ask them himself. He had a horrible thought that the cakes might run short, and then he-as the host: he knew his duty and stuck to it however painful-he might have to go without.

"Come along in, and have some tea!" he managed to say after taking a deep breath.

John Ronald Reuel Tolkien

John Ronald Reuel Tolkien was a British scholar and writer. Born in 1892 in Bloemfontein, South Africa, Tolkien went on to become a professor of Old and medieval languages and literature at Oxford. For *The Hobbit* (his immensely popular first book) and *The Lord of the Rings*, Tolkien created imaginary lands, creatures, and languages. The books have been translated into over thirty languages, have sold millions of copies, and have never been out of print due to readers' demand.

Comprehension

A. Answer these questions.

1. Describe a hobbit and a hobbit's house.
2. Why are the Bagginses considered 'respectable'?
3. "...got something a bit queer in his makeup..." What is the queer element in Bilbo?
4. Why does Bilbo try to avoid Gandalf?
5. Bilbo did not invite the dwarves to tea, but they started arriving one after the other. Why do you think this happened?

scarlet: bright red



B. Answer these questions with reference to the context.

1. *Do you wish me a good morning, or mean that it is a good morning whether I want it or not; or that you feel good this morning; or that it is a morning to be good on?*
 - a. Who said this and to whom?
 - b. What do you think is the speaker's mood?
 - c. How did the two people discuss the term 'Good morning'?
2. *Nasty disturbing uncomfortable things! Make you late for dinner! I can't think what anybody sees in them.*
 - a. Who is the speaker?
 - b. What is nasty and uncomfortable?
 - c. Why does the speaker find them nasty?
3. *I see they have begun to arrive already.*
 - a. Who is the speaker?
 - b. Who does 'they' refer to?

C. Think and answer.

1. This story has elements of fantasy in it. Compare it with any fairy tale and write a critical analysis of the story with reference to the plot, style and narrative.
2. What do you think the arrival of the dwarves at Bilbo's place will lead to? There is a clue in the story!
3. Bilbo Baggins is smoking a pipe when Gandalf arrives. How do you think smoking affects your body? What can be done to help people to quit smoking?

Word Wonder

Read the sentences given.

- ❖ Bilbo Baggins went whoosh like water gushing from a stream when he saw the visitors.

In the sentence given above, the highlighted words are examples of onomatopoeia.

You have learnt in previous classes that **onomatopoeia** is a word or group of words that, when spoken aloud, imitates the sound it produces.



- A. Write a short story using onomatopoeia. Make sure your story has imaginary characters such as hobbits.



Read these sentences.

- ◆ The hobbits discreetly disappeared and the families hushed it up.
- ◆ The chance never arrived, until Bilbo Baggins was grown up.

The words highlighted in the sentence given above form an **adverb-verb** collocation.

You have learnt that a combination of words, in a language, that happens frequently is called a **collocation**.

Let us study some collocations made with adverbs.

a. **adverb + verb**

For example,

- ◆ sincerely hope
- ◆ rarely spoken
- ◆ happily agreed

b. **adverb + adjective**

For example,

- ◆ painfully slow
- ◆ completely satisfied
- ◆ utterly stupid

c. **verb + adverb**

For example,

- ◆ speak loudly
- ◆ whispered softly
- ◆ placed gently

B. Write appropriate words to complete the collocations. Then, make sentences using the collocations.

1. _____	ignore	2. flatly	_____
3. _____	regret	4. distinctly	_____
5. _____	believe	6. freely	_____
7. _____	investigate	8. passionately	_____

Learn About Language

Read these sentences.

- ◆ The hobbit hole had a perfectly round door with a shiny yellow brass knob.
- ◆ The Bagginses had lived in the neighbourhood of The Hill.

The words highlighted in the above sentences are prepositional phrases.

You have learnt that a **prepositional phrase** always begin with a preposition and end with a noun or pronoun which is the **preposition's object**.

Now, let us see more examples.

- ◆ Mr Malhotra and his daughter had to walk **through** the large puddles.
- ◆ The poor man was proven innocent **by** virtue of the law.



In these sentences, the words in colour are prepositions. The underlined words are the objects of prepositions and the words in italics are the modifiers of the object.

A. Underline the prepositional phrases in these sentences.

1. The doctor took the medicine from her table and gave it to the patient.
2. The doll was placed in the display case at the hotel reception.
3. The children loved reading books that were filled with adventures and mysteries.
4. The Hobbit is a story about magic and many strange characters appear in the book.
5. They have read many stories by Arthur Conan Doyle about Sherlock Holmes.

B. Use these prepositional phrases to write a descriptive essay.

- | | |
|-------------------------|----------------------|
| ◆ under the blanket | ◆ at the mercy of |
| ◆ by accident | ◆ for the good of |
| ◆ on account of | ◆ in a deep sleep |
| ◆ in addition to | ◆ under pressure |
| ◆ out of curiosity | ◆ to my astonishment |
| ◆ with the exception of | ◆ without a question |

Language Lab

C A. Listen to the passage and answer these questions.

1. Who was Jane Eyre living with and why?
2. Describe the red-room.
3. Why was Jane scared?
4. What promise did Mr Reed take from his wife during his last moments?

- B. Orphans face a lot of hardships while growing up. Do you think society has a responsibility to take care of them? Work in groups and share your thoughts. Remember, one group will speak for the motion and the other group will speak against the motion.**

Composition

A picture composition develops the observation skills in students. It hones their ability to analyse what they see in a picture and write about it.

Look at the picture carefully. What thoughts come to your mind when you see this picture? Pen down your thoughts in 350 words.



Activity

Read these opening lines from the famous novels. Identify the names of the novels and the authors.

1. Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.
2. There were four of us—George, and William Samuel Harris, and myself, and Montmorency. We were sitting in my room, talking about how bad we were—bad from a medical point of view I mean, of course.

 Further Reading: *The Lord of the Rings* by J.R.R. Tolkien

16. A Cry Against Exploitation

Learning Outcomes

- read the passage and understand the context
- create anagrams
- understand and use different types of adverb clauses
- write a narrative essay



Literary Appreciation

An essay can be of the following types:

Descriptive essays describe an object, person or experience.

Narrative essays are anecdotal. Persuasive essays are argumentative and try to convince the readers. Expository essays use comparison and contrast to present the main thought.

Digital Desk



Warm-up

Social work concerns itself with individuals, families, groups and communities trying to enhance social functioning and overall well-being. Have you ever contributed to any social work? If yes, talk about it. If no, what kind of social work would you like to do to help the society?

Cross-curricular Connection

Some civilian awards are given for the exemplary work done by individuals in their respective fields.

1. **Padma Vibhushan:** This is the highest civilian award of India and is conferred to people associated with the fields of science, literature, arts, public services and sports.
2. **Padma Bhushan:** This is the second highest civilian award. It is given for exceptional and distinguished service in any field.
3. **Padma Shri:** This is the third highest award and is also conferred upon individuals for distinguished service of a high order.
4. **Padma Shri:** This is the fourth highest civilian award and is also given for distinguished service.



