

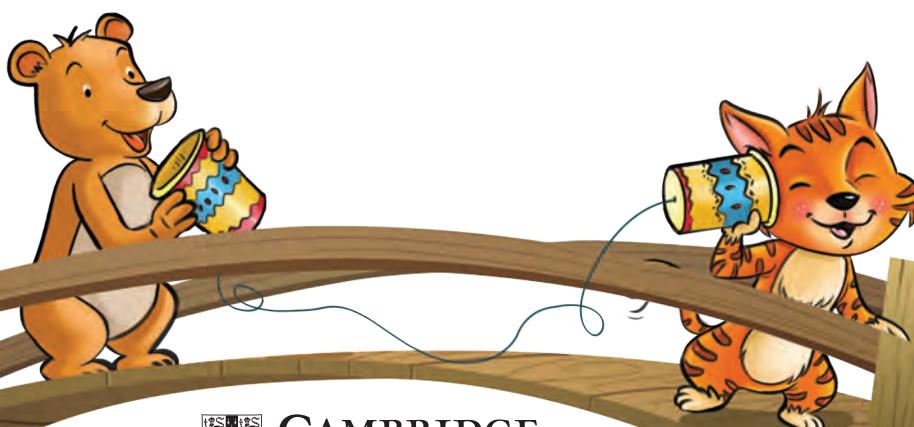
# Communicate with Cambridge

Coursebook

6

Cambridge University Press

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# Preface



**Communicate with Cambridge** is a comprehensive course for the teaching and learning of English. The course aims to develop communication skills in students by integrating the essential language skills of listening, speaking, reading and writing. It has well-graded grammar and vocabulary sections to help students grasp core language structures and enrich their expression.

This course is eclectic in approach. It has a rich selection of texts from diverse genres, followed by communicative tasks to develop comprehension skills and also to hone problem-solving and critical thinking abilities in learners.

Each lesson opens with an exciting **warm-up** task to create interest and to motivate learning. The well-graded **post-reading questions** encourage classroom interaction, progressing from the lower order thinking skills to the higher order thinking skills as we move along the course. They are designed to enable learners to read, understand and appreciate a text, and initiate them into the understanding of literary language and devices.

The **grammar** and **vocabulary** sections follow a graded curriculum with guided exercises to unfold the nuances of the language. There are plenty of illustrations and visual representations which aid a clear understanding of concepts.

The highlight of this course is the section dedicated to the **Assessment of Speaking and Listening (ASL)**. This is an integrated unit comprising listening, pronunciation and speaking exercises to hone the aural-oral skills of young learners. Learners acquire the productive skills of speaking and writing effectively by working on recognition tasks in the initial stages of language development and gradually attempting production tasks in the later stages. Care has been taken to ensure that the tasks simulate real-life situations. Hence, exercises are usually based on familiar topics in everyday communication.

There is a colourful and vibrant poster, listing the different listening and speaking areas covered in each book for the sole purpose of capturing the learning outcomes.

The **writing tasks** help learners explore creative and functional writing, with a variety of prompts to offer students guided practice in the early stages. As the learning progresses, guidance is gradually withdrawn and students attempt free activities.

The section on **life-skills** has been carefully created to include reflective tasks to encourage the development of self-awareness in young learners.

The course equips learners with appropriate communication skills to connect better in an ever-evolving and dynamic world. We hope that this innovative approach will make the teaching and learning of English communication skills meaningful and enjoyable.

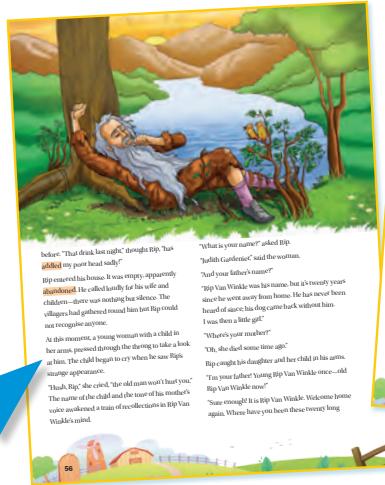
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# About the Series

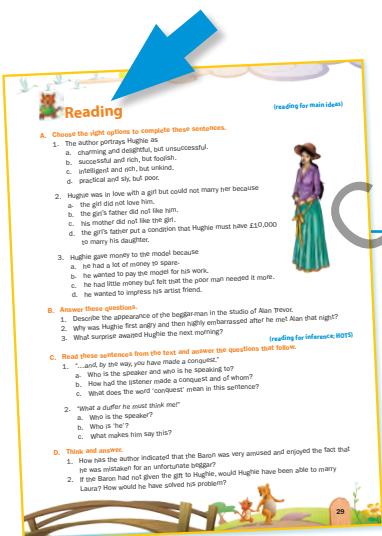
## Introduction and Warm-up

- pre-reading activities and facts to gently lead learners into the lesson
- short fun tasks to create interest and motivate learning
- encourages interactive learning
- creates a warm friendly classroom environment



## Reading texts

- stories and poems appropriate for young learners
- rich illustrations to enliven the reading experience
- literary pieces to promote the reading habit



## Glossary

- highlights unfamiliar words and expressions
- encourages learners to contextualise meanings



## Reading/Interpreting the Poem

- well-graded questions to promote active reading
- progression from the lower order thinking skills to the higher order skills
- enables learners to read, enjoy and appreciate a text



## Appreciation

- explores the poetic language and devices

**Using Grammar**

- core grammatical concepts through relevant examples
- provides practice through a variety of exercises
- illustrations and graphic representations to provide scaffolding to concepts

**Using Words**

- designed to explain words, phrases, expressions and collocations in terms of appropriateness, accuracy and relevance
- practice exercises to unfold the nuances of the language

**Assessment of Speaking and Listening**

- an integrated unit with listening, speaking and pronunciation exercises to develop and hone the aural-oral skills in young learners
- recognition tasks in the lower classes to production tasks as the course unfolds
- includes familiar topics and everyday conversations to simulate real-life situations
- guided practice from controlled to free activities

**Writing**

- carefully graded with controlled tasks in the lower classes, semi-controlled tasks in the mid-level classes to free tasks in the higher classes
- illustrations to prompt ideas for the writing tasks

**Life Skills Activity**

- reflective tasks to encourage the development of life skills and self-awareness
- enriched with visuals to engage and motivate young learners

**Enrichment Activities and Revisions**

## Detailed Table of Contents

Units	Reading/Interpreting the poem	Using Grammar	Using Words	Aural and Oral Skills (ASL Corner)	Writing	Life Skills Activity
<b>1. Care and Concern</b>						
<b>A. The New Doll</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based questions	kinds of sentences	meanings of words in context	<b>Listening:</b> listening to an interview <b>Pronunciation:</b> tongue twisters with familiar sounds <b>Speaking:</b> <ul style="list-style-type: none"><li>• asking for and giving information</li><li>• discussion on a topic</li></ul>	writing a diary entry	interpersonal relationship; empathy
<b>B. Three Days to See</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question	articles	expressions with 'in' <b>Dictionary Work:</b> meanings of words from text		writing an informal letter	
<b>C. Poem: Toomai of the Elephants</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question 4. appreciation: rhyme scheme					
<b>Enrichment Activities 1</b>						
<b>2. Art and Sculpture</b>						
<b>A. The Model Millionaire</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question	determiners	phrasal verbs	<b>Listening:</b> completing a table <b>Pronunciation:</b> consonant sounds in <i>when</i> and <i>year</i> <b>Speaking:</b> <ul style="list-style-type: none"><li>• persuading</li><li>• making a speech on a topic</li></ul>	writing a notice	
<b>B. The Praying Hands</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question		direct speech and reported speech		writing a formal letter	
<b>C. Poem: The Statue</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based questions 4. appreciation: alliteration				<b>Punctuation:</b> the comma	creative thinking
<b>Enrichment Activities 2</b>						
<b>Revision 1</b>						
<b>3. Tales of Wonder</b>						
<b>A. Rip Van Winkle</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question	transitive and intransitive verbs	prefixes and suffixes	<b>Listening:</b> filling in the blanks <b>Pronunciation:</b> consonant sounds in <i>when</i> and <i>year</i> . <b>Speaking:</b> <ul style="list-style-type: none"><li>• asking for and giving directions</li><li>• discussion on a topic</li></ul>	writing a message	critical thinking; self-awareness
<b>B. The Star and the Lily</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based questions	main and subordinate clauses	compound nouns		<b>Punctuation:</b> the apostrophe	
<b>C. Poem: Laughing Song</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based questions 4. appreciation: personification					





Units	Reading/Interpreting the poem	Using Grammar	Using Words	Aural and Oral Skills (ASL Corner)	Writing	Life Skills Activity
<b>4. Family and Friends</b>						
<b>A. Life with Uncle Ken</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question	subordinating conjunctions	compound adjectives	<b>Listening:</b> listening to get a general idea and answering questions <b>Pronunciation:</b> diphthong in <b>boy</b> <b>Speaking:</b> • asking for help and responding • making a speech on a topic	<b>data interpretation</b>	
<b>B. The Festival of Eid</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based questions	compound sentences	homophones <b>Spelling:</b> spelling and pronunciation	<b>writing an article</b>	<b>interpersonal skills</b>	
<b>C Poem: Dear Mum</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question 4. appreciation: imagery					
<b>5. Out of this World</b>			abbreviations <b>Dictionary Work:</b> degrees of meaning	<b>Listening:</b> listening to instructions <b>Pronunciation:</b> diphthongs in <i>how, throw</i> and <b>cure</b> <b>Speaking:</b> • expressing regret • discussion on a topic	<b>writing a newspaper report</b>	
<b>A. The Eagle has Landed</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based questions		complex sentences	<b>writing an email</b>	<b>creative thinking;</b> <b>punctuating continuous text</b>	
<b>B. The Boy, the Dog and the Spaceship</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question		conditional clauses <b>synonyms and antonyms</b>			
<b>C Poem: The Comet and the Moon</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question 4. appreciation: onomatopoeia					



Units	Reading/Interpreting the poem	Using Grammar	Using Words	Aural and Oral Skills (ASL Corner)	Writing	Life Skills Activity
<b>6. The Animal Kingdom</b>						
<b>A. Dragonfly Dilemma</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based questions	modals	collocations with adjectives and nouns	<b>Listening:</b> listening to a passage and completing the sentences <b>Pronunciation:</b> revision: diphthongs in <b>how, throw</b> and <b>cure</b> <b>Speaking:</b> • responding politely • making a speech on a topic	writing an essay	
<b>B. Birds and Salim Ali</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based questions		phrasal verbs <b>Spelling:</b> -ory, -ary, -ery		writing an informal letter	coping with emotions; self-awareness
<b>C. Poem: To a Butterfly</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based questions 4. appreciation: tone					
<b>7. The Spirit of Adventure</b>						
<b>A. The New Tenant</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question	active and passive voice	idioms	<b>Listening:</b> sequencing a story <b>Pronunciation:</b> revision <b>Speaking:</b> • apologising • discussion on a topic	writing a diary entry	
<b>B. The Adventures of Robin Hood (play)</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question		meanings of words in context <b>Spelling:</b> doubling of consonants		writing a poem	critical thinking; empathy
<b>C. Poem: The Vagabond</b>	1. reading for main ideas 2. reading for inference; HOTS 3. value-based question 4. appreciation: repetition					
<b>Enrichment Activities 4</b>						
<b>Revision 2</b>						



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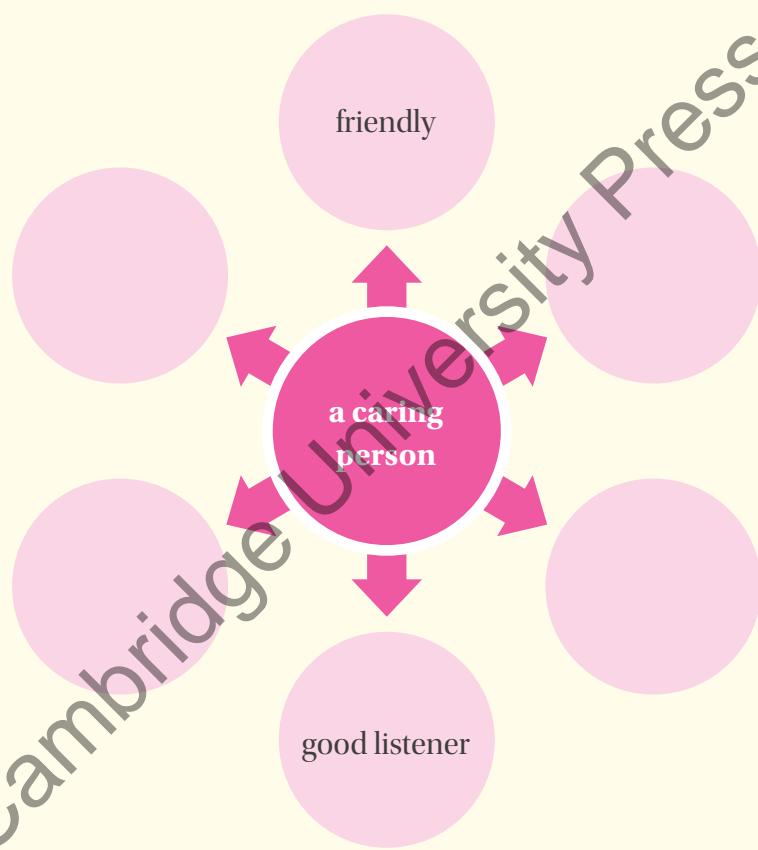
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# Care and Concern

## Introduction

- A. Think about this quote by Charles Dickens: "No one is useless in this world who lightens the burdens of others."
- B. What are the different ways in which someone can show concern for others?
- C. Complete this web to show the qualities of a caring person.



