

■ ■ ■ Warming up! ■ ■ ■

1. Imagine that your class has to be divided into groups or houses. Each house will have their own colour, symbol/emblem, motto, dress code, a common room with objects of their interest and suitable furniture. Think of sets of four names for the groups. Form groups and work out the (imaginary) details for each set. Some suggestions are : Neem – Colour, yellow; Symbol, the sun; Motto, ‘Health is wealth’; Dress code, yellow waist belt; etc. Cane furniture, green and yellow curtains and herbariums in the common room.

Category	Names			
Metals	steel	copper	silver	gold
Flowers				
Stars or galaxies				
Trees	Neem	Banyan	Gulmohur	Ashoka
Seasons				

2. Read the lines of the following poem. Guess and fill in suitable words to make the lines rhyme –

Golden Glow

Soon after dawn, rises the ;
 It wakes and enlivens every
 It scares away the long, dark
 The shining stars go out of
 From tree to tree birds flit and ,
 Searching for food, with a sharp
 The buds that open now show their ,
 As flowers they dance with beauty and
 The hill slope wears a grassy green ,
 The curved sparkling river, it gold
 The cock then crows to give a loud ,
 Come on! wake up, folks! One and
 I, then wake up, ‘Good Morning’ to ,
 Let’s all look forward to a golden



- ◆ Which of the objects, animals, etc. in the poem are at rest without any motion?
- cote : small shelter for birds
- moveless : still, motionless
- shoon : shoes

Silver

Slowly, silently, now the moon
 Walks the night in her silver shoon;
 This way, and that, she peers, and sees
 Silver fruit upon silver trees;
 One by one the casements catch
 Her beams beneath the silvery thatch;
 Couched in his kennel, like a log,
 With paws of silver sleeps the dog;
 From their shadowy cote the white breasts peep
 Of doves in silver feathered sleep
 A harvest mouse goes scampering by,
 With silver claws, and silver eye;
 And moveless fish in the water gleam,
 By silver reeds in a silver stream.

- Walter de la Mare

■ ■ ■ ENGLISH WORKSHOP ■ ■ ■ ■ ■

1. If you were asked to draw a detailed picture of the scene described in the poem, what object, animals, natural features etc. will you show in the picture? Make a list.
2. Write the rhyming words and the rhyme scheme of the poem. (See the 'Language Study' pages given at the end.)
3. Underline the word silver/silvery in the poem. In which lines does it occur? What pattern does it show?
4. Can you think of a parallel scene of dawn or evening when everything is steeped in golden light?
5. The same landscape appears different at different times. What message can we draw from this?
6. **Read** : 'The Listeners' and 'Someone' – poems by Walter de la Mare.



3.2 Reading Works of Art

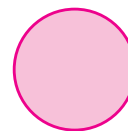
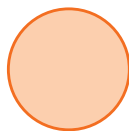
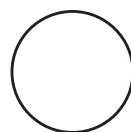
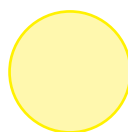
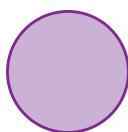
■ ■ ■ Warming up! ■ ■ ■

1. Complete the following idioms using the appropriate colour term.
(blue, black,, green, red)

- give someone a look
(a look of anger, dislike, etc.)
- the sheep (of the family)
a person who brings disgrace
(to the family)
- a list
(a list of defaulters)
- a belt
(area of fields, woods, etc. around
a city)
- to have fingers
(be good at gardening)
- be with envy
(feel very jealous)
- give someone/get the signal
(give/get permission to do something)
- a bolt from the
(a sudden shock, surprise)
- out of the
(suddenly, unexpectedly)
- once in a moon
(very rarely)
- vanish into the
(leave without any trace)
- blood
(royal blood, aristocratic origin)
- eyed boy
(favourite person)
- catch someone..... handed (catch
someone in the act of doing something
wrong)
- roll out the carpet
(give a special welcome)
- a herring (something that
diverts attention from the main issue)
- see
(become angry)

2. What are you reminded of when you think of the following colours.

- purple • orange • yellow • pink • white



Reading Works of Art

Sayed Haider Raza



Sayed Haider Raza, popularly known as Raza, was a renowned Indian artist. Simple geometric shapes, striking colour combinations, captivating compositions – these are some of the characteristic features of his paintings, and so are the colours blue and orange. You will find them in almost all his paintings. None of his paintings depict lifelike human figures or copies of scenes from his environment. His paintings belong to the abstract style of paintings. Such paintings are not inspired by any

external factor. They originate when the artist tries to peep into his own inner mind. They are made by arranging circles, triangles, squares, rectangles, lines, dots in different compositions using effective techniques of applying paint, attractive colour combinations, achieving balance in some places and creating imbalance in other places.