Let us read a story about a brave man and his fight against the vices of the society.

While childhood is synonymous with playful pranks for many of us, there are just as many for whom childhood is an indelible scar they carry with them for the rest of their lives.

Child slavery refers to enslavement of children below the age of 18 for profit, often through violence, abuse and threats, in flesh trade, forced begging, petty crime and the drug trade. Enslaved children are forced to work as bonded labour in agriculture, factories, construction, brick kilns, mines, bars, the tourist industry or domestic work.



This not only deprives them of their childhood but also interferes with their ability to attend regular school, and is mentally, physically, socially and morally harmful. Even though such exploitation is prohibited by legislation worldwide, child slavery has been prevalent in the world, especially in the developing nations.

Let us read the story of a man who believes that 'Freedom is Non-Negotiable' and is on a **herculean** mission to help children in need.

Kailash Satyarthi was born as Kailash Sharma on 11 January 1954 in Vidisha, a small town in Madhya Pradesh. His father was a police constable and his mother though uneducated, was a very idealistic and helpful lady, who made a huge impression on the mind of young Kailash. He was brought up in a neighbourhood where Hindus and Muslims coexisted peacefully. At a very young age, Kailash learnt Urdu from a Mandri at a nearby mosque even before he learnt English and Hindi.

At an impressionable age, Kailash noticed discrimination in society and was deeply upset. During his early school days, he would notice a young child, the son of a cobbler, waiting outside the school watching schoolchildren walk by. This made Kailash question why the child was not studying in the school. He set out looking for an answer. His first encounter was with his schoolmaster who told him that children of poor people were born to work because they couldn't afford an education. The inequality rattled young Kailash and he posed the same question to his principal—also their family acquaintance, his parents, even to the cobbler, but got the same response. The thought of lost childhood and inequality left a lasting impression on the young mind, which sowed the seeds of the *Bachpan Bachao Andolan*.

indelible: impossible to remove

herculean: needing a lot of strength and determination



Kailash took his first step in this direction by collecting school books from his friends and acquaintances after the annual examinations and then distributing them to young children who wanted to study but could not afford buying these books.

Kailash completed his graduation in Electrical Engineering from Samrat Ashok Technological Institute in Vidisha and later took up a job as a lecturer at a college in Bhopal. In the year 1980, he started the *Bachpan Bachao Andolan*.

Around the same time, he started a magazine *Sangarsh Jari Rahoega* (The Struggle Shall Continue), which documented lives of vulnerable people. He was shaken by the prevalence of child labour in India and the fact that acute poverty often forced poor people to repay their monetary debts through bonded servitude of their children.

In the year 1998, he led the global march against child labour travelling through 103 countries and nearly 80,000 kilometres and drew global attention to the grave issue of child labour and exploitation of deprived children. This movement led to the adoption of *International Labour Organisation Convention 182* on the worst forms of child labour in 1999.

Kailash Satyarthi was instrumental in setting up the *GoodWeave International Foundation*, a network of non-profit organisations, aiming to end illegal child labour in the rug making industry. Kailash fought tooth and nail to create awareness about the extensive use of child labour and exploitation in the industry, to raise the stakes for the industry, and to encourage the industry to manufacture rugs made without child labour.

Kailash was also deeply pained and affected by the inhuman behaviour meted out to manual scavengers or *harijans* by the upper class. The upper caste people considered them untouchables. In the year 1969, the birth centenary of the Father of the Nation was being celebrated and political leaders across the spectrum were making pro-poor speeches full of passion, idealism and sympathy. This fascinated the 15-year-old Kailash who wanted to become a politician, to cure the vices of the society such as untouchability and child labour.

The *harijans* in Vidisha were not allowed to enter their homes through the front door as they were considered impure. As a tribute to Gandhiji, Kailash decided to use his idealism to turn the tide in favour of the socially excluded classes and organise a community dhaba, where food would be prepared and served by *harijans* in a clean and hygienic environment. People from the upper castes and local political leaders

 servitude: the condition of being a slave

were invited as guests to **partake** the food and spread the message of social equality. Many leaders and upper caste people gladly accepted the invitation to participate in the event. However, members of the Harijan community were very **skeptical** about the success of the function. After a great deal of persuasion, young Kailash managed to convince a few ladies of the community to prepare food for the occasion.

Kailash and his friends had mobilised funds for this event with which they purchased staples and vegetables for the event. Slowly minutes turned to hours and soon it had become quite dark and not a soul turned up for the dinner. Kailash and his friends were more disheartened than the Harijan community. The **hypocrisy** of the political leaders and the society at large were clearly exposed. The hypocrisy of politicians made young Kailash furious. A disappointed Kailash and his friends had to consume the food prepared for the occasion well past midnight. As Kailash put the first morsel in his mouth, disappointment was **writ** large on his face and he cried inconsolably.

The very fact that such an initiative was taken by Kailash daring the society was well appreciated by the Harijans. When Kailash went back home, he saw a furious crowd of upper caste Brahmins gathered in front of his house. His family was humiliated by the upper caste Brahmins. They also thundered that Kailash had committed an unpardonable sin and that the whole family would be **excommunicated**. After a heated dialogue, the upper caste community ordered his family members to disown Kailash and shift him to a separate room in the backyard of their house or face social boycott by the society. He was instructed not to enter the house from the front and was given separate utensils. He tossed around the whole night in that dark and dingy room for the rest of the night. His anger at the feudal society and political class knew no bounds. He made up his mind that very day that he did not belong there and did not want to be associated with such a hypocritical community. He was **miffed** that the community and his family had made him an outcaste and decided to forsake his surname. A few years later, he dropped his family name and changed his surname to Satyarthi, a seeker of truth. Thus, a shining star was born.

In the last 35 years, Kailash Satyarthi has successfully rescued over 83,000 children and adults from child labour, trafficking and other exploitative situations in India.

partake: to eat or drink something.

skeptical: having doubts

hypocrisy: pretend to have moral standards that a person does not have

writ: (verb) seen

excommunicated: officially excluded from a religious group

miffed: annoyed

His interventions have positively impacted the lives of thousands of children working in carpet weaving, bangle making, firecracker, circus industry, lock making, brassware products, agricultural labour, sari embroidery, stone quarries and brick kilns, besides domestic child servitude across the world.

For his exemplary contributions to the society, he was awarded the Nobel Peace Prize in 2014.

In the recent years, two of his initiatives drew world's attention to the issue of child slavery. One of them is the *100 million for 100 million* campaigns wherein he endeavours that 100 million privileged youths and children across the world support their 100 million not-so-privileged peers to break out of slavery, danger, and violence.

The second one is the 12,000-km Bharat Yatra from Kashmir to Kanyakumari which he led along with child abuse survivors. The movement received unanimous support from civil society organisations; politicians across party lines; bureaucrats; celebrities and faith leaders and led to the Union Cabinet approving The Trafficking of Persons (Prevention, Protection and Rehabilitation) Bill, 2018 in February 2018.