- D. Write down ways in which you can help

- a. your grandparents.
- b. your parents.
- c. a rag picker.
- d. a child who has fallen off his bicycle.

# The New Doll

Rabindranath Tagore



## Warm-up

**Let us make a paper doll. The finished result should look like this.**

Materials required:

cardboard like a cornflakes box, scraps of fabric or coloured paper, small buttons, bits of yarn or wool, googly eyes, a marker, glue stick, a pair of scissors

This is how we make a doll.

- Draw a very basic doll shape on a cardboard and cut it out.
- Now, you have to decorate the doll.
- Use yarn or wool to make the hair.
- Cut the fabric/coloured paper according to the doll to make a dress or a pair of shorts and a shirt, and stick it on the cut-out. Use black cloth/paper to make shoes.
- Add buttons for decoration. Stick the googly eyes.
- Cut out small circles from a pink coloured paper and stick them on the face to make cheeks.

Your doll is ready. You may gift your doll to a friend/younger sibling.



**T**here was a master craftsman who made dolls as playthings for little girls of the royal family.

Every year, a doll fair was held in the palace courtyard. All other artisans accorded the master the highest honour at the fair.

When he was nearly eighty years old, there came a new craftsman. Youthful in age and fresh in his style, he was called Kishanlal.

Of the dolls he made, some he would finish, others he would leave incomplete. Some he would colour, others he wouldn't. It appeared the dolls hadn't been finished yet and never would be.

Young people said, "This man is brave."

The old-timers said, "You call it courage? This is impudence."

However, new times meant new demands. Today's princesses say, "We want these dolls."

The followers of old times said, "Arre! What bad taste!"

This made the younger lot more determined.

Crowds didn't flock the old man's stall this year. His dolls sat inside the basket and kept gazing wistfully like people waiting for a boat to reach the other shore.



A year passed by, then two; everyone forgot the old man's name. Kishanlal became the master craftsman at the royal doll fair.

The old man became **heartbroken** and was soon out of work. At last, his daughter suggested, "Come, stay with me."

His son-in-law said, "Eat hearty, rest well, and keep an eye on our vegetable patch to chase away the cattle trying to enter it."

The old man's daughter would forever be busy with housework. His son-in-law made earthen lamps, which he ferried to the town.

**artisans**

people who do skilled work, making things with their hands

**impudence**

rudeness

**heartbroken**

sad

**oblivious**

not being conscious of things happening around oneself

**Dadi**

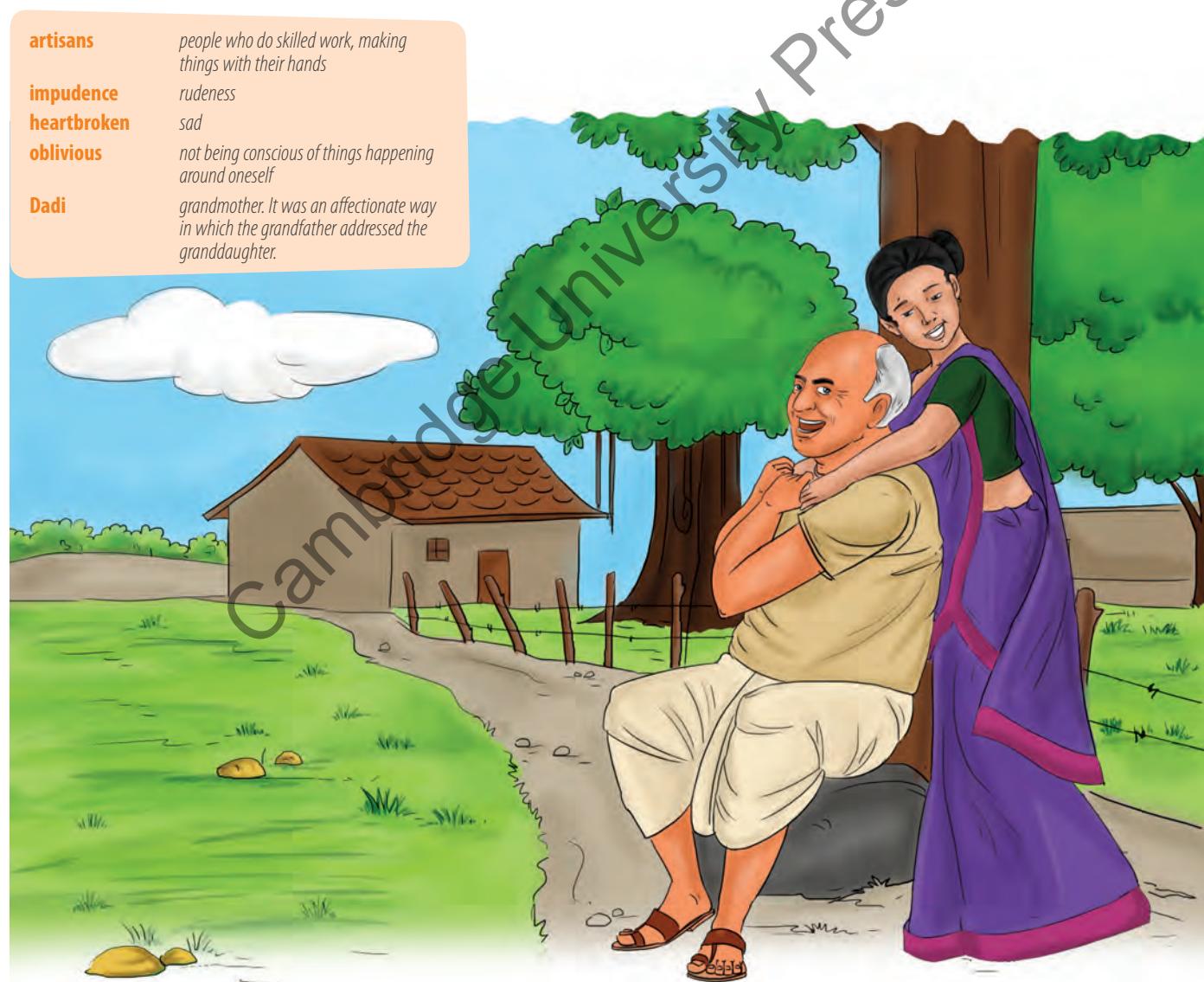
grandmother. It was an affectionate way in which the grandfather addressed the granddaughter.

Just like he didn't understand that times had changed, the old man seemed **oblivious** to the fact that his granddaughter was now a girl of sixteen.

Sitting under a tree, as the old man guarded the vegetable patch, often dozing off, his granddaughter would come and put her arms around his neck from behind. This made the old man very happy. He would say, "What is it, **Dadi**, what do you want?"

The granddaughter would say, "Make me a doll; I will play with it."

The old man would ask, "Now, why would you like my doll?"





"Does anyone make better dolls than you?" the granddaughter would reply.

The old man would say, "Why, Kishanlal does."

"Not a chance!" the girl would say.

After countless rounds of this same argument, the old man would take out his raw materials from his cloth bag and fix his thick, round glasses to his eyes.

To his granddaughter he would say, "But, *Dadi*, the crow would eat up the corn."

She would reply, "*Dada*, I shall chase the crow away."

The days went by like this; the sound of oxen drawing water from the well reached them; the granddaughter chased the crows away, and the old man made dolls.

The old man was utterly scared of his daughter. She was strict, and everyone in the family heeded her dictates.

Today, engrossed in his doll making, the old man didn't realise his daughter was approaching him from behind, flailing her arms.

As she called out to him, he took off his glasses and kept staring at her like an innocent child.

His daughter said, "The cow is yet to be milked and here you are, wasting time with Subhadra. Is it her age to play with dolls?"

The old man babbled, "Why should Subhadra play with it? I will sell these dolls at the palace. The day my *Dadi* gets married, she has to have a gold necklace. I want to save money for that."

Annoyed, the daughter snapped, "At the palace who would buy such dolls?"

The old man hung his head in shame and became quiet.

Subhadra shook her head and said, "Let me see how anyone can stop herself from buying *Dada's* dolls at the palace."

A couple of days later, Subhadra returned with a gold coin and said to her mother, "Take this *mohur*, the price for my *Dada's* doll."

Mother asked, "Where did you get this?"

The daughter said, "I sold the doll at the palace."

The old man said with a chuckle, "*Dadi*, if only your *Dada* could see better and his hands wouldn't shake so much."

Delighted, her mother said, "If we have just sixteen of these *mohurs*, we can get a necklace for Subhadra."

"No worries then," assured the old man.

Subhadra embraced her grandfather and said, "*Dadabhai*, no worries for finding my husband."

The old man started laughing as he wiped a drop of tear off his eyes.

The old man had found his youth back. Sitting under the tree, he would make dolls as Subhadra chased away the crows and the oxen pulled out water from the well in the distance.

One by one, the sixteen *mohurs* were in place, now strung into a beautiful necklace.



The mother said, "Only the groom is missing."

Subhadra whispered into the old man's ears,  
"Dadabhai, my groom is ready."

Grandfather asked, "Tell me, Dadi, where did you find him?"

Subhadra said, "The day I went to the palace, the guard asked me what was I there for. I told him I wanted to sell dolls to the princesses. He said these dolls won't sell and turned me away. A man who

saw me crying said, 'Here, give me your dolls; if I alter the dresses a bit, they will sell very well.' If you like this man, *Dada*, I shall be happy to put the garland around his neck."

The old man asked, "Where is he?"

"There, under the Piyal tree," replied the granddaughter.

The groom-to-be entered the room; the old man said, "Arre! This is Kishanlal!"

Kishanlal touched the old man's feet and said, "Yes, I am Kishanlal."

The old man embraced him tight and said, "My dear, one day you had snatched the dolls I'd made, now you are taking away the doll of my life."

The granddaughter put her arms around the old man's neck and whispered to him, "Dada, with you in tow."

**mohur**

*a gold coin used during the 16th century and later in India*



## Reading

(reading for main ideas)

### A. Choose the right options to complete these sentences.

1. Every year, a doll fair was held
  - a. in the village.
  - b. in the palace courtyard.
  - c. in the heart of the city.
  - d. in the artist's house.



2. All the girls liked Kishanlal's dolls because
    - a. they were very pretty.
    - b. they had lovely clothes.
    - c. there was something new and different about them.
    - d. they were inexpensive.
  
  3. Subhadra brought a gold coin to her mother by
    - a. selling her grandfather's doll.
    - b. working in the fields.
    - c. selling her old books.
    - d. selling her father's clay lamps.



### B. Answer these questions.

1. How did the old artist's son-in-law earn a living?
  2. How did the old artist feel when he couldn't sell his dolls?
  3. Why was Subhadra's mother angry with Subhadra's grandfather?

### C. Think and answer.

(reading for inference; HOTS)

1. However, new times meant new demands. Explain the meaning of this sentence.
  2. Whom do you like better—the old artist's daughter or his granddaughter? Why?
  3. List the character traits of the old artist and Kishanlal in the table given below.

