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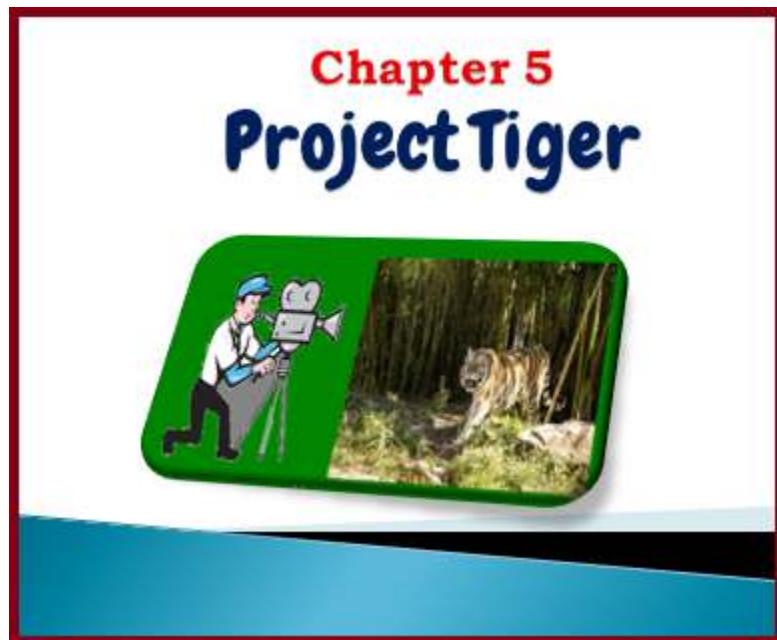
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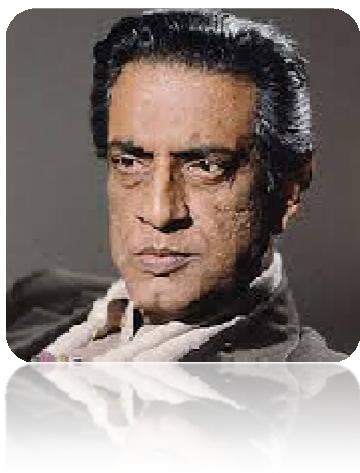
Chapter 5
Project Tiger

About the Author: Satyajit Ray (1921 – 1992)

Satyajit Ray was an Indian filmmaker, screenwriter, graphic artist, music composer and author, widely regarded as one of the greatest filmmakers of the 20th century. He was born on 2 May 1921 in Kolkata. He directed 36 films, including feature films, documentaries and short films. Ray won many prestigious awards including the Dadasaheb Phalke Award, India's highest award in the field of cinema. He was awarded the Bharat Ratna in 1992. The great Indian legend Ray left this world on 23 April 1992 in Kolkata.

Glossary:

1. **Beat (v):** (here) defeat.
2. **Hollywood (n):** (Definition) an area in Los Angeles, California, that is considered the centre of the movie industry in the US.
3. **Impressive (adj):** appealing, attractive.
4. **Collie (n):** a sheepdog of a breed originating in Scotland, having a long pointed nose and long thick hair.
5. **Reverently (adv):** respectfully.
6. **Customary (adj):** habitual, usual, normal.
7. **Stand-in** (n): a substitute, a person who stands in for another. (Pl stand-ins)
8. **Quietly (adv):** calmly
9. **Protagonist (n):** the main character in a film, novel, story, play etc. (antonym: antagonist)
10. **Puzzle** (v): confuse, perplex