With each milestone, Kailash Satyarthi works harder to live up to a promise he once made to himself, 'I will see the end of child slavery in my lifetime.'

Watch *The Price of Free* to catch a glimpse of his journey on a noble mission.



Comprehension

A. Fill in the blanks.

1. Kailash Satyarthi was born as on 11 January 1954 in _____.
2. At an impressionable age, Kailash noticed _____ in society.
3. In the year 1980, he started the _____.
4. He was instrumental in setting up the _____ Foundation.
5. For his exemplary contributions to the society, he was awarded the _____ in 2014.

B. Answer these questions.

1. What did Kailash notice at an impressionable age?



- What sowed the seeds of Bachpan Bachao Andolan?
- What led to the adoption of International Labour Organisation Convention 182?
- What did GoodWeave International Foundation do?
- Why did Kailash drop his family name?

C. Think and answer.

- Describe Kailash's childhood in detail and the influences that shaped his early life.
- Explain in detail the plight of harjams and what Kailash did to uplift them.
- Do you believe that the caste system should be abolished? Give reasons to support your views.



Word Wonder

Read the table given below.

Textual word	New word
cobbler	clubber
spectrum	crumpets
manual	alumna

These words are anagrams.

You know that an **anagram** is a word or phrase formed by rearranging the letters in another word or phrase.

Read these sentences and write the anagrams of the highlighted words.

- She continued to _____ (stares) that she was innocent.
- I developed an _____ (largely) after eating mushrooms.
- Mr Young _____ (education) all his furniture.
- Jenine has gone for a _____ (decimal) test.
- Mother _____ (threads) all her old shoes.
- Please shut the _____ (spread).

Do you know that the anagram for the word 'silent' is 'lentil' and for the phrase 'the eyes' is 'they are'? How wonderful is that!

Learn About Language

You have learnt that a subordinate clause that acts as an adverb in a sentence is known as an **adverb clause**. It answers the questions **when**, **where**, **why** and **how**.

For example,

- ◆ He built a house where it was surrounded with greens.
- ◆ When Kallash went back home, he saw a furious crowd of upper-caste Brahmins gathered in front of his house.

Study this table to know about the types of adverb clauses and their functions.

Type of Adverb Clause	Definition	Subordinating Conjunctions	Usage
adverb clause of time	The adverb clauses that express relations of time are known as adverb clauses of time .	when, whenever, while, after, before, since, as long as, as soon as, till	<ul style="list-style-type: none">◆ As soon as the bell rang, the children returned to their classes.◆ Don't forget to eat breakfast before you leave.◆ Cathy has not been talking to me since she returned from school.
adverb clause of place	The adverb clauses that tell us where an action takes place are called adverb clauses of place .	where, wherever, whence, whither	<ul style="list-style-type: none">◆ Nesti makes people laugh wherever she goes.◆ She has hidden the ring where no one can find it.
adverb clause of manner or extent	Adverb clauses of manner or extent describe the manner in which something is done or the extent of it.	as, as if, as though	<ul style="list-style-type: none">◆ You may do as it pleases you.◆ She ran as if she was being chased.

adverb clause of purpose	Some adverb clauses express a purpose. They are known as adverb clauses of purpose .	that, in order that, so that, lest	<ul style="list-style-type: none"> ◆ I gave him some food so that he could feed his children. ◆ She sent her secretary to the bank in order that she may withdraw some money.
adverb clause of condition	An adverb clause of condition sets a condition under which something can be done. The clause talks about a possible situation and its results. The conditional clause can be placed before or after the main clause.	if, unless, in case, on the condition and provided that	<ul style="list-style-type: none"> ◆ If we get the tickets, we will go to Nepal. ◆ We will go to Nepal if we get the tickets.
adverb clause of result or effect	The clauses that express the result of an action in the other clause or establishes a cause and effect relationship are called adverb clauses of result or effect .	that, so, such	<ul style="list-style-type: none"> ◆ She walked so fast that she was breathless. ◆ Kabir is such a chicken-hearted man that he ran away at the first shot.
adverb clause of comparison	When adverb clauses are used to compare two persons, they are known as adverb clauses of comparison .	as, than, such... as, no less...than	<ul style="list-style-type: none"> ◆ She is not as clever as her brother is. ◆ He is cleverer than his sister is. ◆ We admire your sister no less than we admire you.

adverb clause of contrast	When adverb clauses express a state of contrast, they are known as adverb clauses of contrast .	while, whereas	♦ Nishtha enjoys football, while her brother enjoys hockey.
adverb clause of concession	Adverb clauses of concession are introduced by subordinating conjunctions that offer contrasting ideas.	though, although, as, notwithstanding that, even if, however	♦ Though she is ninety years old, she lives all by herself.
adverb clause of cause or reason	When a subordinate adverb clause expresses the reason or cause of something that is described in the principal clause, it is known as an adverb clause of cause or reason .	as, that, because, since	♦ I have to leave early as I am not feeling well. ♦ The house is very quiet because the children have gone out. ♦ I am very happy that you have got your promotion.

Underline the adverb clauses in these sentences. Also, write their types.

1. The sailors refused to sail since the weather was rough.
2. Put the money where you kept it before.
3. She became so nervous that she began to cry.
4. Although I do not know him well, I will help him to buy the tickets.
5. The doctor spoke so fast that I couldn't understand anything.
6. I played the match while the others were cheering for me.
7. He was fined as he had kept the book with himself for too long.
8. Even if it rains, I will come.



Language Lab

- A. Child labour is a vice that is still prevalent in our society despite commendable efforts of people such as Kailash Satyarthi. Do you think it is the responsibility of each citizen of India to work towards this cause and ensure each child gets educated and not waste their lives working in factories or as servants? Have a class discussion.
- B. Work in pairs share your views on the topic 'An Equal and Fair Society'.

Composition

A **narrative essay** has a single theme, or a central point, around which the whole narrative revolves. All incidents, happenings, and characters revolve around a single theme presented in the narrative. A narrative essay is similar to a simple essay in terms of the format; however, the difference is it is a narrative, has characters, incidents, and may have dialogues.

A narrative essay must

- ◆ be structured into paragraphs.
- ◆ have a setting or a location.
- ◆ give details to help readers imagine the situation.
- ◆ have a cohesive flow.
- ◆ have an unexpected twist.

Write a narrative essay on the topic 'A Trip that was Full of Surprises'.

Activity

Go on an excursion to an underconstruction site with your classmates and teach the underprivileged children. After you return, share your experience with the class. Then, encourage your friends living in your neighbourhood to do the same. Also, you can donate your old books to these underprivileged.