The image features a central illustration of a young girl with dark hair tied back, wearing a traditional Indian outfit consisting of a red sari with a white border and a black and white striped shawl. She has a small bindi on her forehead and is wearing gold bangles on both wrists. The illustration is set against a white background with a large, faint watermark reading "Cambridge University" diagonally across it. On the left side, there is a vertical pink-bordered box containing the text "Old artist". On the right side, there is another vertical pink-bordered box containing the text "Kishanlal".

#### D. Discuss in class.

## (value-based questions)

1. *This made the younger lot more determined.* When someone is asked not to do something, he/she becomes more determined to do it. Why is that so?
  2. The old must give way to the new. Express your thoughts on this proverb.





# Using Grammar

(kinds of sentences)

A group of words that expresses a complete idea is called a **sentence**.

Read these sentences.

- There was a master craftsman who made dolls as playthings for little girls of the royal family.
- “Now, why would you like my doll?”
- “Please make me some dolls.”
- The followers of old times said, “Arre! What bad taste!”

The first sentence makes a statement. The second sentence asks a question. The third sentence is a request. The fourth sentence expresses a strong feeling.



There are four kinds of sentences.

- **Declarative sentences** make a statement to convey information or ideas. They end with a full stop. Example: The sun rises in the east.
- **Imperative sentences** are commands or requests. They also end with a full stop. Example: Stand up.
- **Interrogative sentences** ask a question and end with a question mark. Example: Where are you going?
- **Exclamatory sentences** express strong emotion. They always end with an exclamation mark. Example: What a happy moment!

**Identify what kinds of sentences these are.**

1. Hurray! We have won the match.
2. Where did you leave the umbrella?
3. I lost my spectacles in the market.
4. Get out of the room.
5. Please bring some vegetables from the market.
6. Do you want to watch a movie?



# Using Words

(meanings of words in context)

Read these sentences from the text.

- Young people said, “This man is **brave**.”
- The old-timers said, “You call it courage? This is **impudence**.”
- However, new times meant new **demands**. Today’s princesses say, “We want these dolls.”



The words in bold in the sentences you read are in Column A and their meanings are in Column B. Match the words to their meanings using the context clues.



Column A	Column B
1. brave	a. disrespect
2. impudence	b. the present time
3. demands	c. strong need for something
4. today's	d. bold

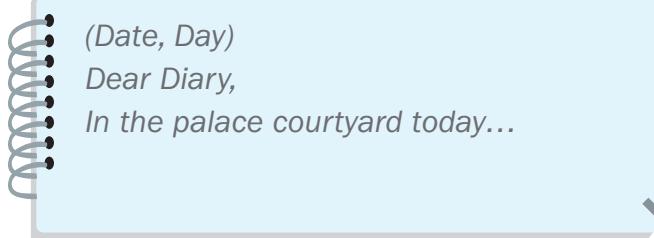


## Writing

(writing a diary entry)

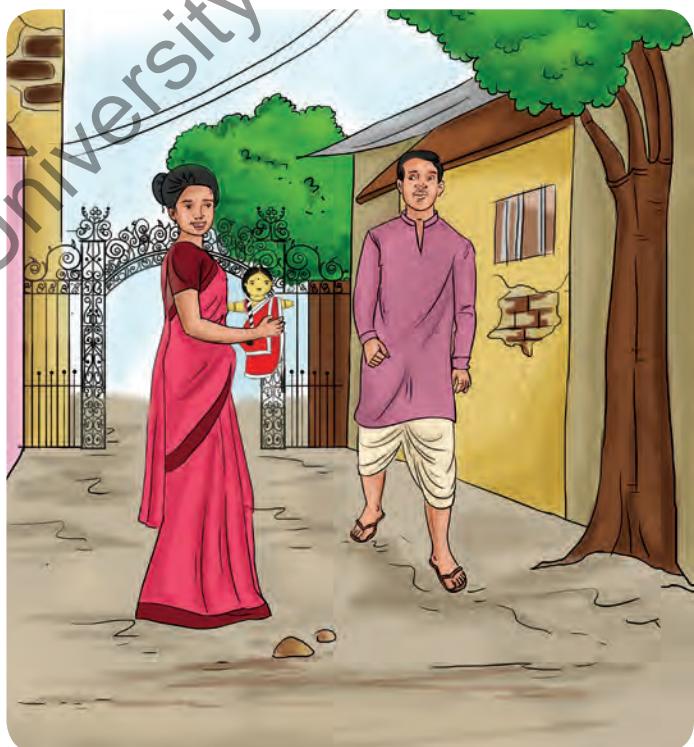
Imagine you are Kishanlal. One day, you see Subhadra at the palace trying to sell the old artist's dolls. You recognise the dolls and decide to sell the dolls to help the old man. You write a page in your diary that night. Write the diary entry.

Follow this format.



Remember to

- write in the first person and past tense;
- lay more emphasis on emotions than on the incident; and
- write in an informal, chatty language.





Section B

# Three Days to See

Helen Keller

## Warm-up

- A. This quote is by Helen Keller: “Everything has its wonders, even darkness and silence, and I learn, whatever state I may be in, therein to be content.” Explain this quote.
- B. Work in pairs. Blindfold your eyes. Now, ask your friend to take you to the school garden and make you touch different objects. You have to describe the objects. Reverse the roles. Talk about the difficulties you faced.

*What would you look at if you had just three days of sight? Helen Keller, blind and deaf from infancy, gives her answer in this remarkable essay.*

I have often thought it would be a blessing if each human being were stricken blind and deaf for a few days at some time during his early adult life. Darkness would make him more appreciative of sight, silence would teach him the joys of sound.

Now and then I have tested my seeing friends to discover what they see. Recently I asked a friend, who had just returned from a long walk in the woods, what she had observed. “Nothing in particular,” she replied.

How was it possible, I asked myself, to walk for an hour through the woods and see nothing worthy of note? I, who cannot see, find hundreds of things to interest me through mere touch. I feel the delicate symmetry of a leaf. I pass my hands lovingly about the smooth skin of a silver birch,



or the rough, shaggy bark of a pine. In spring I touch the branches of trees hopefully in search of a bud, the first sign of awakening Nature after the winter's sleep. Occasionally, if I am very fortunate,

**stricken**

affected by disease or troubles

**worthy of note**

important

**symmetry**

balanced proportions

**shaggy**

(here) having a rough surface





I place my hand gently on a small tree and feel the happy quiver of a bird in full song.

At times, my heart cries out with longing to see all these things. If I can get so much pleasure from mere touch, how much more beauty must be revealed by sight. And I have imagined what I should most like to see if I were given the use of my eyes, say for just three days.

On the first day, I should want to see the people whose kindness and companionship have made my life worth living. I do not know what it is to see into the heart of a friend through that 'window of the soul'—the eye. I can only 'see' through my fingertips the outline of a face. I can detect laughter, sorrow, and many other obvious emotions. I know my friends from the feel of their faces.

For instance, can you describe accurately the faces of five different friends? As an experiment, I have questioned husbands about the colour of their wives' eyes, and often they express embarrassed confusion and admit that they do not know. I should like to see the books which have been read to me, and which have revealed to me the deepest channels of human life. In the afternoon I should take a long walk in the woods and intoxicate my eyes on the beauties of the world of Nature. And I should pray for the glory of a colourful sunset. That night, I should not be able to sleep.

On my second day, I should like to see the pageant of man's progress, and I should go to the museums. I should try to probe into the soul of man through his art. The things I knew through touch I should now see. The evening of my second day I should spend at a theatre or at the movies.

The following morning, I should again greet the dawn, anxious to discover new delights, new revelations of beauty. Today this third day, I shall spend in the workaday world, amid the haunts of men going about the business of life.

At midnight, permanent night would close on me again. Only when darkness had again descended upon me should I realise how much I had left unseen.

I am sure that if you faced the fate of blindness you would use your eyes as never before. Everything you saw would become dear to you. Your eyes would touch and embrace every object that came within your range of vision. Then, at least, you would really see, and a new world of beauty would open itself before you.

I who am blind can give one hint to those who see—use your eyes as if tomorrow you would be stricken blind. And the same method can be applied to the other senses. Hear the music of voices, the song of a bird, the mighty





strains of an orchestra, as if you would be stricken deaf tomorrow. Touch each object as if tomorrow your **tactile sense** would fail. Smell the perfume of flowers, taste with **relish** each **morsel**, as if tomorrow you could never smell and taste again. Make the most of every sense. But of all the senses, I am sure that sight must be the most delightful.

**revealed**  
**detect**  
**intoxicate**  
**pageant**  
**haunts**  
**strains of an orchestra**  
**tactile sense**  
**relish**  
**morsel**

*showed something clearly  
discover  
(here) become very happy and excited  
an exhibition showing a succession of events  
places commonly visited  
a sequence of musical notes  
sense of touch  
a deep sense of enjoyment  
a small piece of food*



## Reading

**(reading for main ideas)**

### A. Choose the right options to complete these sentences.

1. Helen Keller was able to 'see' many things because
  - a. she was very sensitive to things around her.
  - b. she used special spectacles.
  - c. she had corrective eye surgery done.
2. When Helen Keller would place her hand on a small tree, she could feel a happy bird singing because
  - a. the bird would fly about in the branches.
  - b. of the special hearing aid she had.
  - c. of the vibrations in the tree caused by the singing.
3. Sleep would elude Helen on that first day because
  - a. she would be very tired.
  - b. she was not used to artificial light which would be on since the evening.
  - c. she would be very excited to be able to see the world.
4. Helen Keller feels that of all the senses, sight must be the most delightful because
  - a. there is much more to see than to hear, smell and taste.
  - b. she was able to hear well but could not see.
  - c. she had been told so by her elders.

### B. Answer these questions.

1. What did Helen's friend see during her long walk in the woods? What was Helen's reaction?
2. How was Helen able to recognise her friends?
3. How did Helen demonstrate that most people blessed with sight do not really see?
4. Name the places she would visit on the second day.
5. What was her wish for the third day?





### C. Think and answer.

(reading for inference; HOTS)

1. Your eyes would touch and embrace every object that came within your range of vision.  
How can eyes ‘touch and embrace’ objects?
2. Suggest an alternative title to this lesson.
3. Do you think that Helen was frustrated with her fate, or had she accepted it calmly?  
Give reasons.

### D. Discuss in class.

(value-based question)

We take for granted what we have and complain about what we do not have. Should we do this?



## Using Grammar

(articles)

**Articles** are words placed before nouns to show whether the nouns are used in a particular or a general sense.

There are two types of articles that we use to refer to a noun: **definite** and **indefinite** articles.

**A** and **an** are called indefinite articles, and **the** is called the definite article.

Indefinite articles	Definite articles
<ul style="list-style-type: none"> <li>• refer to singular nouns that we can count: a watch, an octopus, a unicorn, an orange</li> </ul> 	<ul style="list-style-type: none"> <li>• refer to either singular or plural nouns, as well as uncountable nouns: the watches, the octopus, the unicorns, the honour</li> </ul> 
<ul style="list-style-type: none"> <li>• when we do not refer to particular or specific nouns: I bought a watch. She gave me an orange.</li> </ul>	<ul style="list-style-type: none"> <li>• refer to something or someone that has been referred to earlier: The watch I bought was very modern.</li> </ul>

The definite article has certain uses. Look at the chart to learn the different uses of **the**.



### Unique things and names:

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>• nouns that are unique and one of a kind</li> <li>• titles given to people</li> <li>• family names</li> </ul> | <ul style="list-style-type: none"> <li>• the sun, the world, the Internet</li> <li>• the President of France, the Prime Minister</li> <li>• the Roshans, the Guptas</li> </ul>  |
|---|--|



### Geographical uses:

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>• landforms</li> <li>• water bodies</li> <li>• points on the globe</li> <li>• directions (cardinal points)</li> <li>• countries with words like ‘kingdom’, ‘states’ or ‘republic’, or with plural nouns as their names</li> </ul> | <ul style="list-style-type: none"> <li>• the Andaman and Nicobar Islands, the Sahara Desert</li> <li>• the Dead Sea, the Pacific Ocean</li> <li>• the Tropic of Capricorn</li> <li>• the north-east, the west</li> <li>• the United States of America, the Philippines, the United Kingdom</li>  </ul> |
|--|---|



### Cultural uses:

- |                                      |   |
|--------------------------------------|---|
| • well-known books and epics         | • <i>The Treasure Island, The Ramayana</i>  |
| • well-known buildings and monuments | • the Qutb Minar, the Leaning Tower of Pisa |
| • famous works of art                | • <i>The Old Guitarist, The Mona Lisa</i>   |
| • musical instruments                | • the guitar, the harmonica                 |



### Ranks and degrees:

- |                |                          |
|----------------|--------------------------|
| • ordinals     | • the first ray of light |
| • superlatives | • the best scholar       |



#### A. Circle the right article in each sentence.

1. Did you bring a/an umbrella?
2. I am looking for a/an/the shampoo.
3. I am looking for a/an bottle of milk.
4. I love to sail over a/an/the water.
5. A/An/The large number of people came to see the match.