Raza found his paintings through his study of Indian art and its heritage, cultural context and philosophy. His pictures seem to radiate peace and life at the same time. We realise that the painting is a visible form of very deep thought. Very few abstract paintings communicate with the viewers as much as Raza's do.

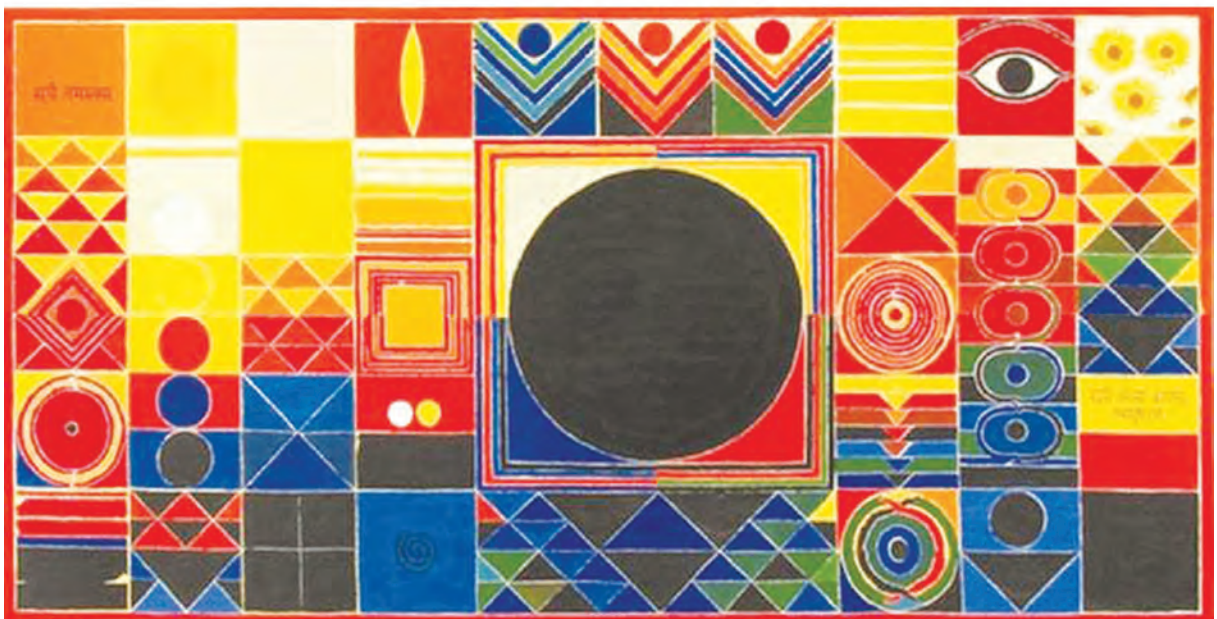


Raza was born in a small village in Madhya Pradesh. He began to paint from the age of twelve. He studied art at the 'Chitrakala Mahavidyalaya' at Nagpur and then at the J. J. School of Art in Mumbai. Later, he went to France to study Art. After a few years, he decided to settle in France. His wife was French. He won many national and



international awards. He was honoured with all the three Padma awards – Padma Shri, Padma Bhushan and Padma Vibhushan. With all the awards and honours, his paintings were exploring a spiritual, metaphysical path. Gradually, the 'bindu' or point came to be the core of his paintings. He described his work in these words – 'My work is my own inner experience and involvement with the mysteries of nature and form which is expressed in colour, line, space and light'.

Sometimes, an artist's thoughts appear to be too complex or even complicated when they are expressed through words. For him, the effective medium of communication is his work – his paintings. Raza had great creativity. His paintings are very expressive. This great artist passed away on 23 July 2016 at the age of 94, leaving behind a legacy of sensitive paintings (achieved through extra-ordinary compositions of lines and colours) that depict extra-ordinary compositions.



Gond Art



Gond Art is a tribal art. It has been developed and preserved by the Gond tribal people residing largely in the Madhya Pradesh, Maharashtra, Telangana, Andhra Pradesh and Odisha States of India. From their traditional tales and mythology, we learn that they have lived in India for thousands of years even before the other inhabitants came here. The Gondi language is similar to Telugu, a Dravidian language.