 Further Reading: *Wings of Fire: An Autobiography of APJ Abdul Kalam*

•17. A Musical Instrument

Learning Outcomes

- read and critically appreciate the poem
- understand types of sentences: assertive, interrogative, imperative and exclamatory and learn to transform the sentences
- identify and analyse the rhyme scheme in a poem

About the Poet

Elizabeth Barrett Browning (1806–1861) was one of the most prominent English poets of the Victorian era. Elizabeth Barrett Browning was popular both in Britain and the United States during her lifetime. Some of her well-known poems are *The Battle of Mowbray*, *The Semplice*, *The Cry of the children* and *The Lady's Vow*.

Digital Desk



Warm-up

Imagine you have to make a musical instrument. What would that instrument be? What kind of sound will it have? Share your ideas with the class.

Cross-curricular Connection

Have you wondered how do we hear?

Hearing starts with the outer ear. When a sound is made, it hits the outer ear, the sound waves travel down the external auditory canal and strike the eardrum (tympanic membrane). The eardrum vibrates. The vibrations are then passed to three tiny bones in the middle ear called the ossicles. The ossicles amplify the sound and send the sound waves to the inner ear and into the fluid-filled hearing organ (cochlea).

Once the sound waves reach the inner ear, they are converted into electrical impulses, which the auditory nerve sends to the brain. The brain then translates these electrical impulses to sound.



Read a poem about a boy and his mischief.

I.

What was he doing, the great god Pan,
Down in the **reeds** by the river?
Spreading rain and scattering bair,
Splashing and **paddling** with hoofs of a goat,
And breaking the golden lilies afloat
With the dragon-fly on the river.

II.

He tore out a reed, the great god Pan,
From the deep cool bed of the river:
The **limpid** water **turbidly** ran,
And the broken lilies a-dying cry,
And the dragon-fly had fled away,
Ere he brought it out of the river.

III.

High on the shore sat the great god Pan,
While turbidly flowed the river:
And **hacked** and **hewed** as a grim god can,
With his hard bleak steel at the patient reed,
Till there was not a sign of a leaf indeed
To prove it fresh from the river.

IV.

He cut it short, did the great god Pan—
(How tall it stood in the river!)
Then drew the pith, like the heart of a man,
Steadily from the outside ring,
And **notched** the poor dry empty thing
In holes, as he sat by the river.

V.

This is the way, laughed the great god Pan,
(Laughed while he sat by the river)
The only way, since gods began
To make sweet music, they could succeed.
Then, dropping his mouth to a hole in the reed,
He blew in power by the river.

god Pan: In ancient Greek mythology, Pan is the god of the wild (shepherds and flocks), nature of mountain woods, rustic music and impromptus, and companion of the nymphs.

VI.

Sweet, sweet, sweet, O Pan !
 Piercing sweet by the river !
 Blinding sweet, O great god Pan !
 The sun on the hill forgot to die,
 And the lilies revived, and the dragon-fly
 Came back to dream on the river.

VII.

Yet half a beast is the great god Pan,
 To laugh as he sits by the river,
 Making a poet out of a man:
 The true gods sigh for the cost and
 pain,—
 For the need which grows *nevermore*
 again
 As a reed with the reeds in the river.
Elizabeth Barrett Browning

reeds: tall, slender-leaved plant

padding: to move the hands or feet about in shallow water

limpid: clear of the grass family

turbidly: muddy or cloudy from having the sediment stirred up

one before

hacked: rough cut

beweed: clover

notched: a cut or nick made in a stick or other object

nevermore: never again

Comprehension

A. Answer these questions.

1. Why had Pan come to the river? What was he looking for?
2. What did he do to the reed? Was he cruel?
3. Why did he need the reed? How was his music?
4. Pan is half-man and half-beast. How is this illustrated in the poem?
5. Justify the title of the poem.

B. Answer these questions with reference to the context.

1. *Spreading ruin and scattering bunt,*
Splashing and padding with hoofs of a goat,
And breaking the golden lilies afloat
With the dragon-fly on the river.
 - a. Who is the speaker referring to?
 - b. What is the person doing?
 - c. Is the speaker happy with the person? Give reasons for your answer.

2. Then drew the pith, like the heart of a man,
Steadily from the outside ring,
And notched the poor dry empty thing
In holes, as he sat by the river.
a. What was the 'poor dry empty thing'?
b. Why was it 'notched'?
c. Who is the person sitting by the river and why does he have to notch the thing?
3. To laugh as he sits by the river,
Making a poet out of a man:
The true gods sigh for the cost and pain, -
For the reed which grows nevermore again.
a. Why does the speaker use the term 'true gods'?
b. What made the true gods sigh?
c. Why would the reed never grow again?

C. Think and answer.

1. A didactic poem presents a message to the readers. It teaches a lesson or has a moral. What lesson do you think the speaker has tried to teach the readers?
2. This poem beautifully showcases how Pan in his urge to find Syring, creates havoc. However, if we look at it in the modern context, the human being is still causing mayhem in his quest to dominate nature. Do you agree? Give reasons to support your answer.
3. Art is beautiful but at the same time it can be destructive. Discuss this with reference to this poem. How does the speaker use the legend of Pan to bring home the idea?



Appreciation

Read these lines from the poem.

*What was he doing, the great god Pan,
Down in the reeds by the river?
Spreading ruin and scattering bairn,
Splashing and paddling with hoofs of a goat,*

*And breaking the golden lilies afloat
With the dragon-fly on the river.*

In these lines, the speaker has used animal symbolism that arouses a sense of fierceness in our minds. Pan may be a half-god, but his animalistic nature is described clearly in this stanza. He splashes and paddles through the river with the 'hoofs of a goat'.

You have learnt that **symbolism** is the use of things to signify ideas and qualities, by giving them symbolic meanings that are different from their literal sense.

It has a literal meaning but suggests or represents other meanings as well. Symbols help to reinforce a theme!



The repetition of Pan as 'great god' is an example of irony. There is a strong sense of irony that Pan causes destruction at the beginning that is fixed at the end by his music.

*And breaking the golden lilies afloat
And the dragon-fly had fled away.*

The destruction mentioned in these lines has been caused by Pan by the river. But once he begins to play his music everything revives. This is validated by the lines,

*And the lilies revived, and the dragon-fly
Came back to dream on the river.*

Irony is a literary device in which words are used in such a way that their intended meaning is different from the actual meaning of the words. It may also be a situation that ends up in quite a different way than what is generally anticipated. In simple words, it is a difference between appearance and reality.

- Read the poem again and find words which bring out irony and symbolism in the poem.
- Write a short poem using irony and symbolism as poetic devices.

Learn About Language

You have learnt there are four types of sentences.

◆ assertive ◆ interrogative ◆ imperative ◆ exclamatory

Assertive sentences can be categorised as affirmative or positive and negative.

Let us revise the rules to transform the sentences.

- When we add **not** to change the meaning, we know that we add **not** to make a sentence negative. The negative sentence thus made, is the opposite of the affirmative one.

Mitali likes to swim.	Mitali does not like to swim.
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However, there are other ways of making a sentence negative, which do not alter the meaning of the sentence. Let us look at a few of the ways.