11. **Dwarf (n):** an unusually short person (antonym: giant)
12. **Amazement (n):** astonishment, surprise, perplexity
13. **On all fours:** with hands and knees on the ground. *Went down on all the fours* = crawled/moved on hands and knees.
14. **Drape (v):** cover
15. **Crawl (v)** creep; to move slowly on hands and knees.
16. **Dawn (v):** appear; become clear, understand. **Dawn (n):** daybreak, sunrise (antonym: dusk); *downed upon me* = I understood, it became clear to me.
17. **Raven (n):** a large bird of the crow family.
18. **Creator (n):** producer
19. **Get hold of:** obtain
20. **Admittedly (adv):** certainly, undeniably.
21. **That is to say:** in other words; or more exactly. (*That is to say, they could not do anything that might be seen as extraordinary…..isn't that pretty impressive?* = In other words, even if the ravens might not be able to do anything extraordinary, if they obey the command to perch quietly in a row, that is really an impressive result of a good training.)
22. **Managed to do something:** succeeded in doing something, especially something ifficult.
23. **Was supposed to do:** was expected to do.
24. **Deal with:** handle (V)
25. **Banish (V):** expel, exile; send someone away from a county as an official punishment.
26. **Wander (v):** travel aimlessly.
27. **Freeze (v):** (here) become suddenly motionless or paralysed with fear or shock.
28. **Slightest (adj,** superlative) inconsiderable, not worth mentioning.
29. **Pay attention (v):** listen, watch; take notice of.
30. **Obvious (adj):** clear; easily understood. (antonym: Obscure)
31. **Likely (adj):** probable. **Likely** (adv): probably.
32. **As a matter of fact:** really, actually; in reality, in fact.
33. **Greeted warmly:** received or welcomed happily.
34. **Turned out to be**: became known to be; was disclosed to be
35. **Well built (adj)**: having a strong physique; with strong body.
36. **Somewhat (adv)***: rather, quite, almost.
37. **Scar (n):** a mark left on skin after a wound etc. healed.
38. **Forearm (n):** the part of a person's arm extending from the elbow to the wrist or the fingertips.
39. **Take place:** happen, occur.
40. **All the animal was required to do:** All that we wanted the animal to do.
41. **Pace gently:** walk gently, move calmly.
42. **Nodded:** moved head up and down as to agree.
43. **A couple of:** two
44. **In addition:** additionally, moreover.
45. **I couldn't help asking** (Can + not + help + verb-ing): I was unable to control myself from asking.
46. **Frown (v):** make a serious, angry or worried expression by bringing eyebrows closer so that lines appear on forehead. (നെറ്റിചുളിക്കുക, മുഷിപ്പ് കാണിക്കുക)
47. **Go down the drain:** To fail; to be ruined or destroyed.
48. **Petrified (adj):** terrified, frightened
49. **Supposedly (adv):** hypothetically; in a way assumed as true.

50. **Ferocious (adj):** violent, fierce.
51. **Invisible (adj):** cannot be seen by eyes. (antonym: visible)
52. **Flatten (v):** make flat.
53. **Tackle (v):** deal with, handle cleverly.
54. **Well-fed (adj):** fat.
55. **Robust (adj):** strong and healthy.
56. **Tripod (n):** a stand/support with three legs.
57. **Relatively :** comparatively
58. **Rod:** long straight bar or pole of wood or metal.
59. **Unfastened:** opened, untied.
60. **At once:** immediately; at the same time.
61. **Startled (adj):** shocked, bewildered.
62. **Taken aback:** frightened, shocked.
63. **The rest:** the remaining.
64. **Sedately (adv):** very calmly
65. **Dignified:** calm and respectful.
66. **Prance (v):** move/jump with high steps.
67. **Tremendous (adj):** huge, very big, having high degree.
68. **Enthusiasm (n):** passion, interest.
69. **Leap (v):** jump (leap, leaped/leapt, leaped/leapt)
70. **Drag (v):** pull forcefully.
71. **Desperately (adv):** (here) critically, dangerously, seriously.
72. **Clutch (v):** grasp or hold tightly.
73. **Futile (adj):** useless, fruitless; bringing no useful result.
74. **Staring:** looking
75. **Give it a go:** try doing something. **Give it another go** = try again; make a second attempt.
76. **Pay attention to:** take care of; be careful of; listen carefully or seriously.
77. **Afford:** be able to; have enough of something to spend.
78. **Argue (v):** dispute; engage in arguments.
79. **Clang (n):** a loud metallic sound. **Roar:** a deep loud cry of a lion, tiger etc. (both these words are *onomatopoeic*, i.e. the sound of the word represents or indicates its meaning.
80. **Charge at:** aggressively rush toward.
81. **Gathered:** assembled.
82. **Melt away:** melt into a liquid. **Melted away as if by magic** = magically disappeared.
83. **Burst of energy:** (here) violent and ferocious expression of anger.
84. **Amble (v):** walk at a slow, relaxed speed.
85. **Behaved (v):** (here) performed well.

Questions Based on Textual Passages

Read the paragraph 1 of the memoir 'Project Tiger' and answer the following questions.

Q 1-5 (From SCERT Question Pool)

1. How does Hollywood excel others in making films?
2. How does Ray remember Rin-tin-tin?
3. "The trained dogs were famous stars in their own rights." Why does Ray say so?
4. Pick out the word which is opposite in meaning to the word 'notorious'.
5. "The **dog's** acting was more impressive than a **human's**." The words in bold are possessives. Write another sentence in the similar pattern.

Read paragraphs 2 and 3 of the memoir 'Project Tiger' and answer the following questions.

6. What did Ray realise when he saw a film shooting twenty years ago in Disney studio in Hollywood?
7. Why is it customary for the actors to be present when the lights are arranged?
8. Who is a stand-in?
9. What puzzled Ray when he was watching the film shooting?
10. "This job is done by their stand-ins". Rewrite this sentence beginning with "Their stand-ins".

Read paragraphs 4 and 5 of the memoir 'Project Tiger' and answer the following questions.