Gond art has spread mainly in Central India. Originally, people used to draw pictures on the earthen walls of their houses. Most folk arts involve natural techniques of preparing colours and use of several mediums. They are transferred from generation to generation in a smoothly flowing process. Gond art is no exception to this. A house decorated with beautiful pictures creates a pleasant atmosphere. Also, art is a medium of recording and preserving what is seen.

In folk arts, you yourself prepare the ‘canvas’ – the surface on which to draw and the colours with which you draw. That is why creating folk art is a very enriching experience. This richness is reflected in the choice of their medium. In the days of past, several things in nature such as soils of different shades, the juice of plants, leaves, tree bark, flowers, fruits and even things like coal and cow-dung were used to prepare colours. The different colours, various textures and patterns were used year





after year, lending a simplicity to the art. When we see these pictures, we realise that a picture drawn this way or the other can look equally beautiful. What a deep thought this art conveys – and so easily !

In the Gond style of art, we see that the outlines may vary a little from artist to artist but the designs that fill it make the whole picture look lively and attractive. The designs include simple textures achieved using dots, straight lines, dotted lines, curvy shapes and circles. Special attention is given to the choice of various colours so that the total effect is amazing and beautiful.

In today's age of commercialisation many men have taken up Gond art. But the roots of folk arts probably lie in women's daily chores like cleaning and decorating the house, dealing with natural colours in the course of cooking and in their leisure time activities.



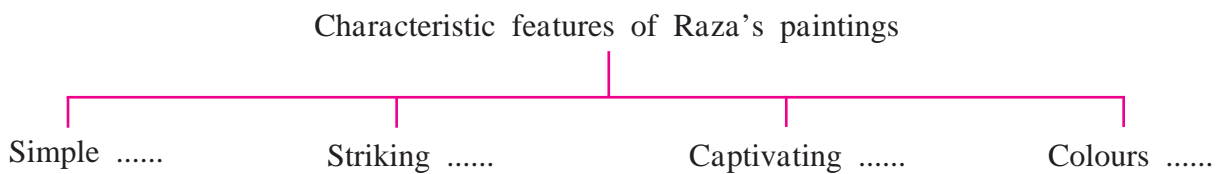
– Abha Bhagwat

■ ■ ■ ENGLISH WORKSHOP ■ ■ ■ ■ ■

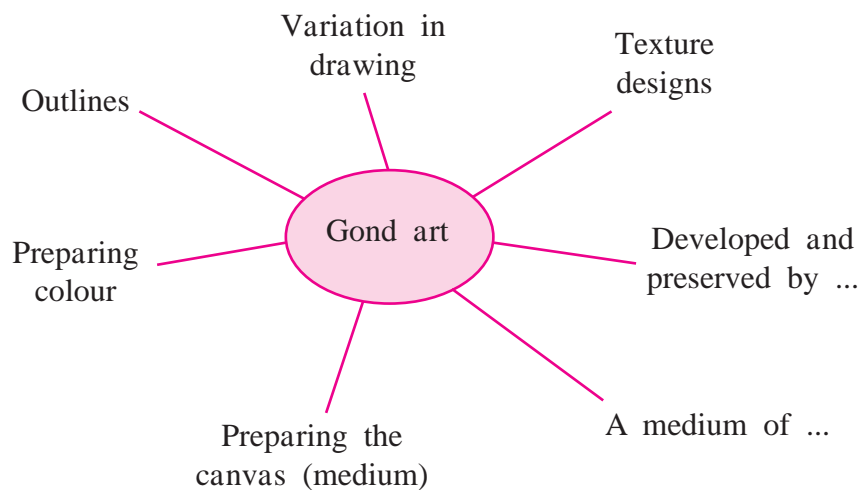
1. **Spot the error in the spelling** of the following words with reference to the passage and **rewrite them correctly**.