- When we add **not**, but it does not change the meaning.

- using **opposite word + negative**

He loves music.	He does not hate music.
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- replace **only** with **no one/nothing/nowhere + but**

Shekhar will go only with you.	Shekhar will go with no one but you.
--------------------------------	--------------------------------------

- replace **as soon as** with **no sooner... than...**

As soon as the mice saw the cat, they ran away.	No sooner had the mice seen the cat, than they ran away.
---	--

- replace **always** with **never + opposite word**

You are always lazy.	You are never active.
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e. replace too... to with so... that... + can/could + not

This baby is too young to walk.	This baby is so young that he cannot walk.
I am too tired to play cricket.	I am so tired that I cannot play cricket.

f. replace comparative adjective with not as positive adjective as

Sia is more intelligent than Ranveer.	Ranveer is not as intelligent as Sia.
I have more pens than her.	She does not have as many pens as I have.

g. replace superlative adjective with nothing/no one... as positive adjective as

Prashant is the bravest in the group.	No one in the group is as brave as Prashant.
I have the most number of pens in the class.	No one in the class has as many pens as I have.

h. replace both... and with not only... but also

Your house is both big and pretty.	Your house is not only big but also pretty.
The film is both long and boring.	The film is not only long but also boring.

3. Transforming assertive to interrogative sentences

a. In case of auxiliary verb

It is a bad habit to lie.	Isn't it a bad habit to lie?
She was upset.	Wasn't she upset?

b. Affirmative sentence without auxiliaries are changed into interrogative sentences with do/did/does

We all love flowers.	Do we all love flowers?
I painted the house.	Did I paint the house?

c. Nobody/no one/never/no are changed into who + affirmative verb, and anyone/anybody/ever are changed into who + negative verb



No one can deny the truth.	Who can deny the truth?
Anyone can do this.	Who cannot do this?
d. Questions with 'do/did/does'	
Komal said nothing about the fight.	Did Komal say anything about the fight?
The boy did nothing to hurt me.	Did the boy do anything to hurt me?
4. Transforming assertive to imperative sentences	
a. Starting with a verb	
You should apply for the job.	Apply for the job.
I warned her to be careful.	Be careful.
5. Transforming assertive to exclamatory sentences	
a. What a/how	
It is a lovely song.	What a lovely song it is!
This beach is pristine.	How pristine the beach is!
b. If I were	
I wish I were a king.	If I were a king!
6. Transforming interrogative to exclamatory sentences	
Isn't it nice of you to invite us to the party?	How nice of you to invite us to the party!
Is the weather lovely?	What a lovely weather!
A. Change the following sentences into negative or affirmative without changing the meaning.	
1. Do not tell lies.	
2. It is never too late to mend.	
3. I am stronger than him.	
4. This blade is too blunt to cut anything.	
5. As soon as the students heard the bell, they ran out.	
6. I am the tallest in my class.	

B. Transform the sentences as directed.

1. Could you please leave the room? (imperative)
2. What a fool you are! (assertive)
3. Never do that again! (interrogative)
4. Is your name Kim? (exclamatory)
5. Leave the room at once. (interrogative)
6. Please give me some money. (exclamatory)

Language Lab

○ Read the lines from the poem. Pay attention to the rhyming words at the end of each line.

*He tore out a reed, the great god Pan,
From the deep cool bed of the river:
The limpid water turbidly ran,
And the broken lilies a-dying lay,
And the dragon-fly had fled away.
Ere he brought it out of the river.*

The rhyme scheme in this poem is abaccb, and each stanza is made up of six lines. Each stanza is very similar to the shape of a pan flute, which is a group of pipes (or reeds) of increasing length. Thus, the rhyme scheme and stanza pattern make the poem into a pan flute.

Rhyme scheme is an integral part of the constitution of a poem, which includes, length of phrase, and rhythm. In fact, the rhyme scheme, like other writing tools, is used to create balance and relieve tension, manage flow, create rhythm, and highlight important ideas. Its basic function is to form units of sound and suggest units of sense. It also communicates the idea in a more effective way.

 A. Write a poem with the same rhyme scheme abaccb and read it out aloud.

Activity

 Write the names of six musical instruments of your choice, and give some information about their origin, history, how they are played and the artists known for playing them. Also, make a collage using their pictures and give a presentation in the class.

 Further Reading: 'Apostrophe to the Ocean' by George Gordon Byron

18. A Prophecy Comes True



Learning Outcomes

- read the extract and understand the setting, the background and the context
 - learn old English words and their meanings
 - understand the transformation of sentences
 - learn the difference between content words and function words

Literary Appreciation

Warm-up



Read a play about a prophecy made by the witches.

[Characters: Macbeth, Banquo, Agnus, Ross and the three witches]

Act 1 Scene 3: A Heath

[NARRATOR: Thunder and lightning. Enter the three witches and make the prophecy which is too unbelievable for Macbeth and Banquo.]

ALL THREE WITCHES:

The weird sisters, hand in hand,
Posters of the sea and land.
Thus do go about, about:
Thrice to thine, and thrice to mine,
And thrice again, to make up nine—
Peace!—the charm's wound up.

[Enter Macbeth and Banquo]

MACBETH: So foul and fair a day I have not seen.

BANQUO: How far is 't called to Forres?—What are these So withered and so wild in their attire, That look not like th' inhabitants o' th' Earth, And yet are on 't?—Live you? Or are you aught That man may question? You seem to understand me, By each at once her *choppie* finger laying Upon her skinny lips. You should be women, And yet your beards forbid me to interpret That you are so.

MACBETH: Speak, if you can—what are you?

FIRST WITCH: All hail, Macbeth! Hail to thee, *Thane of Glamis*!¹

SECOND WITCH: All hail, Macbeth! Hail to thee, *Thane of Cawdor*!²

THIRD WITCH: All hail, Macbeth! That shalt be king hereafter!

BANQUO: Good sir, why do you start and seem to fear things that do sound so fair? In the name of truth, are ye *fantastical*, or that indeed which outwardly ye show? My noble partner you greet with present grace and great prediction of noble having