11. What was the strange thing Ray witnessed in the Disney studio?
12. What was the role of the dwarf in the shooting?
13. "Even this was made possible in Hollywood". What was that difficult thing made possible in Hollywood?
14. What do you understand about Alfred Hitchcock from the passage?
15. What is the main thread of the story of the film "Birds"?
16. How could Hitchcock manage to find out enough trained birds?

Read paragraphs 6 - 8 of the memoir 'Project Tiger' and answer the following questions.

17. What was pretty impressive about the trained ravens, according to Ray?
18. What is required to get good performance out of animals?
19. How did Goopy and Bagha reach in the forest?
20. "Goopy is banished by the king". "Bagha is also banished by the king". Combine these two sentences using "Both...and".
21. What happens when they see a tiger in the forest?

Read paragraphs 9 and 10 of the memoir 'Project Tiger' and answer the following questions.

22. How did Ray manage to get a tiger?
23. Who was Thorat and how did he look like?
24. According to Ray, what was the tiger required to do in the shooting?
25. Change the following sentences into reported speech.

   "How long will you need the tiger for?" asked the manager.

   "Perhaps a couple of hours for the shooting", Ray replied.

Read paragraphs 11 and 12 of the memoir 'Project Tiger' and answer the following questions.

26. Why did Ray think that all their plans would go down the drain?
27. What was the solution suggested by Thorat to set the tiger free?
28. Why did Ray suggest a collar made of tiger-skin be used?
29. ***"The wire will be thin but strong"***. Here two adjectives of somewhat contrasting meaning are connected by the conjunction **'but'**. Write another sentence of the same pattern.
30. ***"Go down the drain"*** means ***"be wasted"***. Write a sentence using ***'go down the drain'*** other than what you find in these passages.

Read paragraphs 13 - 15 of the memoir 'Project Tiger' and answer the following questions.

31. Why did Ray and team select Notun Gram village for the shooting?
32. How many people were present in the location totally?
33. Why were they surprised when the covering of the lorry was removed?
34. "I decided to play it safe". What was Mr.Thorat's safe play?
35. Why should the actors and the tiger be close to the bamboo grove and within yards of the camera?

Read the paragraph 16 of the memoir 'Project Tiger' and answer the following questions.

36. What were the arrangements made by Mr. Tharat's men before releasing the tiger?
37. How was the tiger expected to behave and how did it actually behave?
38. What did Mr.Thrat's startled and helpless face reveal?
39. How did Ray comment humorously on all these unexpected and fearful incidents?
40. Mr. Thorat called out to the tiger. Almost at once it responded and sprang out of its cage. Combine these two sentences using "as soon as".

****

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Read paragraphs 17 and 18 of the memoir 'Project Tiger' and answer the following questions.

41. "This should have been the end of the story". Why was it not the end of the story? OR, why did they have to shoot the scenes all over again?
42. Where did the second attempt of the shooting take place?
43. What happened when the door of the cage was opened?
44. What was the magic performed by the tiger?
45. How did the tiger behave in this second attempt of shooting?
46. The word "clang" is an example of onomatopoeia. Find out another onomatopoeic word from the same passage.

Answers to questions based on the textual passages

1. Hollywood excels others in making films with animals in them.
2. Ray remembers Rin-tin-tin from films in his childhood. The dog's acting was more impressive than that of the human actors.
3. The dogs could do just about anything that their directors made them do. The money they earned was almost the same as what a real film star got.
4. 'Famous' is the word opposite in meaning to 'notorious'.
5. Raghav's painting was more beautiful than his brother's.
6. Ray realized that the animal actors were treated very reverently.
7. The actors have to show the cameraman how they will walk or where they will stand in a particular shot.
8. A stand-in is usually a person who is physically similar to the real actor.
9. When the cameraman gave instruction to all the stars, they took their positions. But the protagonist the large dog did not move. This incident puzzled Ray.
10. 'Their stand-ins do this job'.
11. A dwarf covered in a hairy dog-skin went down on all the fours on a chalk mark on the floor just like an animal and crawled from one mark to another. This dwarf was paid to be the stand-in of a dog actor.
12. The role of the dwarf was to be the stand-in of the protagonist dog.
13. To use nearly one hundred trained ravens in a film is really a difficult thing. But even this was made possible in Hollywood.
14. Alfred Hitchcock was the creator of some of the best suspense films in the history of cinema and he produced the film 'Birds'.
15. Birds from all over the world start attacking humans. This is the story thread of the film "Birds".
16. 16. He placed notices in newspapers all over the United States asking people to contact him if they knew how to get hold of trained ravens.
17. If the trainer orders as many as fifty ravens to perch quietly in a row on a specified spot and if they obey this command instantly, it is pretty impressive.
18. If those who are dealing with animals are prepared to be patient, a good performance out of animals is possible.
19. Goopy and Bagha were banished by the king and thus they reached in the forest.
20. Both Goopy and Bagha are banished by the king.