#### B. Rewrite these sentences and insert the right articles wherever required.

1. Plan failed when no one supported it.
2. My son plays violin in orchestra.
3. Subhadra was learning to speak English.
4. Delhi is capital of India.
5. He looks as wise as owl.



## Using Words

(expressions with in)

Read these sentences from the text.

- Recently I asked a friend, who had just returned from a long walk in the woods, what she had observed. “Nothing **in particular**,” she replied.
- I place my hand gently on a small tree and feel the happy quiver of a bird **in full song**.

The highlighted phrases begin with the preposition **in**.





- A. Given below are some more phrases that begin with the preposition in. Match them with their meanings.**

Column A	Column B
1. in advance	a. shared by two or more people
2. in common	b. in the end
3. in fact	c. without success
4. in the long run	d. before something begins
5. in a minute	e. quickly
6. in vain	f. in reality

- B. Fill in the blanks choosing the right phrases from the box.**

in use  
in hand

in trouble  
in kind

in cash  
in person

in store  
in order

1. We paid for the house \_\_\_\_\_.
2. It would be best if you could meet him \_\_\_\_\_.
3. We have enough money \_\_\_\_\_.
4. Robots are \_\_\_\_\_ throughout the car industry.
5. We accept donations \_\_\_\_\_ rather than money.
6. Everything is \_\_\_\_\_ for the guests' arrival.
7. If you carry on like this, you will be \_\_\_\_\_.
8. None of us know what is \_\_\_\_\_ for us in the future.



## Dictionary Work

(meanings of words from text)

**Use a dictionary and find the meanings of these words from the text.**

- |                  |                |
|------------------|----------------|
| 1. companionship | 2. accurately  |
| 3. channels      | 4. revelations |



## Assessment of Speaking and Listening



### Listening

(listening to an interview)

**Listen to this interview with a Wildlife SOS volunteer. Then say whether these sentences are true (T) or false (F).**

1. India banned sloth bear performances in 1972.
2. The bears are used as performers by the poor Khasi tribespeople.
3. The bears grow to a height of around five or six feet.
4. Wildlife SOS has a team that tracks bear cub markets and rescues bears with the help of wildlife officials.
5. Wildlife SOS teaches the bears how to get along with other bears.
6. Wildlife SOS tries to stop the tribespeople from trading in bears, by reporting them to the police.
7. About three hundred Kalandar families have been persuaded to give up their bears, so far.

### Pronunciation

(tongue twisters with familiar sounds)

**Do you know what a tongue twister is? Say these aloud correctly and try to guess their meanings.**

- A lump of red leather is a red leather lump.
- There's no need to light a night light  
On a light night like tonight;  
For a night light's just a slight light  
On a light night like tonight.
- The ringing, swinging, singing singers sang winning songs.

### Speaking

(asking for and giving information)

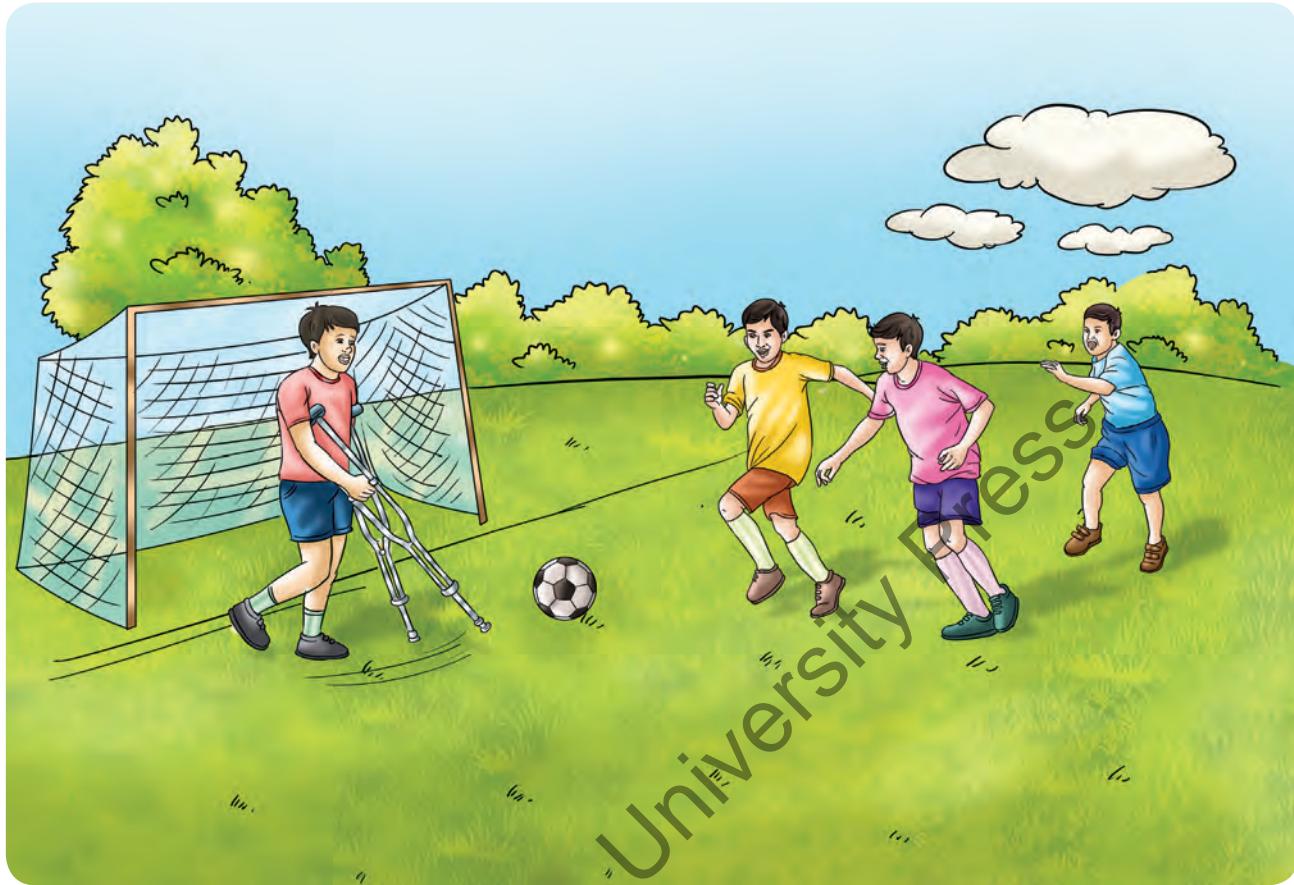
**A. Asking for and giving information is a part of our daily routine. Students need to clarify doubts; teachers must talk about their subjects; and parents wish to find out what their children study on a daily basis. Work in pairs and enact one of these situations.**

1. You were ill and missed school for two days. Ask your friend to help you catch up with the work that you missed.
2. A new student has been admitted to your class. Ask him/her to introduce himself/herself.
3. Your cousin has just moved to a new flat. Ask him/her about his/her new home.



(discussion on a topic)

B. Work in pairs and discuss this picture.



## Writing

(writing an informal letter)

While flying to Mumbai you met Sudha Chandran, an acclaimed Bharatanatyam dancer with an artificial right foot. It was an inspiring moment for you! Share your joy with a friend by writing a letter to him/her.

Remember to

- find more information about her.
- read about her achievements.





Section C

# Toomai of the Elephants

Rudyard Kipling



## Warm-up

We enjoy riding on elephants. How are these elephants trained to carry us or other load on their backs?

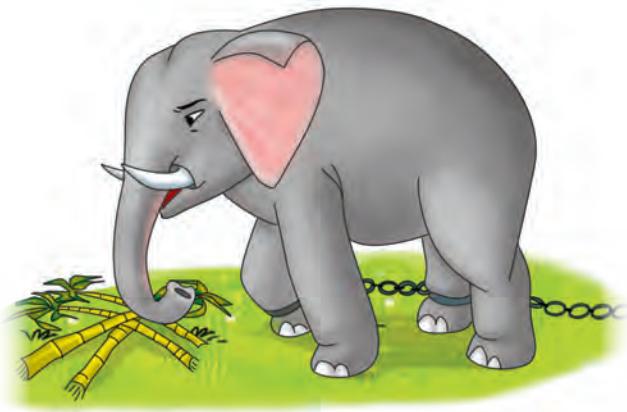
Read this carefully.

- Wild baby elephants are separated from their mothers.
- A baby elephant is tied between two tree trunks where it is not able to move.
- The trainer beats it with a bull hook and speaks to it in a calm voice at the same time. It is not allowed to have food or water.
- Out of fear, hunger and thirst, the calf stops fighting to break free from its restraints.
- It is then allowed to take a bath in a river and given some food. During this ordeal, it is tied with another domesticated elephant.
- The training procedure is very painful—mentally as well as physically. Many die in this process.



I will remember what I was. I am sick of rope and chain—  
I will remember my old strength and all my forest-affairs.  
I will not sell my back to man for a bundle of sugarcane.  
I will go out to my own kind, and the wood-folk in their lairs.

I will go out until the day, until the morning break,  
Out to the winds' untainted kiss, the waters' clean caress.  
I will forget my ankle-ring and snap my picket-stake.  
I will revisit my lost loves, and playmates masterless!



**forest-affairs**

*the activities of animals in the jungle*

**wood-folk**

*people who live in the forests (in this case, animals)*

**lairs**

*homes of animals*

**untainted kiss**

*the feel of pure, clean air*

**clean caress**

*the touch of clean water*

**snap**

*break*

**picket-stake**

*a wooden post to which animals are tied*

**masterless**

*free from a human owner*





# Interpreting the Poem

(reading for main ideas)



## A. Answer these questions.

1. Where do you think this elephant is? Where does it wish to go?
2. *I will remember my old strength and all my forest-affairs.* What do ‘old strength’ and ‘forest-affairs’ refer to?
3. *Out to the winds’ untainted kiss, the waters’ clean caress.* Explain the meaning of this line.
4. What has the elephant been doing for its human masters?

## B. Think and answer.

(reading for inference; HOTS)

1. In your opinion, how does this elephant feel about its master?
2. What does the elephant feel about its earlier days in the jungle? What would it remember the most?

## C. Discuss in class.

(value-based question)

Where do you think animals are happier—in the jungles where they may or may not get food or in zoos where they are looked after and given enough food?



# Appreciation

You have already learnt about rhyme scheme. Let us look at the first stanza of the poem.

I will remember what I was. I am sick of rope and chain—	A
I will remember my old strength and all my forest-affairs.	B
I will not sell my back to man for a bundle of sugarcane.	A
I will go out to my own kind, and the wood-folk in their lairs.	B

The rhyme scheme here is ABAB.

**Write the rhyme scheme for the rest of the poem.**



## Life Skills Activity

(interpersonal relationship; empathy)

A. Look at these pictures and write a few sentences about any one of them.



B. What do you think you could do to help in a similar situation? Fill this chart to explain your actions.

Care  
and  
concern

- Situation: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- How you can help: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



# Enrichment Activities 1

## (Unit 1)

### Bee

Mark Twain

Bee scientists always speak of the bee as she. It is because all the important bees are of that sex. In the hive there is one married bee, called the queen; she has fifty thousand children; of these, about one hundred are sons; the rest are daughters. Some of the daughters are young maids, some are old maids, and all are single and remain so.

Every spring the queen comes out of the hive and flies away with one of her sons and marries him. The honeymoon lasts only an hour or two; then the queen divorces her husband and returns home competent to lay two million eggs. This will be enough to last the year, but not more than enough, because hundreds of bees get drowned every day, and other hundreds are eaten by birds, and it is the queen's business to keep the population up to standard—say, fifty thousand. She must always have that many children on hand and efficient during the busy season, which is summer, or winter would catch the community short of food. She lays from two thousand to three thousand eggs a day, according to the demand; and she must exercise judgment, and not lay more than are needed in a slim flower-harvest, nor fewer than are required in a prodigal one, or the board of directors will dethrone her and elect a queen that has more sense.