heath: an area of open uncultivated land

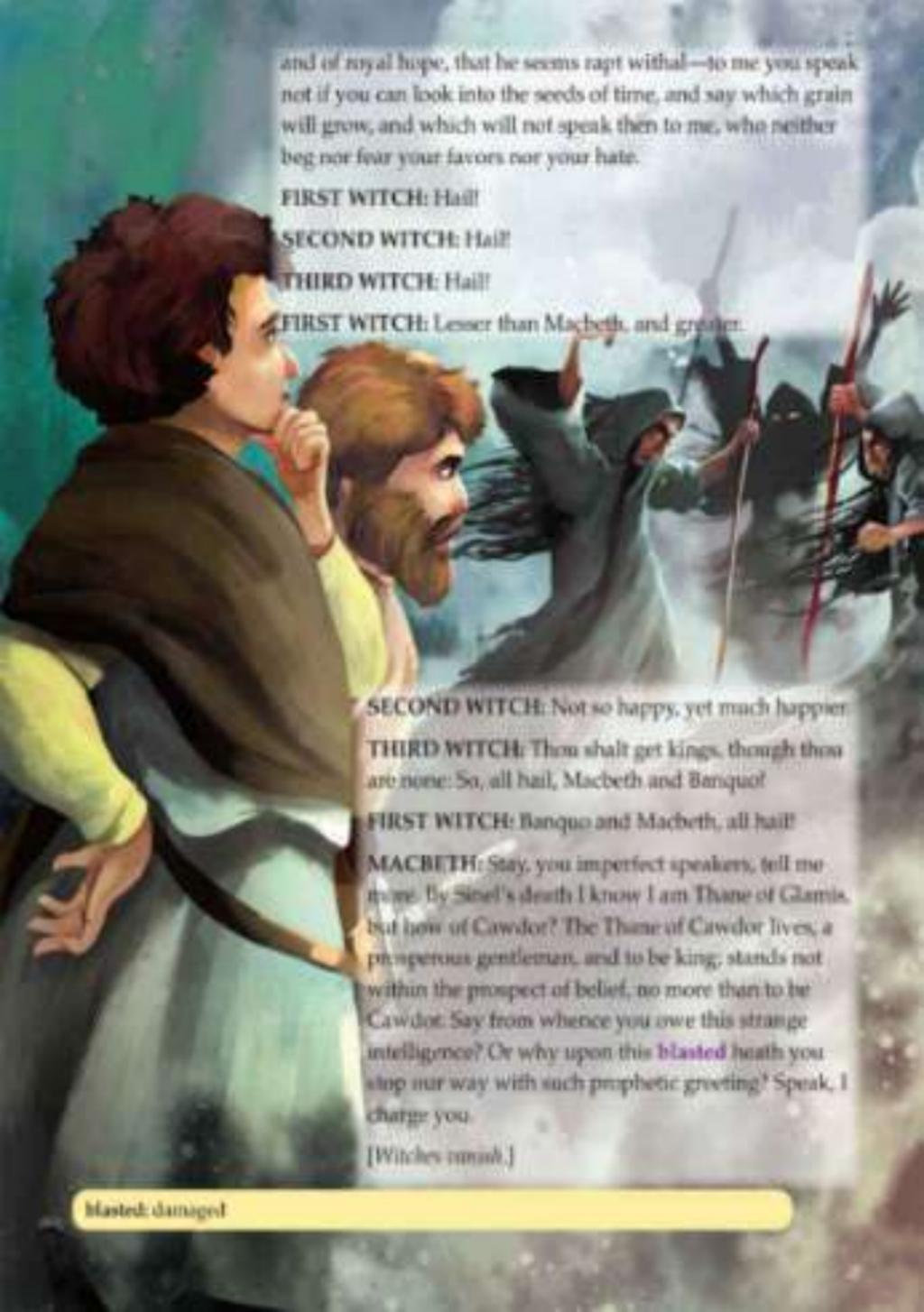
fantastical: conceived by imagination

choppie: deeply wrinkled

¹ *Thane of Glamis*: Macbeth was a great leader in battle and was rewarded for it by King Duncan by being named thane. Glamis was the name of the area Macbeth rules over.

² *Thane of Cawdor*: this title was given to Macbeth after the previous Thane of Cawdor was captured and executed for treason against King Duncan





and of royal hope, that he seems rapt withal—to me you speak
not if you can look into the seeds of time, and say which grain
will grow, and which will not speak then to me, who neither
beg nor fear your favors nor your hate.

FIRST WITCH: Hail!

SECOND WITCH: Hail!

THIRD WITCH: Hail!

FIRST WITCH: Lesser than Macbeth, and greater.

SECOND WITCH: Not so happy, yet much happier

THIRD WITCH: Thou shalt get kings, though thou
are none: So, all hail, Macbeth and Banquo!

FIRST WITCH: Banquo and Macbeth, all-hail!

MACBETH: Stay, you imperfect speakers, tell me
more. By Sinel's death I know I am Thane of Glamis,
but how of Cawdor? The Thane of Cawdor lives, a
prosperous gentleman, and to be king, stands not
within the prospect of belief; no more than to be
Cawdor. Say from whence you owe this strange
intelligence? Or why upon this **blasted** heath you
stop our way with such prophetic greeting? Speak, I
charge you.

[Witches vanish.]

blasted: damaged

BANQUO: The earth hath bubbles, as the water has, and these are of them; whither are they vanished?

MACBETH: Into the air, and what seemed **corporal** melted as breath into the wind. Would they had stayed!

BANQUO: Were such things here as we do speak about? Or have we eaten on the insane root that takes the reason prisoner?

MACBETH: Your children shall be kings.

BANQUO: You shall be king.

MACBETH: And Thane of Cawdor too; went it not so?

BANQUO: To the selfsame tune and words. Who's here?

[NARRATOR: *As they mull over what they have heard from the witches, two men enter]*

[Enter Ross and Angus.]

ROSS: The king hath happily received, Macbeth, the news of thy success; and when he reads thy personal venture in the rebels' fight, his wonders and his praises do contend which should be thine or his; silenced with that, in viewing o'er the rest o' the self-same day, he finds thee in the stout Norwegian ranks, nothing afraid of what thyself didst make, strange images of death. As thick as hail came post with post; and everyone did bear thy praises in his kingdom's great defense, and poured them down before him.

ANGUS: We are sent to give thee, from our royal master, thanks; only to herald thee into his sight, not pay thee.

ROSS: And, for an earnest of a greater honor, He bade me, from him, call thee Thane of Cawdor. In which addition, hail, most worthy thane, for it is thine.

BANQUO: What, can the devil speak true?

MACBETH: The Thane of Cawdor lives: why do you dress me in borrow'd robes?

ANGUS: Who was the Thane, lives yet, but under heavy judgement bears that life which he deserves to lose. Whether he was combin'd with those of Norway, or did line the rebel with hidden help and vantage, or that with both he labour'd in his country's wreck, I know not; but treasons capital, confess'd and proved, have overthrown him.

MACBETH: [Aside] Glamis, and Thane of Cawdor. The greatest is behind—Thanks for your pains—Do you not hope your children shall be kings. When those that gave the Thane of Cawdor to me?

Promis'd no less to them?

BANQUO: That, trusted home, might yet *enkindle* you unto the crown, besides the Thane of Cawdor. But 'tis strange: And oftentimes to win us to our harm, the instruments of darkness tell us truths: Win us with honest trifles, to betray's in deepest consequence—Cousins, a word, I pray you.