21. When they see a tiger in the forest, they freeze in fear.
22. Ray contacted the manager of the Bharat Circus Company and arranged with them to get a tiger for the shooting.
23. Mr.Thorat was the ringmaster of the Bharat Circus. He was a well built man around forty years old. Although he was a South Indian, he looked like a Nepali.

24. Ray wanted the tiger to come out of bamboo grove into an open space, pace gently for a while, look at the camera if possible and then go back.
25. The manager asked Ray how long he would need the tiger for. Ray replied that perhaps for a couple of hours for shooting.
26. When Mr.Thorat told Ray that he had never before let the tiger out of its cage on its own, Ray became dubious about the success of the shooting and thought that their efforts would be wasted. It was not good to shoot and show the tiger with its trainer.
27. Thorat suggested that he would tie a thin but strong wire round the tiger's neck.
28. The thin wire round the tiger's neck wouldn't be visible to camera but it would flatten the hair on the tiger's neck. So Ray suggested using a tiger-skin collar and fix the wire to the collar.
29. Their product will be useful but costly.
30. 'You have prepared well for the examination. But if you lose confidence, all your *efforts will go down the drain'.*
31. They found a suitable bamboo grove to film the scenes in Notun Gram village.
32. There were about twenty five people in the location in addition to a few local people who got our permission to watch the shooting.
33. They were surprised to see two well-fed and robust tigers instead of one.
34. Mr.Thorat's safe play was that if one tiger didn't perform as required, they could use the other.
35. It was necessary for them to have at least one shot that showed Goopy, Bagha and the tiger together in the bamboo grove.
36. They fixed a five foot iron rod to the ground about thirty feet from the area where the tiger was supposed to walk. Then they fixed one end of a thin long wire to the tiger- skin collar that the tiger was wearing and the other end they tied firmly to the iron rod.
37. The tiger was expected to walk sedately in a dignified manner. But it started prancing around, leapt, jumped and rolled about dragging its trainer Mr.Thorat.
38. His startled and helpless face revealed that he was also as frightened as the rest of the others.
39. Ray commented that they all stood around foolishly watching a new and strange kind of circus which they got to see free of cost.
40. As soon as Mr. Thorat called out to the tiger, it responded and sprang out of its cage.
41. Once the tiger had calmed down, they took some shots. But later when they examined them, they realized that the camera had failed to work properly and the shots were too dark to distinguish things. So the story did not end there and they had to shoot everything all over again.
42. The second attempt of the shooting was in another bamboo grove closer to Calcutta in a village called Boral.
43. When the cage was opened, the tiger emerged with a loud roar and charged straight at the villagers gathered there.
44. The tiger charged at the villagers with a loud roar and the crowd of about hundred and fifty people melted away as if by a magic.
45. The tiger calmed down soon and behaved like an obedient child. It walked over to its spot, paced as it required to do and then ambled back to its trainer.
46. 'Roar' is another onomatopoeic word.

Textual Activities

Project Tiger

> **(Activity 1, Textbook Page 57)**
> **Satyajit Ray and his friends had to shoot the scenes involving the tiger twice at Notun Gram and Boral. Write the events that took place in both the places in a sequential order and then describe the shooting.**

Shooting at Notun Gram	Shooting at Boral
1. Found a suitable bamboo grove in Notum Gram.	1. Found a bamboo grove near Calcutta in Boral.
2. A lorry arrived with two well-filled tigers.	2. Mr.Thorat brought again the tiger, the iron rod, the wire, the collar etc. in a lorry.
3. Arranged the camera and placed it facing the bamboo grove.	3. The village audience were told to stay seventy feet away from the camera.
4. Instructed the audience to stand behind away from the camera.	4. The villagers were not ready to stay away and we did not have time to waste by arguing with them.
5. Fixed an iron rod to the ground and tied one end of a thin wire to the iron rod and the other end to the tiger-skin collar that the tiger was already wearing around its neck.	5. Got the camera ready and signaled to Mr.Thorat to open the cage.
6. The cage of the tiger was opened.	6. Mr.Thorat opened the cage and the tiger charged at the villagers.
7. The tiger sprang out and started prancing around with tremendous enthusiasm.	7. The audience melted away as if by magic.
8. The trainer Mr.Thorat was startled and made futile efforts to bring it under control.	8. After a while the tiger calmed down and behaved like an obedient child.
9. When the tiger calmed itself some shots were taken.	9. The required shots were taken.
10. When checked later, found that the camera failed to work and the shots were too dark.	10. After two days when checked, found this time the camera also worked good and the shots were perfect.