There are always a few royal heirs in stock and ready to take her place—ready and more than anxious to do it, although she is their own mother. These girls are kept by themselves, and are regally fed and tended from birth. No other bees get such fine food as they get, or live such a high and luxurious life. By consequence they are larger and longer and sleeker than their working sisters. And they have a curved sting, shaped like a scimitar, while the others have a straight one.

### Reading

**Choose the right options to complete these sentences.**

1. Bee scientists always speak of the bee as she
  - a. because all the important bees are of that sex.
  - b. as there are no male bees.
  - c. due to the fact that all male bees die right after birth.

2. The queen bee lays around
  - a. one thousand to two thousand eggs a day.
  - b. two thousand to three thousand eggs a day.
  - c. one to two eggs a day.
  
3. Some bees are better looked after than others, because
  - a. they are prettier.
  - b. they are the royal heirs in stock and ready to take the queen bee's place.
  - c. both the options a. and b.
  
4. Bees are
  - a. community insects.
  - b. solitary insects.
  - c. none of the above options
  
5. The queen bee may be dethroned
  - a. if she does not keep the population as per the ideal standards.
  - b. if she fails to look pretty.
  - c. if she cannot gather enough honey.

## Listening

An old man and his son were sitting in the garden. It was a beautiful day. There were birds and flowers all around.

Listen to the conversation between them and fill in the blanks.

1. The old man was sitting with his \_\_\_\_\_ in a \_\_\_\_\_.
2. There were \_\_\_\_\_ and \_\_\_\_\_ around.
3. A \_\_\_\_\_ fascinated the old man.
4. The son got \_\_\_\_\_ and walked into the \_\_\_\_\_.
5. As a child the father and son were \_\_\_\_\_ in a \_\_\_\_\_ and the son pointed to a \_\_\_\_\_.



# Speaking

Look at this picture of a family. In pairs, discuss who the people might be and what kind of life they might be leading.



## Life Skills Activity

***The happiness of a nation depends on how its citizens treat its animals.***  
What do you gather from this quote?

**Write your reactions to the following situations.**

1. When I see stray dogs on the road  
\_\_\_\_\_
2. When I see trees covered with a thick layer of dust  
\_\_\_\_\_
3. When I see a bird with a broken wing  
\_\_\_\_\_
4. When I see a traffic policeman sweating on the road  
\_\_\_\_\_
5. When I see a beggar on the road  
\_\_\_\_\_
6. When I hurt someone unknowingly  
\_\_\_\_\_
7. When I tell a lie to my parents  
\_\_\_\_\_
8. When I see my friend in trouble  
\_\_\_\_\_
9. When I see a little boy working at a roadside eatery  
\_\_\_\_\_



# Art and Sculpture

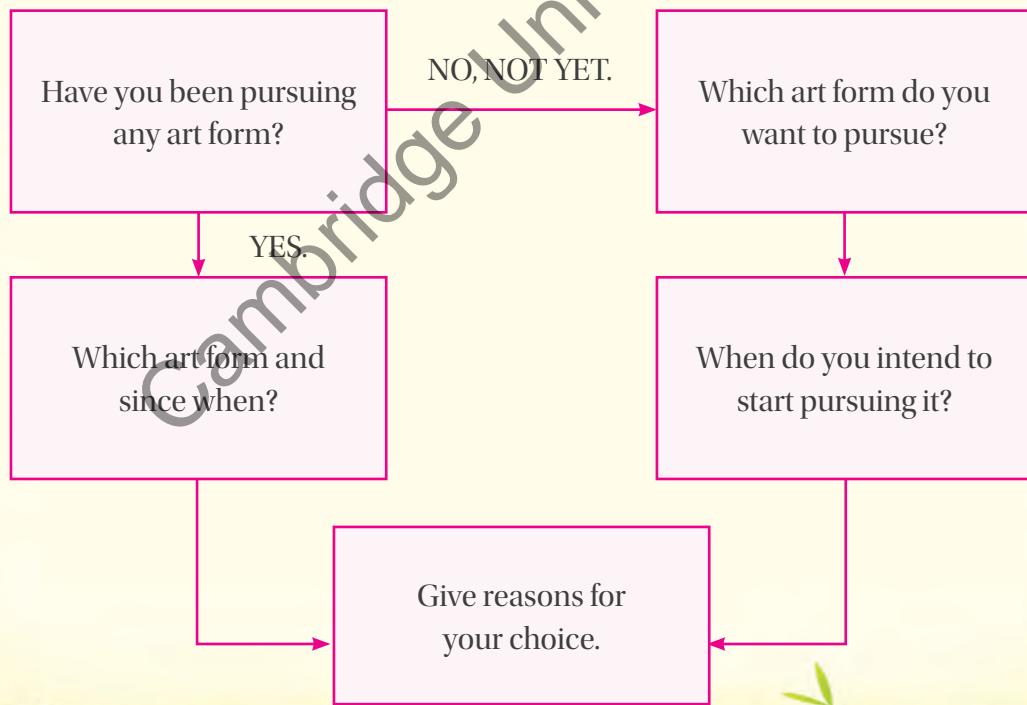
## Introduction

- cartoon art
- collage
- graffiti
- abstract art
- digital art
- representational art
- mixed media art

A. Work in pairs and gather information about a few of these forms of art.

B. Work in groups and discuss these questions.

1. Do your parents visit art galleries? Ask them why they go there. If not, ask your relatives or neighbours who like to spend time in art galleries.
2. Dancing, painting, creative writing and recitation are some forms of art. Fill this flowchart about any one such activity that you are pursuing or want to pursue.





## Section A

# The Model Millionaire

Oscar Wilde



## Warm-up

model for Christ. After six years, he again interviewed many men to model for Judas and finally selected an unpleasant and cruel-looking prisoner. After the painting was over, the prisoner revealed that he was the same person who had posed for Leonardo as the model for Christ six years ago!

**What do you learn from this story? Discuss your observations in class.**

Leonardo da Vinci took seven years to paint *The Last Supper* which included the figures of Christ and his disciples. After many interviews, he chose one man, whose face showed innocence and beauty, to



Unless one is wealthy there is no use in being a charming fellow. It is better to have a permanent income than to be fascinating. These are the great truths of modern life which Hughie Erskine never realised. Poor Hughie! When his father died, he had left him no money at all. Hughie lived on two hundred pounds a year that an old aunt gave him. He had tried his hand at various jobs but did not like any of them. Ultimately, he became nothing—a delightful, unsuccessful young man with a perfect profile and no profession.

To make matters worse, he was in love. The girl he loved was Laura Merton, the daughter of a retired Colonel. They were the handsomest couple in London and had not a penny-piece between them.

The Colonel was very fond of Hughie, but would not hear of any engagement.

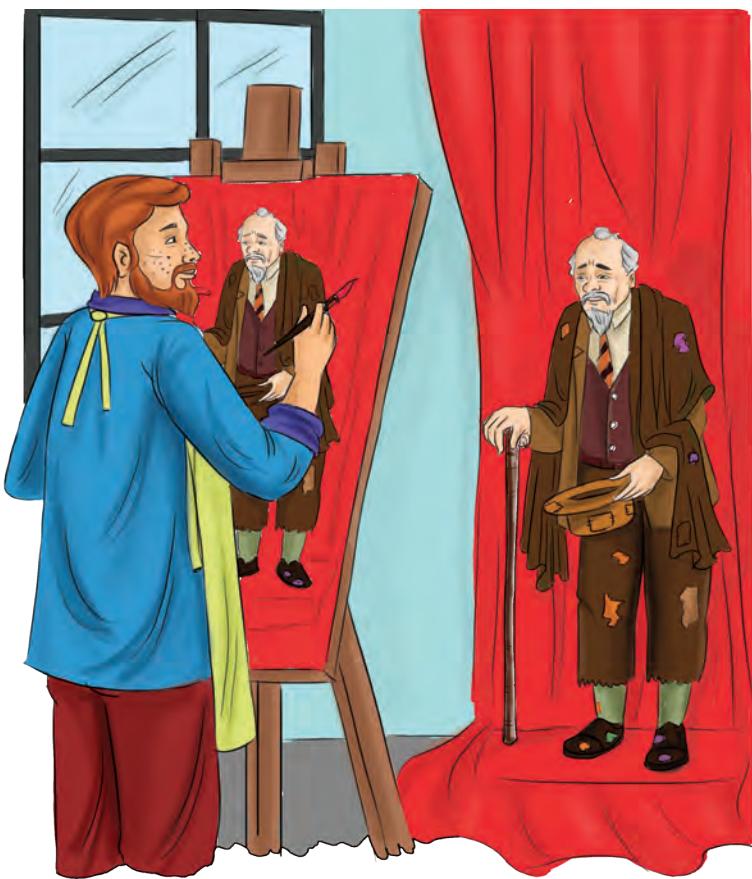
"Come to me, my boy, when you have got ten thousand pounds of your own and we will see about it," he used to say.

One morning, Hughie dropped in to see a great friend of his, Alan Trevor. Trevor was an artist. He was a strange, rough fellow, with a freckled face and a red ragged beard. However, when he took up the brush he was a real master, and his pictures were eagerly sought after.

**fascinating  
profile  
freckled face  
sought after**

*charming  
(here) a person's face from the side  
face with many small, brownish spots  
in demand; everyone's favourite*





When Hughie came in, he found Trevor putting the finishing touches to a wonderful life-size picture of a beggar-man. The beggar himself was standing on a raised platform in a corner of the studio. He was a bent old man, with a wrinkled face and the saddest expression. Over his shoulders was flung a coarse brown cloak, all tears and tatters; his thick boots were patched, and with one hand he leant on a rough stick, while with the other he held out his battered hat for alms.

"What an amazing model!" whispered Hughie, as he shook hands with his friend. "How miserable he looks! How much does a model get for sitting?" asked Hughie.

"A shilling an hour."

"And how much do you get for your picture, Alan?"

"Oh, for this I get two thousand guineas!"

"Well, I think the model should have a percentage," cried Hughie, laughing. "They work quite as hard as you do."

"Nonsense! Why, look at the trouble of laying on the paint alone and standing all day long at one's easel! It's all very well, Hughie, for you to talk, but I assure you that there are moments when Art almost becomes manual labour. But you mustn't chatter; I'm very busy, so keep quiet."

After some time, a helper came in and told Trevor that the frame maker wanted to speak to him.

"Don't run away, Hughie," he said, as he went out, "I will be back in a moment."

The old beggar took advantage of Trevor's absence to rest for a moment on a wooden bench that was behind him. He looked so **forlorn** and **wretched** that Hughie could not help pitying him and felt in his pockets to see what money he had. All he could find was a gold coin, a sovereign. "Poor old fellow," he thought to himself, "he wants it more than I do, but it means no taxis for the next two weeks;" and he walked across the studio and slipped the **sovereign** into the beggar's hand.

The old man looked surprised, and smiled faintly. "Thank you, sir," he said, "thank you."

Then Trevor arrived, and Hughie **took his leave**, blushing a little at what he had done. He spent the day with Laura, got a charming scolding for his **extravagance**, and had to walk home.

That night, he met Trevor at the Palette Club. "Well, Alan, did you get the picture finished all right?" he said.

"Finished and framed, my boy!" answered Trevor, "and, by the way, you have made a conquest. That



old model you saw is quite devoted to you. I had to tell him all about you—who you are, where you live, what your income is, what plans you have."

"My dear Alan," cried Hughie, "I shall probably find him waiting for me when I go home. Poor old wretch! I wish I could do something for him. I think it is dreadful that any one should be so miserable. I have got heaps of old clothes at home—do you think he would care for any of them? Why, his rags were **falling to bits**."

"But he looks splendid in them," said Trevor. "I wouldn't paint him in a formal suit for anything. However, I'll tell him of your offer."

"Alan," said Hughie seriously, "you painters are a heartless lot."

"An artist's heart is his head," replied Trevor. "Besides, our business is to show the world as we see it, not to reform it as we know it. And now tell me how Laura is. The old model was quite interested in her."

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

"Certainly, I did. He knows all about the **relentless** Colonel, the lovely Laura and the 10,000 pounds."