[NARRATOR: *Macbeth cannot believe what he hears and is in deep thought*]

MACBETH: [Aside.] Two truths are told, As happy *prologues* to the swelling act of the imperial theme—I thank you, gentlemen—[Aside.] This supernatural *soliciting* cannot be ill; cannot be good—if ill, why hath it given me earnest of success, commencing in a truth? I am Thane of Cawdor: If good, why do I yield to that suggestion whose horrid image doth unfix my hair, and make my seated heart knock at my ribs, against the use of nature? Present fears are less than horrible imaginings: My thought, whose murder yet is but fantastical, shakes so my single state of man, that function is smother'd in surmise; and nothing is but what is not.

BANQUO: Look, how our partner's *rapt*.

MACBETH: [Aside.] If chance will have me king, why, chance may crown me without my stir.

BANQUO: New honors come upon him, like our strange garments, *cleave* not to their mould but with the aid of use.

MACBETH: [Aside.] Come what may; time and the hour runs through the roughest day.

BANQUO: Worthy Macbeth, we stay upon your leisure.

MACBETH: Give me your favor:—my dull brain was wrought with things forgotten. Kindgentlemen, your pains are register'd where every day I turn the leaf to read them.—Let us toward the king.—Think upon what hath chanc'd; and, at more time, the interim having weigh'd it, let us speak our free hearts each to other.

BANQUO: Very gladly.

MACBETH: Till then, enough.—Come, friends.

NARRATOR: *[Macbeth and Banquo reach the palace and meet King Duncan]*

William Shakespeare

enkindle: inspire

rapt: completely fascinated or absorbed by

prologues: an event or act that leads to
another

what one is seeing or hearing

soliciting: asking somebody for something

cleave: split



William Shakespeare was born on April 1564. He was an English poet, playwright and actor. He is widely regarded as the greatest writer of all times, and the world's mostinfluential dramatist. His works consist of approximately 39 plays, 154 sonnets, two long narrative poems, and a few other pieces. Some of his famous plays are *Hamlet*, *Othello*, *King Lear* and *Macbeth*.

Comprehension

A. Answer these questions.

1. What three predictions do the witches make about Macbeth?
2. How does Macbeth react on hearing the predictions?
3. What is the witches' prophecy for Banquo?
4. How does the king reward Macbeth for his bravery?
5. Quote the lines in which Banquo warns Macbeth.

B. Answer these questions with reference to the context.

1. *And oftentimes to win us to our harm, the instruments of darkness tell us truths;*
 - a. Name the speaker and his audience.
 - b. Who or what are the instruments of darkness?
 - c. What purpose do these instruments serve by telling the truth?
2. *The greatest is behind—Thanks for your pains:*
 1. Who is the speaker?
 2. Why does he say this?

C. Think and answer.

1. Is it correct to say that Banquo is more cautious by temperament while Macbeth gets easily excited? Give reasons for your answer.
2. Do you think the prophecies of the witches will play a crucial role later in the play? Give a reason for your answer.
3. Ambition, greed and avarice have been the deadliest sins of mankind as one leads to another and ultimately to the downfall of a person. Discuss this in terms of the modern-day scenario. Give examples from real life.



Word Wonder

There are several words in the play, which we do not use in modern writing. They are Old English words. Some of them are listed below.

Old English	Modern English
whence	from where
thy	your
thou	you
afraid	afraid

Let us read an extract from the play paraphrased in Modern English.

Old English	Modern English
Thou shalt get kings, though thou be none.	Your descendants will be kings, even though you will not be one. So all hail, Macbeth and Banquo!
So all hail, Macbeth and Banquo!	

A. Paraphrase these lines from the play in Modern English.

How far is 't called to Forres?—What are these So withered and so wild in their attire, That look not like th' inhabitants o' th' Earth, And yet are on 't?—Live you? Or are you aught That man may question? You seem to understand me.

B. Pick out ten Old English words from the extract, write their meanings and make sentences.

Did you know the words 'binds', 'cites', 'majestic', 'wondrous' and 'soot' were coined by Shakespeare? Look for other words in this dramatist and make a list.

Learn About Language

You have learnt about simple, compound and complex sentences. Let us learn how transformation of sentences is done.

Transformation is the process of changing the structure of a sentence without changing the basic meaning.

a. Transformation of simple sentences into complex sentences

A simple sentence can be transformed into a complex sentence by expanding a word or a phrase into a subordinate clause. The subordinate clause could be a noun, an adjective or an adverb clause. For example,

- ◆ The invitees were received at the gate by the host. (simple)
- ◆ The people who had been invited were received at the gate by the host. (complex)

Here, the noun invitees has been expanded into the adjective clause who had been invited.

- ◆ Don't forget to tell me your address. (simple)
- ◆ Don't forget to tell me where you live. (complex)

Here, the noun address has been expanded into the noun clause where you live.

- ◆ We decided to meet during the lunch break. (simple)
- ◆ We decided to meet when it was the lunch break. (complex)

Here, the adverb phrase during the lunch break is expanded into the adverb clause when it was the lunch break.

b. Transformation of complex sentences into simple sentences

While transforming complex sentences into simple sentences, we change the subordinate clause into phrases or words. We must ensure that there is only one verb in the sentence framed. For example,

- ◆ I want to know when the Shatabdi Express leaves for Amritsar. (complex)
- ◆ I want to know the time of departure of Shatabdi Express for Amritsar. (simple)
- ◆ The hills which are located in the east are not very high. (complex)
- ◆ The eastern hills are not very high. (simple)

c. Transformation of compound sentences into complex sentences

In order to transform a compound sentence into a complex sentence, a subordinating clause must take the place of a coordinate clause and a subordinating conjunction must replace the coordinating conjunction. For example,

- ◆ He is poor, yet he is very happy. (compound)
- ◆ Though he is poor, he is very happy. (complex)

- ◆ You must work very hard or you will not win the first prize. (compound)
- ◆ You must work very hard if you want to win the first prize. (complex)

A. Combine these sets of sentences into simple, compound or complex sentences as directed in brackets.

1. My wife was there. I said nothing. (simple)
2. It was raining. They couldn't come. (complex)
3. I was on my way home. I met a stranger. (complex)
4. Come into the house. Stay outside. (compound)
5. Reeta won a prize. She was very happy. (simple)
6. Drishti is intelligent. She is not diligent. (complex)
7. The way was long. The wind was cold. (compound)
8. I could not sit down. I could not lie down. (compound)

B. Write a description of your house or room using simple, compound and complex sentences. Then, underline the simple sentences in yellow, the compound sentences in green and the complex sentences in pink.

Language Lab

When we speak, some words are prominent and they stand out from the rest. Such words are called **content words**.

These words are usually nouns, verbs, adjectives and sometimes adverbs. We want the listeners to be able to quickly grasp the main content of the story, so we make the content words easier to hear by bringing attention to them with added stress. These words are accented.

Category	Description	Examples
nouns	people, place, things, feelings	Meena, New York, phone, anger
main verbs	verbs without auxiliaries	talk, collect, suggest
adjectives	words that describe nouns	gorgeous, slippery, gigantic

adverbs (except adverbs of frequency)	words that describe verbs	calmly, now, completely
negatives	words that negate	not, never

Function words are the words we use to make our sentences grammatically correct.