- | | | | |
|-------------|------------|-------------|-------------|
| • renouned | • feetures | • tribel | • circals |
| • geomatric | • figars | • mithology | • acheiving |
| • penting | • innar | • erthen | • diffarent |
| • vilage | • mediam | • dicided | |

2. Complete the following with reference to the passage.



3. Complete the following diagram.



4. Complete the following with reference to the passage.

- Raza's paintings do not depict
- Raza's paintings are done in the style.
- Raza's paintings are not inspired by
- Raza's paintings present images from his own
- Raza's paintings radiate
- The became the core of Raza's paintings.
- For an artist like Raza, his work, or paintings are an effective

5. Write about the following important features of Gond art with the help of the passage.
6. Why does the author think that the roots of folk art lie in women's chores?
7. From the passages, list the words related to –
 - (a) geometry (b) colours (c) designs
8. These two passages are examples of a short introduction to works of art – a short review. They cover the following points:
 - The creator
 - The theme or subject matter
 - Type of art
 - Individual style
 - Presentation techniques
 - Its effect on viewers
 - Message or interpretation

Compare the points with those you used for a book review and the review of a play. Present the comparison in the form of a chart.



Book Review	Review of a play	Review of a painting

9. Using the information given in the passage, write a short note on the following in your mother tongue.
 - (a) The paintings of Raza (b) Gond art.
10. Gather information on any one of the following by talking to your elders, family members and from other sources in your mother tongue and write a short note on it in English.
 - A special type of embroidery • A special dish that is prepared on a special occasion at home.
 - Something that you use to decorate your home on special occasions.
11. Read the following from the Language Study pages:
 - adjective clause • adverb clause • noun clause

Find one example of each from the passages. (Note the linking word when you do that.)

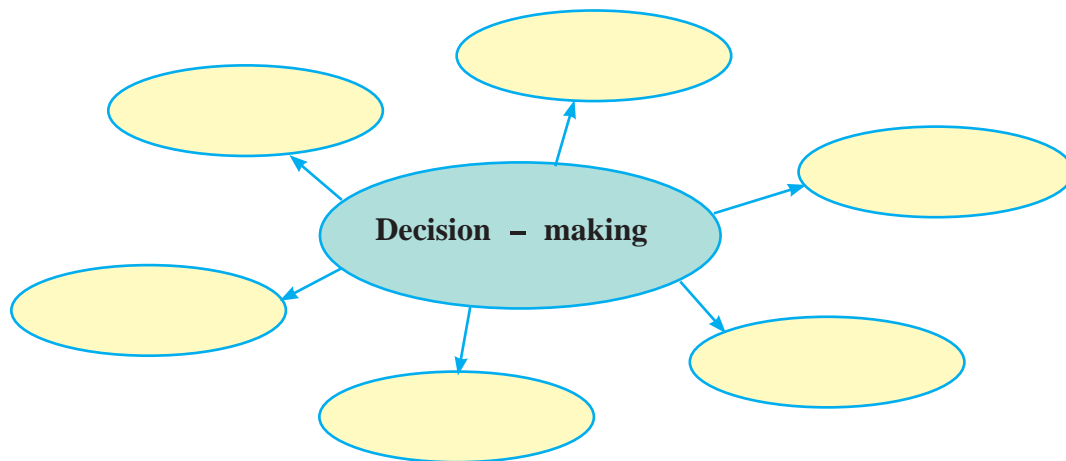
3.3 The Road Not Taken

■ ■ ■ Warming up! ■ ■ ■

1. After your SSC Exams/Result you may have to take a decision regarding the choice of a career. What factors will you consider?

Choose from the block below and complete the web-diagram.

- | | |
|------------------------------------|---------------------------------------|
| (1) Is the option easy/difficult ? | (6) Your skills/inborn talents |
| (2) Your capability | (7) Study the 'Job Profile' carefully |
| (3) Your likes/dislikes | (8) Easy money |
| (4) Friends' decision | (9) Possible difficulties |
| (5) Parents' profession | (10) Your ultimate aim |



2. Form pairs or groups of four. Think of the situations when you have to choose between two things. Make a list of those situations. Some of them may be minor or trivial things – for example, what to wear when going out. Some choices may be related to important things, for example, having to decide between games and studies, whether to confront a close friend about something that he/she did, owning up to your mistakes, etc.

- (a) Discuss how to decide what to choose.
- (b) Write what you feel when your decision proves right.
- (c) Write what you feel when you regret the decision.

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same



And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day !
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence :
Two roads diverged in a wood, and I –
I took the one less travelled by,
And that has made all the difference.

- Robert Frost

- ◆ Why does the poet feel sorry ?
- ◆ Did the poet choose the road quickly ?
- ◆ Was one of the roads better than the other ?
- ◆ Does the poet tell us what difference it made ?

- diverge : separate and go in different directions
- wanted wear : needed to be used

■ ■ ■ ENGLISH WORKSHOP ■ ■ ■ ■ ■

1. Read the poem again. Does it have a uniform rhyme scheme throughout?

Write down the rhyme scheme of every stanza separately.