"You told that old beggar all my private affairs?" cried Hughie, angrily.

**coarse**

rough

**all tears and tatters**

clothes that are old and badly torn

**guineas**

old British coins, each worth 21 shillings

**forlorn**

sad and lonely

**wretched**

very unhappy

**sovereign**

a British gold coin that was used in the past

**took his leave**

said goodbye to someone and left

**extravagance**

wasteful or careless spending

**falling to bits**

in a very bad condition because of being used over a long time

**relentless**

strict and stubborn

"My dear boy," said Trevor, smiling, "that old beggar, as you call him, is one of the richest men in Europe. He has a house in every capital, dines off gold plates and can prevent Russia going to war when he chooses."

"What on earth do you mean?" exclaimed Hughie.

"What I say," said Trevor. "The old man you saw today was Baron Hausberg. He is a great friend of mine, buys all my pictures and that sort of thing. He asked me a month ago to paint him as a beggar. What can I say about the wish of a millionaire! And I must say he looked magnificent in his rags, or perhaps I should say in my rags—I got that old suit in Spain."

"Baron Hausberg!" cried Hughie. "Good heavens! I gave him a sovereign!" and he sank into an armchair in dismay.

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





"I think you might have told me, Alan," said Hughie **sulkily**, "and not have let me make such a fool of myself."

"Well, to begin with, Hughie," said Trevor, "it never entered my mind that you went about distributing money in that reckless way. Besides, I didn't know whether Hausberg would like his name mentioned. You know he wasn't in full dress."

"What a **duffer** he must think me!" said Hughie.

"Not at all. He was in the highest spirits after you left—kept chuckling to himself and rubbing his wrinkled hands together. I couldn't make out why he was so interested to know all about you. But I see it all now."

"I am an unlucky devil," growled Hughie. "The best thing I can do is to go to bed. My dear Alan, you mustn't tell anyone. I shouldn't dare show my face in public."

"Nonsense! It shows your generous spirit, Hughie. And don't run away. Stay and talk about Laura as much as you like."

However, Hughie wouldn't stop, but walked home, feeling very unhappy, and leaving Alan Trevor in fits of laughter.

The next morning, as he was at breakfast, his helper brought a card on which was written, 'Mr Gustave Naudin, on behalf of Baron Hausberg.'

"I suppose he has come for an apology," said Hughie to himself and he told the helper to show the visitor up.

An old gentleman with gold spectacles and grey hair came into the room. "Have I the honour of addressing Mr Erskine?" he said.

Hughie bowed.

"I have come from Baron Hausberg," he continued. "The Baron—"

"I beg, sir, that you will offer him my sincerest apologies," stammered Hughie.

"The Baron," said the old gentleman, with a smile, "has asked me to bring you this letter;" and he extended a sealed envelope.

On the outside was written, 'A wedding present to Hughie Erskine and Laura Merton, from an old beggar,' and inside was a cheque for 10,000 pounds.

When they were married, Alan Trevor was the best man, and the Baron made a speech at the wedding breakfast.

"Millionaire models," remarked Alan, "are **rare** enough, but model millionaires are rarer still!"

**sulkily**  
**duffer**  
**rare**

*in an angry but quiet manner*  
*(informal) a clumsy and foolish person*  
*uncommon, difficult to find*



*A wedding present to  
Hughie Erskine and  
Laura Merton*

*from an old beggar*



# Reading

(reading for main ideas)

## A. Choose the right options to complete these sentences.

1. The author portrays Hughie as
  - a. charming and delightful, but unsuccessful.
  - b. successful and rich, but foolish.
  - c. intelligent and rich, but unkind.
  - d. practical and sly, but poor.
2. Hughie was in love with a girl but could not marry her because
  - a. the girl did not love him.
  - b. the girl's father did not like him.
  - c. his mother did not like the girl.
  - d. the girl's father put a condition that Hughie must have £10,000 to marry his daughter.
3. Hughie gave money to the model because
  - a. he had a lot of money to spare.
  - b. he wanted to pay the model for his work.
  - c. he had little money but felt that the poor man needed it more.
  - d. he wanted to impress his artist friend.



## B. Answer these questions.

1. Describe the appearance of the beggar-man in the studio of Alan Trevor.
2. Why was Hughie first angry and then highly embarrassed after he met Alan that night?
3. What surprise awaited Hughie the next morning?

(reading for inference; HOTS)

## C. Read these sentences from the text and answer the questions that follow.

1. "...and, by the way, you have made a conquest."
  - a. Who is the speaker and who is he speaking to?
  - b. How had the listener made a conquest and of whom?
  - c. What does the word 'conquest' mean in this sentence?
2. "What a duffer he must think me!"
  - a. Who is the speaker?
  - b. Who is 'he'?
  - c. What makes him say this?

## D. Think and answer.

1. How has the author indicated that the Baron was very amused and enjoyed the fact that he was mistaken for an unfortunate beggar?
2. If the Baron had not given the gift to Hughie, would Hughie have been able to marry Laura? How would he have solved his problem?



## E. Discuss in class.

(value-based question)

You don't have to be rich to be generous. Express your thoughts on this viewpoint.



# Using Grammar

(determiners)

A **determiner** is used to modify a noun. Determiners include articles, demonstratives, possessive determiners and quantifiers.

Read these sentences from the text.

- Hughie lived on two hundred pounds **a** year that **an** old aunt gave him.
- These are **the** great truths of modern life which Hughie Erskine never realised.

The highlighted words are **articles**. You have already learnt about them.

Read these sentences from the text.

- "The Baron," said the old gentleman, with a smile, "has asked me to bring you **this** letter;" and he extended a sealed envelope.
- That** night, he met Trevor at the Palette Club.

The highlighted words are called **demonstratives**. The words **this**, **that**, **these** and **those** are demonstratives.

Read these sentences from the text.

- "You told **that** old beggar all **my** private affairs?" cried Hughie, angrily.
- When **his** father died, he had left him no money at all.

The highlighted words are called **possessive determiners**. The words **my**, **our**, **his**, **her**, **your**, **its** and **their** are possessive determiners.

Read this sentence from the text.

"...He has a house in **every** capital, dines off gold plates and can prevent Russia going to war when he chooses."

The highlighted word is a **quantifier**. Other words like **few**, **some** and **many** are examples of quantifiers.

## A. Fill in the blanks with **all**, **each**, **every**, **few** and **little**.

- They had free time because there was \_\_\_\_\_ to do.
- Only a \_\_\_\_\_ songs in this film are melodious.
- Sadhna took photographs of \_\_\_\_\_ place she visited.
- \_\_\_\_\_ students must fill in this form.
- Please make sure that the news reaches \_\_\_\_\_ student.

- a few** means **some**; **in a small number**
- few** means **not many**; **almost none**
- a little** means **some**; **a small amount**
- little** means **not much**; **almost nothing**



### B. Fill in the blanks using the right possessive determiners.

\_\_\_\_\_ name is Rohit. This is \_\_\_\_\_ sister, Sheena.  
 She is twelve. \_\_\_\_\_ friend is Sameena who lives near  
 \_\_\_\_\_ house. We all go to the same school. I have  
 a pet. \_\_\_\_\_ name is Fredo. My class teacher is  
 Mr Mathur. \_\_\_\_\_ classes are fun. Sometimes, we go picnicking  
 with him. \_\_\_\_\_ sense of humour and easy-going nature make  
 us love him very much.



## Using Words

(phrasal verbs)

Some phrases have two parts—a verb and a particle (usually a preposition or an adverb). The particle can change the meaning of the phrase completely. These are called **phrasal verbs**.

Read these sentences from the text.

- Hughie **lived on** two hundred pounds a year that an old aunt gave him.
- “Good heavens! I gave him a sovereign!” and he **sank into** an armchair in dismay.

The highlighted words are **phrasal verbs**. Here, ‘lived on’ means ‘depending on an amount of money that one uses to buy the things that one needs’. The words ‘sank into’ mean ‘slowly moved (his) body into a sitting or lying position, in a relaxed or tired way’.

### A. Match the phrasal verbs with their meanings.

Phrasal Verbs	Meanings
1. look up to	a. die
2. own up	b. faint
3. move in	c. confess
4. pass away	d. grip tightly
5. pass out	e. visit
6. give up	f. admire
7. hold on	g. stop doing something
8. drop in	h. enter a new home

### B. Fill in the blanks using phrasal verbs according to the meanings given in the brackets.

- \_\_\_\_\_ (remove) your jacket.
- Please \_\_\_\_\_ (consult) the reference in the encyclopedia.



3. I will \_\_\_\_\_ (take care of) your plants while you are away.
4. \_\_\_\_\_ (be quick) or you'll miss the bus.
5. Please \_\_\_\_\_ (complete) the form in detail.



## Writing

(writing a notice)

An art and craft competition is being organised in your school. As the secretary of the Art Club, draft a notice to be put up on the school noticeboard informing the students about the event and its details.

Cambridge University Press

\_\_\_\_\_ (club's name)

**NOTICE**

\_\_\_\_\_ (date)

**Art and Craft Competition**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(Write the details of the contest; the different levels; who the judges will be; when the results will be announced; etc.)

Date: \_\_\_\_\_ (the date on which it is to be held)

Time: \_\_\_\_\_ (the time at which it is to start)

Venue: \_\_\_\_\_ (the venue where it will take place)

Eligibility: \_\_\_\_\_ (which classes can participate in it)

\_\_\_\_\_ (your name)

\_\_\_\_\_ (your position)



## Section B

# The Praying Hands



## Warm-up

- A. Ponder over this quote by Søren Kierkegaard: “The function of prayer is not to influence God, but rather to change the nature of the one who prays.”
- B. Find out about some artworks by Albrecht Dürer. What do you think about them? Write a line about each creation.

**B**ack in the fifteenth century, in a tiny village near Nuremberg, lived a family with eighteen children. Eighteen! In order to merely put food on the table for this mob, the father and head of the household, a goldsmith by profession, worked almost eighteen hours a day at his trade and any other paying chore he could find in the neighbourhood.

Despite their seemingly hopeless condition, two of Albrecht Dürer the Elder's children had a dream. They both wanted to pursue their talent for art, but they knew fully well that their father would never be financially able to send either of them to study at the Academy.

After many long discussions at night in their crowded bed, the two boys finally worked out a pact. They would toss a coin. The loser would go down into the nearby mines and, with his earnings, support his brother while he attended the academy. Then, when that brother who won the toss completed his studies, in four years, he

would support the other brother at the Academy, either with sales of his artwork or, if necessary, by labouring in the mines.

They tossed a coin on a Sunday morning after church. Albrecht Dürer won the toss and went off to Nuremberg. Albert went down into the dangerous mines and, for the next four years, financed his brother, whose work at the Academy was almost an immediate sensation. Albrecht's etchings, his woodcuts, and his oils were far better than those of most of his professors, and by the time he graduated, he was beginning to earn considerable fees for his commissioned works.

When the young artist returned to his village, the Dürer family held a festive dinner on their lawn

<b>goldsmith</b>
<b>chore</b>
<b>seemingly</b>
<b>pact</b>
<b>sensation</b>
<b>commissioned works</b>

<i>a person who makes and/or sells articles of gold</i>
<i>small or odd job</i>
<i>in appearance but not in reality; apparently</i>
<i>agreement; contract</i>
<i>(here) success</i>
<i>(here) the art pieces an artist is paid to create</i>





to celebrate Albrecht's triumphant homecoming. After a long and memorable meal, punctuated with music and laughter, Albrecht rose from his honoured position at the head of the table to drink a toast to his beloved brother for the years of sacrifice that had enabled Albrecht to fulfil his ambition. His closing words were, "And now, Albert, blessed brother of mine, now it is your turn. Now you can go to Nuremberg to pursue your dream, and I will take care of you."

All heads turned in eager expectation to the far end of the table where Albert sat, tears streaming down his pale face, shaking his lowered head from side to side while he sobbed and repeated, over and over, "No ...no ...no ...no."

Finally, Albert rose and wiped the tears from his cheeks. He glanced down the long table at the faces he loved, and then, holding his hands close to his right cheek, he said softly, "No, Brother. I cannot go to Nuremberg. It is too late for me. Look... look what

four years in the mines have done to my hands! The bones in every finger have been smashed at least once, and lately I have been suffering from arthritis so badly in my right hand that I cannot even hold a glass to return your toast, much less make delicate lines on parchment or canvas with a pen or a brush. No, Brother ... for me it is too late."