Shooting at Notun Gram	Shooting at Boral
Satyajith Ray and his team first found a suitable bamboo grove in Notun Gram. The trainer of Bharat Circus Mr.Thorat brought there two well-fed tigers in a lorry. Then they arranged the camera and placed it facing the bamboo grove. Before opening the cage of the tiger, the audience were instructed to stay away. They fixed an iron rod to the ground and tied one end of a thin steel wire to the rod and fixed the other end to the tiger-skin collar which the tiger was already wearing around	They found another bamboo grove near Calcutta in Boral. Once again Mr.Thorat brought the tiger, the iron rod, the steel wire, the tiger-skin collar etc in a lorry. There were more villagers there, and they were instructed to stay behind the camera at least seventy feet away. But nobody was ready to accept the instructions. They had no time to argue with the audience. They made all the arrangements and set the camera ready. Mr.Thorat opened the cage

its neck. Mr.Thorat opened the cage and the tiger sprang out and started prancing around with tremendous enthusiasm. They were shocked to see this unexpected behavior of the tiger and even Mr.Thorat was taken aback. He was helpless to bring it under control. After a while the tiger calmed down and they immediately took a few shots they needed. But when they returned to Calcutta and checked the scenes, they realized that the camera had failed to work and the scenes were too dark. They had to shoot the scenes all over again.	and the tiger fiercely charged at the crowd of about hundred and fifty people gathered there. But all of them melted away as if by magic when the tiger turned to them. In a short while, the tiger behaved gently and walked as they required like an obedient child. They soon shot all the scenes they needed. After two days when they returned to Calcutta, they realized that this time not only the tiger had behaved well but also the camera had worked in a good way. All the shots were in perfect order.

> **(Activity 2, Textbook page 57)**

Prepare a conversation between Ray and the circus company manager.

Ray: Good morning, sir. I'm Satyajit Ray.
Manager: Very good morning. Welcome sir; pleased to meet you!
Ray: If you don't mind, I would like a favour from you.
Manager: Always with pleasure. What can I do for your?
Ray: You've many trained tigers, haven't you? I need one.
Manager: You need a tiger! What's it for?
Ray: I'm going to shoot a new film in which there is a scene of the hero meeting a tiger.
Manager: How long will the shooting take?
Ray: It won't take very long. Perhaps two hours.
Manager: It's okay. You can have one or two tigers and the trainer, Mr. Thorath.
Ray: Very kind of you. Thank you very much!
Manager: You're welcome!

> **(Activity 3, textbook page 58)** **Prepare a notice advertising that Alfred Hitchcock wants a large number of ravens for his film 'Birds**

TRAINED RAVENS WANTED

Hollywood
06 March 2019.

Alfred Hitchcock, the film director, is in need of many varieties of trained birds for his new film 'Birds'. Those who have trained ravens and other birds may contact Hitchcock immediately.

Phone:123456789
Email: mail@email.

> ➤ **Activity 4, textbook page 58)**
>
> *Mr.Satyajit Ray wants to get permission from the Chairman of Animal Welfare Board of India for shooting a film in which a tiger is used. Prepare a likely letter.*

Flat No.14
Vasanth Vihar
Marcus Square
Calcutta.

06 Mar 2019

The Chairman
Animal Welfare Board of India
New Delhi.

*Subject: Getting permission for using a tiger in a film shooting.

Dear Sir,

I am Satyajit Ray, a film director from Calcutta. I have a plan to direct a film in which there is a scene of the main characters meeting a wild tiger in a forest.

I have already arranged with the Bharat Circus company to get a tiger with its trainer. I know the rules of Animal Welfare Board connected with treating animals. I and my team will follow those rules strictly and will not do anything harmful to the tiger.

I will be obliged and grateful to you, If you kindly grant me permission to shoot my film with the tiger.
Thanking you,

Yours faithfully,

Sd/
Satyajit Ray.

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*The subject caption is optional and can be omitted.

➤ **(Activity 5, Textbook page 59)**

Ray begins his article with the topic sentence, 'No one can beat Hollywood when it comes to making films with animals in them'. How does Ray substantiate his arguments?

Ray substantiates his arguments that no one can beat Hollywood in making films with animals by citing examples from his personal experiences. He remembers certain films in which the main characters were dogs. He says that there was an Alsatian dog named Rin-tin-tin whose acting was more impressive than a human actor's. He also remembers another collie dog called Lassie. The directors could make Lassie play whatever role in a film. These animal actors were famous stars and had human stand-ins. The money they earned was not less than what a real film star got. In Hollywood what we think impossible has been made possible - making trained ravens act in films – as in the film 'Birds' by Alfred Hitchcock.

> **(Activity 6, Textbook Page 59)**

Points in favour of new generation films and film-makers	Points against new generation films and film-makers
1. Take all efforts to make films resemble real-life.	1. Lacking in the inborn artistic talents of actors.
2. Make films in maximum perfection due to high competition.	2. Compromise the quality for monetary benefits.
3. New generation films are technically hi-tech.	3. Exaggeration of scenes and situations
4. Production of films with various subjects and stories has increased.	4. Quantity of films increased, quality reduced.
5. Quality of acting and dialogue rendering has increased for fear of severe criticism.	5. The technology over-powered the ability of actors and artists.
6. Modern technologies help create perfection in graphics, pictures, colour and sound mixing etc.	6. Technological advancement dimmed the human artistic ability.