1st stanza

2nd stanza

3rd stanza

4th stanza

2. Write the symbols that are used in the poem to represent the following ideas.

(a) Choice of two options

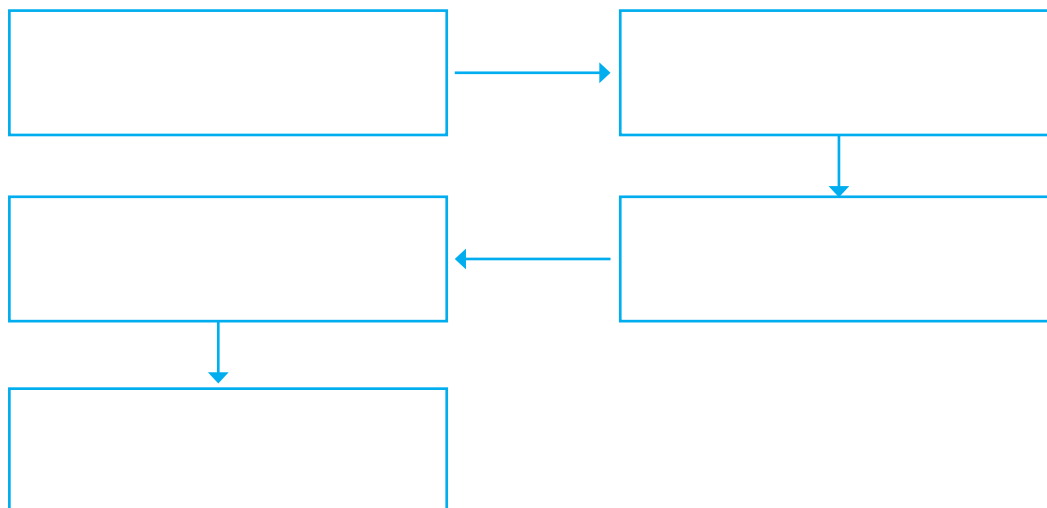
(b) I made a rare choice

(c) Equally good options

(d) It was tempting and needed to be tried

(e) Some other time

3. Rearrange the following facts in the proper order and fill in the flow chart.



(a) He chooses the one barely travelled.

(b) Choosing the lesser-used road has made a great difference.


(c) He observed one, as far as he could.

(d) The traveller came to a fork in the road

(e) He planned to travel along the previous one some other time.

4. Think and write in your own words.
 - (a) In which season does a greenwood turn to a yellow wood? Which stage in our life can be compared to that season?
 - (b) Why did the traveller choose the road less travelled? What attribute of the traveller does it bring out?
 - (c) Why does the traveller doubt that he shall ever come back?
 - (d) If you were in the traveller's place, which road would you choose? Justify your choice.
5. From any collection of classic poetry or the internet, find another famous poem by Robert Frost titled '*Stopping by the woods on a Snowy Evening*'. Try to understand the symbolism used in that poem in 8-10 lines.
6. Write a letter to your friend or cousin telling him/her about a difficult choice you have recently made, for example, pursuing one sport or hobby rather than the other or choosing between your studies and hobbies.

Tell your friend/cousin how his/her example helped you to take a decision.



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7. Collect quotations on the topic 'choice'. Example:

'Decisions are the hardest thing to make, especially when it is a choice between where you should be and where you want to be.'

Present the quotations in a beautiful hand on cardpaper.

3.4 How the First Letter was Written

■ ■ ■ Warming up! ■ ■ ■

1. List the materials that man has used for the following purposes in the different ages.

Objects	Neolithic Age (Later Stone Age)	1st Century CE	Modern Age
Weapons	stone/bones/animal teeth		
Fuel			
Utensils			
Food			
Clothes			

2. Write your name in Bold Capitals.
 - (a) Now, within 3 minutes try to make as many words as you can using the letters in your name. You cannot use the same letter twice in a word, unless it is so in your name.
 - (b) You may use the above idea to devise a game with your friends.
3. List words from your mother tongue or from Hindi which do not have an exact English equivalent. Try to write their meaning in English.
4. Now, list at least twenty English words which do not have an exact equivalent in your mother tongue.
5. Browse the internet to find names of people/places, etc. in any language that is not familiar to you. Can you pronounce the names correctly? How will you find the correct pronunciation?