More than 450 years have passed. By now, hundreds of masterful portraits, pen and silver-point sketches, watercolours, charcoals, woodcuts, and copper engravings by Albrecht Dürer hang in every great museum in the world, but the odds are great that you, like most people, are familiar with only one of his works. More than merely being familiar with it, you may very well have a reproduction hanging in your home or office.

One day, to pay homage to Albert for all that he had sacrificed, Albrecht Dürer painstakingly drew his brother's abused hands with palms together and thin fingers stretched skyward. He called his powerful drawing simply 'Hands,' but the entire world almost immediately opened their hearts to this great masterpiece and renamed his tribute of love, 'The Praying Hands.'

The next time you see a copy of that touching creation, take a second look. Let it be your

Dürer painted this in 1508, titled, *Betende Hände* or *Praying Hands*. This is a pen and ink drawing. It is on display in Albertina Museum in Vienna, Austria.





reminder, if you still need one, that no one ever makes it alone.

triumphant  
the odds are great  
abused  
take a second look

successful  
it is likely  
injured and ill treated  
examine closely



## Reading

(reading for main ideas)

**A. Choose the right options to complete these sentences.**

1. The pact between the two brothers was that
  - a. both would work in the mines.
  - b. one would study in the Academy and the other would work in the mines to pay the fees of the Academy.
  - c. both would study in the Academy.
  - d. both would enjoy life at home.
2. The Dürer family held a feast when Albrecht returned because
  - a. he had done very well in the mines.
  - b. he had done very well in the Academy and was a well-known artist.
  - c. he had quit the Academy.
  - d. they were very rich and enjoyed holding feasts.
3. Albrecht raised a toast to his
  - a. father for supporting him in the Academy.
  - b. uncle who left him money in his will.
  - c. mother for encouraging him.
  - d. brother for working in the mines to support his studies in the Academy.



**B. Answer these questions.**

1. Who cried when the toast was raised? What did he/she say?
2. What kind of art pieces did Albrecht create?

(reading for inference; HOTS)

**C. Read this sentence from the text and answer the questions that follow.**

*He called his powerful drawing simply 'Hands', but the entire world almost immediately opened their hearts to this great masterpiece and renamed his tribute of love 'The Praying Hands'.*

1. What was the subject of the drawing?
2. Why did the artist call it 'Hands'?
3. Explain the phrase, 'opened their hearts'.





#### D. Think and answer.

1. What do you think of the decision taken by the two brothers? Give reasons.
2. Why has this story been titled *The Praying Hands*?
3. What impression do you form about the two brothers and their relationship?

#### E. Discuss in class.

(value-based question)

There is more happiness in sacrificing for others than in greedily accumulating for oneself. Express your views on this statement.



## Using Grammar

(direct speech and reported speech)

Read these sentences from the text.

- His closing words were, "And now, Albert, blessed brother of mine, now it is your turn."
- He said softly, "No, Brother. I cannot go to Nuremberg. It is too late for me."

These sentences are in **direct speech**. When we quote the exact words spoken by someone, it is said to be in direct speech.

### Direct speech

- It is written within quotation marks.
- It has the name of the speaker outside the quotation marks.
- It has a verb (to mark that a person is speaking) which is placed outside the quotation marks and is called the reporting verb. The reporting verb in the second sentence is 'said'.

Now read the same sentences in reported speech.

- His closing words were that it was then the turn of his blessed brother, Albert.
- He said softly that he could not go to Nuremberg because it was too late for him.

These sentences are in **reported or indirect speech**.

### Reported speech

- It is not written within quotation marks.
  - Direct speech: He said, "I work in a bank."
  - Reported speech: He said that he worked in a bank.
- It is usually written with the conjunction, 'that'.
  - He said **that** he worked in a bank.
- The tenses, word-order and pronouns are different from those in the direct speech.
  - Direct speech: He said, "**I work** in a bank."
  - Reported speech: He said that **he worked** in a bank.



Notice that certain things change when we write something in **reported speech**.



- The pronouns change according to the speaker and the person spoken to.
- The tense of the verbs in the reported speech must be changed. Look at the table.

Tense forms in direct speech	Changed tense forms in reported speech
simple present	simple past
present continuous	past continuous
present perfect	past perfect
present perfect continuous	past perfect continuous
simple past	past perfect
past continuous	past perfect continuous
past perfect	past perfect

Note that the verb ‘will’ used to denote the future in the direct speech changes to ‘would’ in the reported speech.

- There is a change in the **place** words and **time** words. Look at the table.

Place and time words	Changed words
here	there
this, these	that, those
today, this morning	that day, that morning
yesterday, tomorrow	the day before, the next day/the following day
the next week	the following week

#### A. Change these sentences in direct speech to reported speech and vice versa.

1. He said, “Mathematics is interesting.”
2. My mother told us that our grandmother would be arriving the next day.
3. She said, “I have eaten my food.”
4. The music teacher said that there were usually more girls than boys taking piano lessons.
5. He said to her, “My family went to Mumbai yesterday.”



## Using Words

(onomatopoeia)

**Onomatopoeia** is creating or using words that include sounds that are similar to the noises the words refer to. Onomatopoeic words are sound words.

Read this sentence from the text.

The bones in every finger have been **smashed** at least once...  
The highlighted word is an onomatopoeic word.



- A. Identify the onomatopoeic words in these sentences by underlining the words that imitate sounds. Write what/who makes these sounds.**



1. The dead leaves rustled in the strong breeze.
  2. I could hear the birds chirping on the trees outside my window.
  3. As the soldier ran through the field, a bullet whizzed past his ear.
  4. The door opened with a loud creak.
  5. The crocodile moved over the sand and did not make a splash when it slid into the water.

**B. Write the sound words that relate to these words.**

- |    |           |                      |
|----|-----------|----------------------|
| 1. | rain      | <i>pitter patter</i> |
| 2. | car       |                      |
| 3. | dog       |                      |
| 4. | door      |                      |
| 5. | drum      |                      |
| 6. | collision |                      |



## Listening

## (completing a table)

## Listen to the passage and complete this table.

Type of painting	Medium and surface used	Other details
		<i>most common type</i>
	<i>pigments in water-soluble medium; paper, canvas...</i>	
acrylic painting		

## Pronunciation

## (consonant sounds in when and year)

- A. Say these words aloud. Notice that the letters in bold in these words have the same sound.**

**when**    **want**    **way**    **whistle**

- B.** Now say these words aloud. Notice that the letters in bold in these words have the same sound.

**year      yes      yellow**



## Speaking

(persuading)

According to the dictionary, ‘persuade’ means ‘make someone do or believe something by giving them a good reason to do it or by talking to that person’.

Persuasion skills are very important in life. We must persuade a lot of people for a lot of things in our day-to-day life. So it is essential to learn how to speak persuasively.

### How can you be persuasive?

- Be clear about what you want.
- Think from the point of view of the listener and how he/she is likely to react.
- Appeal to the listener’s emotions or logic, depending on the situation.
- Listen carefully to the other party.
- Be ready for a compromise, if required.

#### A. Work in pairs and enact one of these situations.

1. Persuade your father to take you out for dinner on Friday night.
2. Persuade your teacher to arrange a visit to a local chocolate factory.

(making a speech on a topic)

#### B. Talk about why it is important to be kind. Describe a situation when someone was kind to you.

Think about these points.

- Who was it?
- When and where was it?
- How did this person help you?
- How did you feel after receiving help?
- Have you helped someone in need?
- Is it important to be kind to one another?



## Writing

(writing a formal letter)

After reading the story, you wish to visit a local art gallery along with your classmates to view and appreciate the artworks displayed there. Write an application to your class teacher requesting him/her to arrange a class visit to an art gallery.



Follow this format.



Sender's address:

Date:

Receiver's name and address:

Designation of receiver:

Salutation: Dear Sir/Madam,

Subject line:

Body:

Complimentary close:

Sender's name:



## Punctuation

(comma)

A comma is used in several instances. The comma is used

- to separate the elements in a series (three or more things);

She ate an ice cream, a bar of chocolate, and a guava.

- along with a conjunction (and, but, for, nor, yet, or, so) to connect two main clauses;

My mother asked me not to go out to play, but I couldn't resist the fine weather.

- to set off introductory elements;

Once upon a time, there lived a proud king.

- to separate dependent clauses;

The girl, who is wearing the red dress, is my best friend.

- and to mark direct speech.

Raj said, "Come over to my place. I have a new game."

### Punctuate these sentences using commas where necessary.

1. Dhruv learnt singing swimming and dancing.
2. I tried searching for my book everywhere yet I couldn't find it.
3. Sheetal asked "How much does this pen cost?"
4. As the years went by the kingdom became happier.
5. My teacher who is also a great poet is an inspiration to me.





Section C

# The Statue

James Reeves



## Warm-up

Look at the pictures below. They are all world-famous statues. Do you know their names and where they are located? Match them to their names and locations.

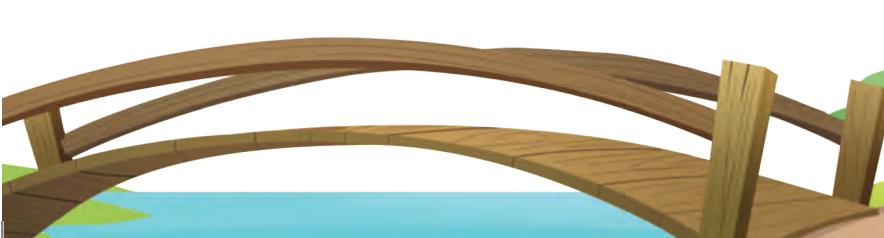


1. Statue of Liberty, New York, USA
2. The Sphinx, Giza, Egypt
3. Christ the Redeemer, Rio de Janeiro, Brazil

On a stone chair in the marketplace  
Sits a stone gentleman with a stone face.  
He is great, he is good, he is old as old—  
How many years I've not been told.  
Great things he did a great while ago,  
And what they were I do not know.  
But **solemn** and sad is his great square face  
As he sits high up on his square stone base,  
Day after day he sits just so,  
With some words in a foreign **tongue** below.  
Whether the wind blows warm or cold,

**solemn**  
**tongue**

serious  
(here) language



His stone clothes alter never a fold.  
One stone hand he rests on his knee;  
With the other stone hand he points at me.  
Oh, why does he look at me in just that way?  
I'm afraid to go, and afraid to stay—  
Stone gentleman, what have you got to say?

alter  
fold

change; adjust  
(here) a pleat or a layer in cloth



## Interpreting the Poem

(reading for main ideas)

### A. Answer these questions.

1. In which posture was the statue carved?
2. How were the hands of the statue carved?
3. What do you think is the age of the narrator of the poem?
4. How do we know that the person depicted in the statue was a great person?  
Quote the line(s) from the poem.
5. Why does the narrator feel that the statue wishes to speak to him?

### B. Think and answer.

(reading for inference; HOTS)

1. If the ‘stone gentleman’ were to come alive, what would he have said to the narrator?
2. If you were given an option to get a statue erected near your house, whose statue would you get made and why?

### C. Discuss in class.

(value-based questions)

1. Statues, pictures and verses stand for all that is grand in life. Comment on this statement.
2. Why do people make statues? Where are they displayed usually?



## Appreciation

You have already learnt that in alliteration, a number of words beginning with the same consonant sound or the same vowel sound occur close together in a series. Sometimes an **alliteration** is broken up by non-alliterative words but the effect of the alliteration remains the same. Hence the, phrase ‘solemn and sad’ is also an example of alliteration.

**Find other examples of alliteration in the poem.**



## Life Skills Activity

(creative thinking)

There are many famous artists in the world whose creations are timeless. Let us read about two such people.

Michelangelo di Lodovico Buonarroti Simoni was an Italian painter, sculptor and architect who lived from 1475 to 1564. His influence on Western Art is unparalleled.

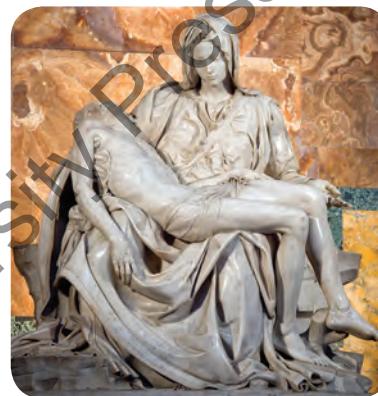
Vincent van Gogh was a Dutch painter. He lived from 1853 to 1890. His works had a huge impact on twentieth-century art.