We can say the new generation film-makers take all efforts to make their film resemble the real-life situations. They have high competition in the film field. So they make films in maximum perfection. The modern technology has made the new generation films technically hi-tech. In the new generation period, the film production has considerably increased, and more films on various subjects and stories are created. In modern times, opportunities for criticism are plenty. So, stereo type acting and dialogue rendering are seriously criticized and eliminated. In the modern time, film makers have more advanced technologies to make researches on various subjects, and to make perfection in terms of graphics, pictures, colour and sound mixing etc.	We can say that the new-gen films often lack the inborn artistic talents of actors. Due to high competition in the industry, new-gen film-makers often compromise the quality for monetary benefits. In modern films, exaggerated scenes and situations are created technically. The more the number of films produced, the less the quality of films in the new-gen period. The ability of actors and artists has become less important because of the artificiality created by modern technologies. Legendary actors with God-gifted talents have no big role in the new-gen films. Even an average director with average artists can create standard films with the help of modern technologies.

> **(Activity 1, Textbook page 60, 61)   Film Terminology**

1. If you want to show the feelings of a character, what type of a shot will you choose?	Close up shot
2. If you want to show a character running, what camera movement will you use?	Dolly / Tracking
3. If your protagonist is walking disappointedly through a paddy field, which camera angle will you use?	High Angle
4. If you want to show a tall tree from bottom to top, which camera movement will you use?	Tilt
5. If you want to shoot a character saying something very casual, which shot would you prefer?	Medium shot

(Activity 2, textbook page 61) <u>**Affixation**</u>

An affix is a letter or letters that may or may not stand alone, attached to a base word to create a new word or word-form. Affixes are divided into many categories such as *Prefix* (affixation at the beginning), *Suffix* (affixation at the end), *Circumfix* (affixation at both ends. E.g. **en**lighte**n**), *infix, interfix* etc. **Prefix** and **suffix** are extremely common terms; *circumfix* and others are less common.

<u>**Compounding**</u>

Compounding is the process of creating a new word by combining two stand-alone words (free morphemes), and words thus created are known as compounds. Compounds are written sometimes as one word (**closed compounds**, e.g. keyboard, notebook, textbook), sometimes as two hyphenated words (**hyphenated compounds**, e.g. *mother-in-law, stand-in, well-trained*), and sometimes as two separate words (**open compound**, e.g. *school bus, dining room, football stadium*).

➢ **Write the following words in appropriate columns and also write the base word/words in the table given below.**
Impossible, making, films, invisible, childhood, unfastened, cameraman, customary, film-maker.

Base word/words	Prefixation	Suffixation	Compounding
possible	Im		
Make	ing		
Film		s	
Visible	In		
Child		hood	
fasten	un	ed	
Camera, man			Cameraman
Custom		ary	
Film, maker			Film-maker

Auxiliary Verbs

➢ **(Activity 1, textbook page 62-63)**

Discussion: In English there are 24 auxiliary verbs that help create negatives, questions, tense forms, passive voice and so on. They are also known as helping verbs. Auxiliary verbs are classified as **Primary Auxiliaries** (11 numbers) and **Modal Auxiliaries** (13 numbers). All auxiliary verbs are not always helping verbs. The primary auxiliaries and the modal auxiliaries such as ***need, dare and used to*** can also function as main verbs. Question beginning with an auxiliary verb is known as **Yes or No** answer questions.

[***Primary Auxiliaries:*** **am/is/are/was/were/ do/does/did/ have/has/had**]

> ➢ ***Fill in the blanks in the following sentences using the right auxiliary verb. (Page 63)***
> 1. ***Does*** *she come here frequently?*
> 2. *They* ***are*** *planning something different this time.*
> 3. ***Have*** *you ever travelled through a jungle?*
> 4. ***Did*** *you meet him yesterday?*
> 5. *When I visited him at his office he* ***was*** *reading something.*

➢ **(Activity 2, Textbook Page 63)   Modal Auxiliary Verbs**

Modal auxiliary	Functions	Used in meaningful sentences
Will	1. Making predictions 2. Offering to do something 3. Expressing determination 4. Making a formal request 5. Denoting future	1. It will rain in the evening. 2. I will help you complete this task. 3. I will speak to him tomorrow. 4. Will you open the window, please? 5. The train will leave at 4 o'clock.
Would	1. Past intentions/expectations 2. Imagined situations 3. Past habits 4. Making a polite request 5. Making offer or inviting politely 6. 6. Expressing a wish	1. (a) He said he would meet us at 10.30pm. (b) It would rain soon, the sky was so cloudy. 2. What would you do if you won a lottery? 3. When we were classmates, we would often share our lunch. 4. Would you help me, please? 5. (a) Would like one more piece of cake? (b) This evening we are going for a movie; Would you be joining us? 6. I wish she would come and see me.
Shall	1. Making offers 2. Asking for advice 3. Asking for suggestion 4.In formal documents, to state an order, law etc.	1. Shall I do it for you? 2. Which way shall I go? 3. What shall we do? 4. All transactions shall be made only by certified checks.