How the First Letter was Written

Once upon a most early time was a Neolithic man and he lived cavily in a Cave, and he wore very few clothes, and he couldn't read and he couldn't write and he didn't want to, and except when he was hungry he was quite happy. His name was Tegumai Bopsulai, and that means, 'Man-who-does-not-put-his-foot-forward-in-a-hurry'; but we, O Best Beloved, will call him Tegumai, for short. And his wife's name was Teshumai Tewindrow, and that means, 'Lady-who-asks-a-very-many-questions'; but we, O Best Beloved, will call her Teshumai, for short. And his little girl-daughter's name was Taffimai Metallumai, and that means, 'Small-person-without-any-manners-who-ought-to-be-spanked'; but I'm going to call her Taffy. And she was Tegumai Bopsulai's Best Beloved and her own Mummy's Best Beloved, and she was not spanked half as much as was good for her; and they were all three very happy.

Now attend and listen!

One day Tegumai Bopsulai went down through the beaver-swamp to the Wagai river to spear carp-fish for dinner, and Taffy went too. Tegumai's spear was made of wood with shark's teeth at the end, and before he had caught any fish at all he accidentally broke it clean across by jabbing it down too hard on the bottom of the river. They were miles and miles from home and Tegumai had forgotten to bring any extra spears.

'Here's a pretty kettle of fish!' said Tegumai. 'It will take me half the day to mend this.'

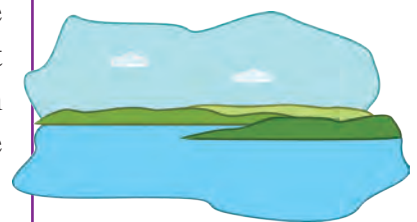
'There's your big black spear at home,' said Taffy. 'Let me run back to the Cave and ask Mummy to give it me.'

'It's too far for your little fat legs,' said Tegumai. 'Besides, you might fall into the beaver-swamp and be drowned. We must make the best of a bad job.' He sat down and took out a little leather mendy-bag, full of reindeer-sinews and strips of leather, and lumps of bee's-wax and resin, and began to mend the spear.



- ◆ Give one word for the meanings of each of the names:
 - Tengumai Bopsulai
 - Teshumai Tewindrow
 - Taffimai Metallumai.

- ◆ Who is the author telling this story to?



- swamp : a marshy land
- a pretty kettle of fish: a messy situation

- ◆ Why had Taffy stamped her foot? What did the stranger make of it ?



- hank : loosely tied bundle of strings

Taffy sat down too, with her toes in the water and her chin in her hand, and thought very hard. Then she said – ‘I say, Daddy, it’s an awful nuisance that you and I don’t know how to write, isn’t it? If we did we could send a message for the new spear.’

Just then a Stranger-man came along the river, but he belonged to a far tribe, the Tewaras, and he did not understand one word of Tegumai’s language. He stood on the bank and smiled at Taffy, because he had a little girl-daughter of his own at home. Tegumai drew a hank of deer-sinews from his mendy-bag and began to mend his spear.

‘Come here’, said Taffy. ‘Do you know where my Mummy lives?’ And the Stranger-man said ‘Um!’

‘Silly!’ said Taffy, and she stamped her foot, because she saw a shoal of very big carp going up the river just when her Daddy couldn’t use his spear.

‘Don’t bother grown-ups,’ said Tegumai, so busy with his spear-mending that he did not turn round.

‘I aren’t’, said Taffy. ‘I only want him to do what I want him to do, and he won’t understand.’

‘Then don’t bother me’, said Tegumai, and he went on pulling and straining at the deer-sinews with his mouth full of loose ends. The Stranger-man – a genuine Tewara he was – sat down on the grass, and Taffy showed him what her Daddy was doing. The Stranger-man thought, ‘This is a very wonderful child. She stamps her foot at me and she makes faces. She must be the daughter of that noble Chief who is so great that he won’t take any notice of me.’ So he smiled more politely than ever.

‘Now,’ said Taffy, ‘I want you to go to my Mummy, because your legs are longer than mine, and you won’t fall into the beaver-swamp, and ask for Daddy’s other spear – the one with the black handle that hangs over our fireplace.’

The Stranger-man thought, ‘This is a very, very wonderful child. She waves her arms and she shouts at me, but I don’t understand a word of what she says.

But if I don't do what she wants, I greatly fear that that haughty Chief, Man-who-turns-his-back-on-callers, will be angry.' He got up and twisted a big flat piece of bark off a birch-tree and gave it to Taffy. He did this, Best Beloved, to show that his heart was as white as the birch-bark and that he meant no harm; but Taffy didn't quite understand.