Pronouns, determiners, prepositions and auxiliary verbs are examples of function words. These words, unless they are being emphasised, are not accented. Since function words don't give us the main information, they usually remain unstressed.

Category	Description	Examples
auxiliary verbs	a form of the words <i>to be</i> or <i>to have</i> or modals	were, is, has, could, should
prepositions	words that tell relation to other words	at, in, on, from, of, for, between
conjunctions	words that connect two	and, but, because, through
determiners	modifying words that give details to nouns	a, an, the, some, any
pronouns	words that replace nouns	I, it, we, they, he, she

When we read a sentence, the speaker alternates between stressed and unstressed syllables at regular intervals, with the stresses falling on content words. This is called the **rhythm rule**.

He	bought	a	beautiful	house	on	Sunday.
•	•	•	•	•	•	•

Read these sentences aloud with correct word stress.

1. I can come to your place tomorrow.
2. Can you come to the theatre at six?
3. She is anything but a fool.
4. She is intelligent, but did not get good grades.
5. What are you looking at?
6. Meet me tomorrow at night.

Composition

A **book review** is similar to reviewing a movie or a television show. A book review essentially contains these:

- ◆ title/name of the book followed by the name of the author
- ◆ setting of the story (time, place)
- ◆ story line, sequence of events that are woven in such a way that leads to a climax
- ◆ the ending of the story

We need to keep these things in mind while writing the review.

- ◆ Write in brief what the book is about.
- ◆ Mention positive points about the book.
- ◆ Summarise some points and also suggest why you would recommend others to read it. You can also suggest the type of readers. For example, children, young adults, older readers, fans of relationship drama/mystery stories/comedy. Write in past tense.
- ◆ Mention anything you disliked about the book.

A. Write a review of your favourite book.



The main thing when writing a book review is to never spoil it for other readers. Don't give away key plot points or the ending.

A **report** is a factual piece of writing, without any personal opinion or evaluation. It consists of plain facts stated in a simple language.

It does not use much figurative language. It has a good headline and sometimes a byline followed by the factual description of the event or the incident to be reported. Remember,

- ◆ reports are always written in indirect speech, unless a person is being quoted as an eyewitness or an authority on the subject.
- ◆ the passive voice should be used and there should be no use of the personal pronoun, 'I'.
- ◆ start a report directly with the topic; no elaborate introduction is required.
- ◆ all the relevant points should be narrated in chronological order.
- ◆ an account by an eyewitness should be included.

-  B. Write a newspaper report highlighting some problem in your city (such as women safety or the cost of education). Identify the various types of sentences you used in it.
-  C. The reading club of your school, has recently invited a famous author to address and motivate the members of the club. As the president of your club, prepare a report to be sent to the press.

Activity

 Read these lines and guess which play they are from.

1. *My noble father,*
I do perceive here a divided duty.
2. *As I remember, Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother, on his blessing, to breed me well: and there begins my sadness.*
3. *Hence! home, you ill creatures get you home: Is this a holiday? what! know you not,*
4. *Tush! never tell me; I take it much unkindly That thou, Iago, who hast had my purse As if the strings were thine, shouldst know of this.*

 Further Reading: *As You Like It* by Shakespeare

Chap-	Theme	Comprehension	Visual Literacy	Literacy	Compre-	Academy
1. The Shrimps	Sea Friends Fiction, Imaginative	A story • questions • reference to the centre • task and answer	• observational recall	• more than one text • looking at symbols • who/why	• picture reading of symbols task to have names and looking at symbols who/why	choose a symbol play
2. Take Action		A poem • explores the sentence • questions • task and answer	• generalisation	• questions begin with • comments and record diagrams	• looking at symbols task to have names and looking at symbols who/why	make a poster
3. Think, See, process	Our Environment and Community	A story • questions • reference to the centre of task and answer	• instructions	• types of poems	• picture reading	make a visual environment
4. Bunches and the Black Rabbit of Gold	Animal and Poem	A story • questions • reference to the centre of task and answer	• poems	• types of poems task which can be written either objective or subjective poems	• looking at symbols task to have names and looking at symbols who/why	choose a task like writing a character story
5. I am Mother in Early Spring		A poem • questions • reference to the centre of task and answer	• rhyme scheme	• words	• words with short letters	make a repeat
6. Fish and Reptiles	Fish and Cultures	A story • questions • reference to the centre • task and answer	• rhyme of speech	• types of situations imagine, compare, and consequently	• looking at symbols task to have names and looking at symbols who/why	make a visual book
7. The Blue Hive	Transport	A story • questions • reference to the centre • task and answer	• generalisations	• written text requirements	• looking at symbols task to have names and looking at symbols who/why	choose a colour with a friendly chart
8. The Snails		A poem • questions • task and answer	• stories • writing	• written text requirements	• comments from the teacher	choose and make a poster
9. Shells, Their and Now	Nature	A poem • all in the shells • questions • task and answer	• generalisation statements	• compare items • similarities	• looking at situations and identifying elements who/why	make a poster
10. The Tadpoles	Plant and Nursery	A story • questions • reference to the centre • task and answer	• colours	• short and limited topics	• looking at symbols task to have names and looking at symbols who/why	read the poem and draw the name of the story

Chapter	Theme	Comprehension	Word Related Activities	Learn About Languages	Language Use	Communication	Activity
11. Old is a Snapshot	Ageism • positions • relevance to the context • think and answer	• sympathy	• adjectives • adjective order	• Yes, we are different • No, we are similar • Yes, we are alike • Yes, we are different		include a collage	
12. The Adolescent and the Engineers in Thailand	Technology • positions • relevance to the context • think and answer	• collab creation	• imagination • writing		writing a biography	think & plan	
13. The Head Teacher Victory	Physical Activity and Sports • positions • relevance to the context • think and answer	• collab creation	• types of schools • differences between governments and schools	• oh words with 'h' created • oh words with 'd' created • ph-words with 'f' / 'v'	improvisation writing	prepare a life with information and plans	
14. The Change of the Light Bulbs	Ageism • positions • relevance to the context • think and answer	• sympathy • imagination	• collab creation			include a slide show presentation	
15. The Teacher	Adaptation and Integration • positions • relevance to the context • think and answer	• communication • collaboration	• improvisational phone	• (improvising) telephone business • group discussion	phone communication	read the lines and identify the names of the novel and the author	
16. A City Against Pollution	Our Country • positions • relevance to the context • think and answer	• sympathy	• adverb clauses	• group discussion • work in pairs and share your ideas	improvisation writing	give an interview and teach the protagonist's children	
17. A Musical Instrument	• positions • relevance to the context • think and answer	• communication • writing		• improvisation • rhythm activities		make a collage	
18. A Prophesy Comes True	This World Around Us • positions • relevance to the context • think and answer	• old English	• communication of contents example to consider • communication of contents example to comprehend • communication of contents example to compare	• communication • writing	read the lines and play along	use lines	