Should	1.To express duty or obligation 2. To give or ask for advice 3. Expected thing or a possibility. 4. To talk about a correct thing 5. Used in official orders or instructions	1. Everyone should obey the rules. 2. (a) We should be well-prepared before the test. (b) Should I trust his words? 3. It's 6 o'clock now, he should be home by now. 4. An English sentence should start with a capital letter. 5. Students should enter the examination hall by10am.
Can	1. To talk about ability 2. To make a request 3. To express permission 4. To express a possibility	1. You can drive a car. 2. Can you help me? 3. Can I park my car here? Yes, you can. 4. Can the news be true? No, it can't be.
Could	1. Showing past ability 2. Showing possibility 3. Making a polite request 4. Making suggestions	1. At the age of four she could read books. 2. There is plastic burning smell; there could be a short circuit. 3. Could you please help me lift this box? 4. She could ask a doctor about her problems.
May	1. Showing possibility 2. Giving or asking for permission 3. Expressing wishes	1. I may be late, I have more to do. 2. (a) You may go now. (b) May I get in? 3. May God bless you!
Might	1. Showing remote possibility 2. Suggesting something politely 3.To ask politely for permission	1. He is not perfectly well. He might come to office today. 2. You might contact the helpdesk for more assistance. 3. Might I come with you in your car?
Must	1. Showing necessity or importance of doing something 2. In negative sentences, showing something should not happen 3. showing a logical possibility	1. While driving you must wear seat belt. 2. We must not talk rudely to our parents. 3. His car is not there. He must have gone somewhere else.
Need (*As a modal auxiliary, it's usually used in negative sentences and questions.*)	1. In negative sentences, showing no necessity 2. Showing necessity in questions 3. Showing necessity in non-assertive structure	1. You needn't wait for me, I can go alone. 2. Need I show you the original document? 3. This is the **only** thing he **need** do for us. **Note:** *Need* can also be used as a main verb. In this case, **need** has **–s** form **needs**, negative and question are made with **do** and it is followed by a **to infinitive**. E.g. He **needs** *to take* rest for some time. **Don't** you **need** *to prepare* in advance?
Dare (*It's also usually used in negative sentences and questions*)	Brave enough to do /not to do something	He daren't say what he thinks. Dare you go out alone in the night? **Note:** *Dare can also be used as an ordinary verb – question and negative are formed with **do**, it has –s form **dares** and it is followed by a **to infinitive**. E.g. **Doesn't** he **dare** to tell the truth? Yes, he **dares to tell** the truth.*

Ought to	1. Used to advise people to do something as a duty or obligation. 2. to show a logical conclusion or guess.	1. We ought to love and care more our parents when they are old. 2. As he has left in the morning, he ought to reach there by noon. **Note:** In negatives, *not* comes before *to* as in: *We ought not to drive recklessly.* *We ought to respect our elders, oughtn't we?*
Used to	Expressing past habits or states which are now no more.	He used to smoke, but now he has stopped. See that ground, there used to be a multi-storey building. **Note**: In formal style, negatives and question can be formed without *do* as: *I **used not to** like fish.* ***Used** you **to** play football at school?* **In tag questions this question form is not used.** *E.g. He used to play football, didn't he? –**NOT**, usedn't he?* *In an informal style, it is more common to use ordinary negative and question forms with the auxiliary **do.*** *I did not use to like fish. Did you use to play football?*

Be + used to + noun/…ing.

This structure is easily confused with the modal auxiliary **used to + verb**. *Forms of **Be** + used to + noun/…ing* is actually a different grammatical structure meaning *' be familiar with'*. Here **used** is adjective and can be modified by adverbs like **quite** or **very**.

E.g. *Now I **am quite used to the city life**, but it was hard in the beginning.*

*Driving in the city was a nightmare for her, but now she **is used to driving** at least two times daily.*

(Instead of **Be**, *get, become, grow* also can be used before *used to + noun/…ing*)

Examples:

It took many days for her to become used to her husband's family.

In the beginning the children were in embarrassment, gradually they grew used to the classroom activities.

Don't worry, you will soon get used to the atmosphere and speaking a new language in a foreign country.