'Oh!' said she. 'Now I see! You want my Mummy's living-address? Of course I can't write, but I can draw pictures if I've anything sharp to scratch with. Please lend me the shark's tooth off your necklace.'

The Stranger-man (and he was a Tewara) didn't say anything, so Taffy put up her little hand and pulled at the beautiful bead and seed and shark-tooth necklace round his neck.

The Stranger-man (and he was a Tewara) thought, 'This is a very, very, very wonderful child. The shark's tooth on my necklace is a magic shark's tooth, and I was always told that if anybody touched it without my leave they would immediately swell up or burst, but this child doesn't swell up or burst, and that important Chief, Man-who-attends-strictly-to-his-business, who has not yet taken any notice of me at all, doesn't seem to be afraid that she will swell up or burst. I had better be more polite.'

So he gave Taffy the shark's tooth, and she lay down flat on her tummy with her legs in the air, like some people on the drawing-room floor when they want to draw pictures, and she said, 'Now I'll draw you some beautiful pictures! You can look over my shoulder, but you mustn't joggle. First I'll draw Daddy fishing. It isn't very like him; but Mummy will know, because I've drawn his spear all broken. Well, now I'll draw the other spear that he wants, the black-handled spear. It looks as if it was sticking in Daddy's back, but that's because the shark's tooth slipped and this piece of bark isn't big enough. That's the spear I want you to fetch; so I'll draw a picture of me myself 'splaining to you. My hair doesn't stand up like I've drawn, but it's easier to draw that way. Now I'll draw

- ◆ Why did the stranger offer Taffy a big piece of birch-bark?



- ◆ Why did the stranger's admiration for Taffy grow?
- ◆ Who does the author refer to when he says 'some people'?
- ◆ Is Taffy's drawing realistic? In how many ways does it fail to show the real picture?

- ◆ Write 'fended' and 'splain' with their proper spellings.
- ◆ How did the stranger interpret Taffy's drawing?
- ◆ What mistaken notions made the stranger race off like the wind?

you. I think you're very nice really, but I can't make you pretty in the picture, so you mustn't be 'fended. Are you 'fended?'

The Stranger-man (and he was a Tewara) smiled. He thought, 'There must be a big battle going to be fought somewhere, and this extraordinary child, who takes my magic shark's tooth but who does not swell up or burst, is telling me to call all the great Chief's tribe to help him. He is a great Chief, or he would have noticed me.

'Look,' said Taffy, drawing very hard and rather scratchily, 'now I've drawn you, and I've put the spear that Daddy wants into your hand, just to remind you that you're to bring it. Now I'll show you how to find my Mummy's living-address. You go along till you come to two trees (those are trees), and then you go over a hill (that's a hill), and then you come into a beaver-swamp all full of beavers. I haven't put in all the beavers, because I can't draw beavers, but I've drawn their heads, and that's all you'll see of them when you cross the swamp. Mind you don't fall in! Then our Cave is just beyond the beaver-swamp. It isn't as high as the hills really, but I can't draw things very small. That's my Mummy outside. She is beautiful. She is the most beautifullest Mummy there ever was, but she won't be 'fended when she sees I've drawn her so plain. She'll be pleased of me because I can draw. Now, in case you forget, I've drawn the spear that Daddy wants outside our Cave. It's inside really, but you show the picture to my Mummy and she'll give it you. I've made her holding up her hands, because I know she'll be so pleased to see you. Isn't it a beautiful picture? And do you quite understand, or shall I 'splain again?'

The Stranger-man (and he was a Tewara) looked at the picture and nodded very hard. He said to himself, 'If I do not fetch this great Chief's tribe to help him, he will be slain by his enemies who are coming up on all sides with spears. Now I see why the great Chief pretended not to notice me! He feared that his

- slain : killed mercilessly

enemies were hiding in the bushes and would see him. Therefore he turned to me his back, and let the wise and wonderful child draw the terrible picture showing me his difficulties. I will away and get help for him from his tribe.' He did not even ask Taffy the road, but raced off into the bushes like the wind, with the birch-bark in his hand, and Taffy sat down most pleased.

Now this is the picture that Taffy had drawn for him!

'What have you been doing, Taffy?' said Tegumai. He had mended his spear and was carefully waving it to and fro.