- A. Look at the works of art here. These have been created by Van Gogh and Michelangelo. Read about their styles and source information about their works. Write the name of the artist below each picture.**



*The Starry Night*

Artist: \_\_\_\_\_



*Pieta*

Artist: \_\_\_\_\_



*The Ceiling of the Sistine Chapel*

Artist: \_\_\_\_\_



*Sunflowers*

Artist: \_\_\_\_\_

- B. Select a scene from one of the prose lessons of this unit and illustrate it. Display your creations on the notice board.**



## Enrichment Activities 2

### (Unit 2)

#### Masaccio

It must have been about the same time when Fra Angelico was covering the walls of San Marco with his angel pictures, that a very different kind of painter was working in Florence.

He was just an ordinary man of the world—an awkward, good-natured person, who, as long as he had pictures to paint, cared for little else. Why, he would even forget to ask for payment when his work was done; and as to taking care of his clothes, or trying to keep himself tidy, that was a thing he never thought of!

What trouble his mother must have had with him when he was a boy! It was no use sending him on an errand, he would forget it before he had gone a hundred yards, and he was so careless and untidy that it was enough to make anyone lose patience with him.

But only let him have a pencil and a smooth surface on which to draw, and he was a different boy.

As the boy grew older all his longings would turn towards Florence, the beautiful city where there was everything to learn and to see, and so he was sent to become a pupil in the studio of Masolino, a great Florentine painter. But though his drawings improved, his careless habits continued the same.



# Reading

Choose the right options to complete these sentences.

1. Masaccio was a
  - a. painter.
  - b. teacher.
  - c. dancer.
2. He was not tidy and he was
  - a. forgetful.
  - b. impatient.
  - c. rude.
3. Masaccio loved to sketch
  - a. since he was a teenager.
  - b. since he was very young.
  - c. ever since he grew up.
4. As Masaccio grew older all his longings would turn towards
  - a. Paris.
  - b. San Marco.
  - c. Florence.
5. Masolino was a
  - a. Florentine painter.
  - b. student of Masaccio.
  - c. both the options a. and b.

# Listening

Listen to the poem by Percy B Shelly and choose the correct option.

1. The poet meets a \_\_\_\_\_.
  - a. traveller
  - b. emperor
2. The traveller comes across \_\_\_\_\_.
  - a. a house of bricks and stone
  - b. legs of a statue
3. He also sees \_\_\_\_\_.
  - a. a body of a man
  - b. a shattered visage
4. Ozymandias was \_\_\_\_\_.
  - a. the king of kings
  - b. the name of the sculptor
5. \_\_\_\_\_ stretch far away.
  - a. The lone and level sands
  - b. Lives in the desert



# Speaking

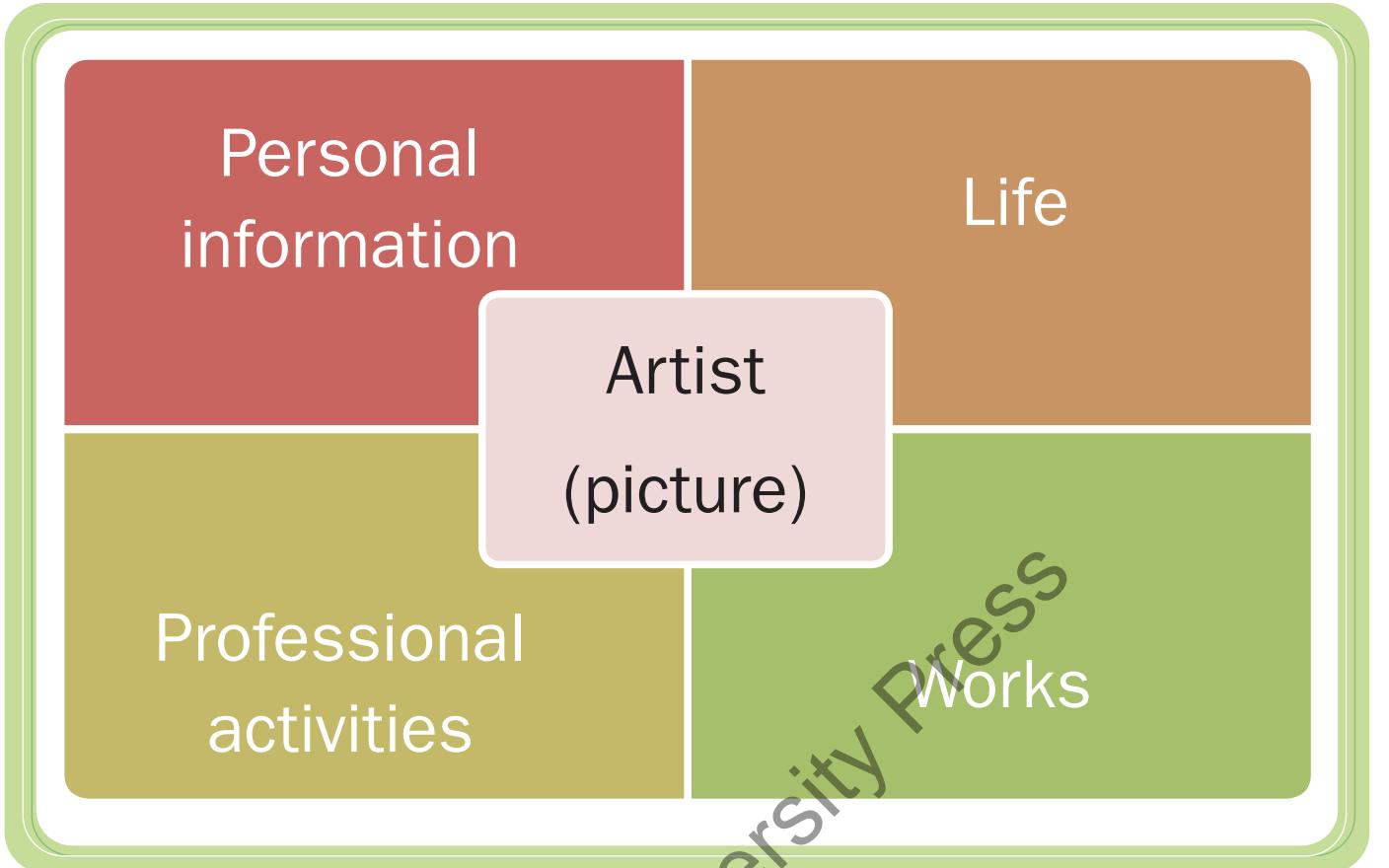
Work in pairs. Imagine that you are an artist. You meet a beggar on the road and you think of making his painting. Enact the scene with your partner taking turns to play the two characters.



## Project

Collect information about any one of the following artists and make a chart presentation.

- Michelangelo
- Leonardo da Vinci
- Vincent van Gogh
- Claude Monet



# Revision 1

## (Units 1 and 2)

### A Friend's Greeting

Edgar Guest

I'd like to be the sort of friend that you have been to me;  
I'd like to be the help that you've been always glad to be;  
I'd like to mean as much to you each minute of the day  
As you have meant, old friend of mine, to me along the way.

I'd like to do the big things and the splendid things for you,  
To brush the gray from out your skies and leave them only blue;  
I'd like to say the kindly things that I so oft have heard,  
And feel that I could rouse your soul the way that mine you've stirred.

I'd like to give you back the joy that you have given me,  
Yet that were wishing you a need I hope will never be;  
I'd like to make you feel as rich as I, who travel on  
Undaunted in the darkest hours with you to lean upon.

I'm wishing at this Christmas time that I could but repay  
A portion of the gladness that you've strewn along my way;  
And could I have one wish this year, this only would it be:  
I'd like to be the sort of friend that you have been to me.



### Reading

Choose the right options to complete these sentences.

1. The narrator is talking about
  - a. a new friend.
  - b. an unknown person.
  - c. an old friend.
  
2. The narrator's friend has always been \_\_\_\_\_ to help.
  - a. sad
  - b. angry
  - c. glad

# Using Grammar

#### A. Identify the types of these sentences.

1. It was nine o'clock when we received the good news.
  2. How did you go there when there was a curfew?
  3. Please try to calm down, after which I will drive you home.
  4. Riju has made the dessert himself.
  5. I cannot believe that you have forgotten this day!



**B. Fill in the blanks with suitable articles.**

1. I remember keeping \_\_\_\_\_ umbrella right here.
  2. \_\_\_\_\_ octopus was washed ashore.
  3. \_\_\_\_\_ scientist was \_\_\_\_\_ man of great repute.
  4. \_\_\_\_\_ friend in need is \_\_\_\_\_ friend indeed.
  5. It was such \_\_\_\_\_ honour to meet \_\_\_\_\_ Queen.

**C. Fill in the blanks using suitable determiners.**

1. Shalini has a \_\_\_\_\_ friends.
  2. Have you had \_\_\_\_\_ food?
  3. Did you see \_\_\_\_\_ tigers on the safari?
  4. I do not have \_\_\_\_\_ money on me.
  5. \_\_\_\_\_ years ago dinosaurs ruled the world.

#### D. Change the direct speech to reported speech and vice versa.

1. “How did I do?” she asked.
  2. She said that she wanted the red dress.
  3. “I do not want any complaints,” their mother warned them.
  4. My grandmother asked me, “Do you want this?”
  5. The teacher said that it was extremely rude of Suraj to have done that.



# Using Words

## A. Choose the suitable phrasal verbs to fill in the blanks.

1. A wild fire \_\_\_\_\_ (broke out/broke away) in the forests last week.
2. I cannot believe that she \_\_\_\_\_ (made for/made up) the whole story spontaneously.
3. We have \_\_\_\_\_ (run down/run out) of petrol.
4. \_\_\_\_\_ (Take off/Take down) your shoes before you enter the house.

## B. Fill in the blanks with the right onomatopoeic words.

1. The frogs \_\_\_\_\_ (croaked/called out) loudly all night.
2. The car \_\_\_\_\_ (zoomed/crashed) into the divider.
3. The birds \_\_\_\_\_ (cried/chirped) cheerfully.
4. The class was \_\_\_\_\_ (buzzing/thudding) with activity.
5. The soup \_\_\_\_\_ (splashed/dripped) into the sink from the leaking bowl.
6. They \_\_\_\_\_ (swished/cracked) open the case with a hammer.

# Literature

## A. Answer these questions briefly.

1. What did the old man want to give his granddaughter as a marriage gift?
2. How would Helen Keller understand a bird's song?
3. How did the elephant feel about his present life? What did he dream about?
4. Why did Hughie feel like a fool?
5. How many children did the family in the village in Nuremberg have?
6. What was the pact made by the two brothers?

## B. Answer these questions.

1. Why was the old man who made dolls shown a lot of respect by others?
2. At midnight, permanent night would close on me again. Explain this sentence.
3. Why did Albert cry when his brother raised a toast in his honour?
4. How did Hughie feel when he came to know about Baron Hausberg?
5. Describe Albrecht's success at the academy.
6. But solemn and sad is his great square face  
Whose 'face' is being talked about? Why is it 'solemn and sad'?



**C. Read these sentences and answer the questions that follow.**

1. "Who will buy these dolls in the palace?"
  - a. Who said these words and to whom?
  - b. Why was the speaker impatient?
  - c. Why would no one buy the dolls?
2. *I will go out to my own kind, and the wood-folk in their lairs.*
  - a. Where have this line been taken from?
  - b. Whom is the speaker referring to as 'my own kind'?
  - c. Where is the speaker headed?
3. *Ultimately, he became nothing—a delightful, unsuccessful young man with a perfect profile and no profession.*
  - a. Who is referred to as 'he'?
  - b. What does 'profile' mean?
  - c. Why did he become 'nothing'?
4. *Despite their seemingly hopeless condition, two of Albrecht Dürer the Elder's children had a dream.*
  - a. Why was their condition hopeless?
  - b. Which two children are being referred to here?
  - c. What was their dream?
5. *Oh, why does he look at me in just that way?  
I'm afraid to go, and afraid to stay—*
  - a. Who is referred to as 'me'?
  - b. Who is referred to as 'he'?
  - c. Why is the narrator afraid to go and afraid to stay?