'It's a little berangement of my own, Daddy dear,' said Taffy. 'If you won't ask me questions, you'll know all about it in a little time, and you'll be surprised. You don't know how surprised you'll be, Daddy! Promise you'll be surprised.'

'Very well,' said Tegumai, and went on fishing.

The Stranger-man – did you know he was a Tewara? – hurried away with the picture and ran for some miles, till quite by accident he found Teshumai Tewindrow at the door of her Cave, talking to some other Neolithic ladies who had come in to a Primitive lunch. Taffy was very like Teshumai, especially about the upper part of the face and the eyes, so the Stranger-man – always a pure Tewara – smiled politely and handed Teshumai the birch-bark. He had run hard, so that he panted, and his legs were scratched with brambles, but he still tried to be polite.

As soon as Teshumai saw the picture she screamed like anything and flew at the Stranger-man. The other Neolithic ladies at once knocked him down and sat on him in a long line of six, while Teshumai pulled his hair.

'It's as plain as the nose on this Stranger-man's face,' she said. 'He has stuck my Tegumai all full of spears, and frightened poor Taffy so that her hair stands all on end; and not content with that, he brings me a horrid picture of how it was done. Look!' She

- ◆ What was the stranger's impression of Teshumai Tewindrow?



- ◆ Is it possible to promise that one will be surprised?

- ◆ What terrible message had Taffy's drawing conveyed to her mummy?

- brambles : wild prickly pushes

- ◆ Point out two humorous expressions from – ‘all the Neolithic ladies sitting patiently on the Stranger-man’.

showed the picture to all the Neolithic ladies sitting patiently on the Stranger-man. ‘Here is my Tegumai with his arm broken; here is a spear sticking into his back; here is a man with a spear ready to throw; here is another man throwing a spear from a Cave, and here are a whole pack of people’ (they were Taffy’s beavers really, but they did look rather like people) ‘coming up behind Tegumai. Isn’t it shocking!’

- Rudyard Kipling

(Adapted from ‘How the First Letter was Written.’)

■ ■ ■ ENGLISH WORKSHOP ■ ■ ■ ■ ■

1. Read the remaining part of the original story.
2. Make as many 5 to 8 letter words as you can within 5 minutes, from the name.

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Five-letter words	Six-letter words	Seven-letter words	Eight-letter words

3. How do the following characters in the story live up to their names? Provide points from the story.
 - (a) Tengumai Bopsulai :
 - (b) Taffimai Metallumai :
 - (c) Teshumai Tewindrow :
4. The story is written in an informal, colloquial style – the way it would be told orally. Find and write the expressions where the author addresses the audience directly in the story – for example, ‘but we, O Best Beloved, will...’, ‘Now attend and listen!’
5. Write a character-sketch of the ‘Stranger-man’ using examples from the story to support the following attributes.
 - (a) ignorant, innocent and polite
 - (b) calm and cool
 - (c) jumps to wrong conclusions
 - (d) hasty and unwise at times

6. Note the punctuation used in the story. Here, single inverted commas or quotation marks have been used to show conversation. Rewrite the following using double quotation marks:

(a) 'Here's a pretty kettle of fish!' said Tengumai.

(b) 'It will take me half the day to mend this.'

7. Underline the main clauses in the following sentences:

(a) And she was Tegumai Bopsulai's Best Beloved and her own Mummy's Best Beloved, and she was not spanked half as much as was good for her; and they were all three very happy.

(b) One day Tegumai Bopsulai went down through the beaver-swamp to the Wagai river to spear carp-fish for dinner, and Taffy went too.

(c) They were miles and miles from home and Tegumai had forgotten to bring any extra spears.

(d) Just then a Stranger-man came along the river, but he belonged to a far tribe, the Tewaras, and he did not understand one word of Tegumai's language.

8. Imagine Taffy comes to you for help to write a letter of apology, in the modern script we use. She wants to express her regret to the stranger-man for her mother's action. Write that letter of apology (informal) on her behalf.



9. Imagine the Stranger-man narrates how the Neolithic ladies overpowered him. Write an account of the same making him the narrator.

10. Making suitable groups, convert the entire episode into a short skit and write it down. Each group leader must discuss at first with the others and add a different end to the skit.

(1) Happy ending

(3) Surprise ending

(2) Sad ending

(4) Humorous ending



11. Write a short passage/essay on 'Women Power' in the Neolithic, Medieval and Present Times.

12. **Read :** 'Just So Stories' and 'The Jungle Book' by Rudyard Kipling.