➢ **(Activity 3, textbook page 64)   Formation of Questions**

There are mainly two kinds of questions in English – **Question Word (QW)** questions and **Yes/ No** answer questions. The Question Word questions are also known as **Wh-questions**, because almost all question words begin with or contain letters W and H.

➢ (A complete list of common Question Words can be seen in the X Standard English textbook, page 65).

- *Word-order: (Wh-Questions)* **QW + Auxiliary + Subject + Verb…?**
  Where can we find some water?
  Note: If there is no auxiliary verb already available to form a question, an appropriate form of DO (do, does, did) is used in accordance with the form of the main verb.

Using Do, Does, Did with various Verb forms		
Do + Write **Do + Try**	**= Write** **= Try**	**Base form (simple present)**
Does + Write **Does + Try**	**= Writes** **= Tries**	**-s form (simple present)**
Did + Write **Did + Try**	**= Wrote** **= Tried**	**Simple Past Tense**

  *Why **don't** you try? Why **doesn't** he try? Why **didn't** he try?*
- ***Who** can ask questions?* **Who** *told you?* **What** *happened?* In these questions, the normal word-order (Subject + (auxiliary) verb + object) is used.
  Note: If the QW itself serves as the subject of an interrogative sentence, the word-order need not be inverted and the forms of **Do (do, does, did)** are not required.
  Who did tell you? (Incorrect)   Who told you? (Correct)
  What did happen? (Incorrect)   What happened? (Correct)
                *(Here **Who** and **What** are subjects of the questions)*
- (**Textbook Page 65**) Frame 'Wh-questions' so as to get the words in bold as answers.

These are **Mohan's** books.	Whose books are these?
I want **a pencil**.	What do you want?
We will stay **in our uncle's house**.	Where will you stay?
I am going **with my aunt**.	With whom are you going?
Note: *Whom* is used to refer to the object of a verb or preposition. In informal usage, nowadays *who* is commonly used in place of *whom* as in: *Who are you going with?* In the question ***With whom are you going?***, *though* **whom** comes in the subject position, it is at the same time the object of the preposition **with.** If **who** is used instead of **whom** informally, it is better to keep the preposition at the end, if there is a preposition. However, if the question begins with a preposition, we need to use **whom**, irrespective its formal or informal context as in *With whom are you going?*)	
I went there **to meet James.**	Why did you go there?
My boy is the **one in the red shirt.**	Which is your boy?
I come **from Bihar**.	Where do you come from?
I met him **last week.**	When did you meet him?
This bridge is **fifty feet long**.	How long is this bridge?
My father is **sixty years old**.	How old is your father?
I have **two brother and two sisters**.	How many brothers and sisters do you have?
We come to this place **once a week**.	How often do you come to this place?

- *How come?* is a question somewhat equivalent to **Why** used to ask how or why something has happened. Normal word-order of a statement is used in questions with **how come**.

  How come **you didn't attend** the party? (Compare: Why **didn't you attend**…?)

➢ (**Textbook page 66**)

   2. Discussion: *Questions starting with an auxiliary verb is known as Yes/No answer questions.*

- *Word-order: YES / NO Answer Questions*

Auxiliary + Subject + Verb…?	*Auxiliary + Subject + Complement…?*
Do you like oranges?	*Are they Indians? Is she beautiful?*

- If there is no auxiliary verb in a sentence, and we want to make a *yes/no question* from such a sentence, we use an appropriate form of **do** (*do/does/did*).

  {do + like = like} {does + like = likes} {did + like = liked}

I **like** oranges.	**Do** you like oranges?
They **go** to a nearby school.	**Do** they go to a nearby school?
He **hates** tea.	**Does** he hate tea?
Manu **needs** books every day.	**Does** Manu need books every day?
She **did** the homework.	**Did** she do the homework?
Ram **went** to his uncle's house.	**Did** Ram go to his uncle's house?

➢ (**Textbook page 67**) Frame **yes/no** answer questions for the following sentences.

It is snowing.	Is it snowing?
He can speak German.	Can he speak German?
They have lived here a long time.	Have they lived here a long time?
She will arrive at 10 o'clock.	Will she arrive at 10 o'clock?
He was driving fast.	Was he driving fast?
You speak fluent French.	Do you speak fluent French?
She lives in Kumarapuram.	Does she live in Kumarapuram?
They lived in Vattappara.	Did they live in Vattappara?

➢ (**Activity 4, textbook page 67**)
   a) Identify the noun phrases and verb phrases in the following sentences.

Noun Phrases (NP)		Verb Phrases (VP)	
1. Mr. Thorat	(S)	nodded.	(V)
2. This	(S)	puzzled me.	(V + O)
3. He	(S)	was a South Indian.	(V + C)
4. Mr.Thorat	(S)	reached the shooting location.	(V + A)

   b) Discussion:
- The noun phrases in the above sentences act as the subject of the sentences.
- The word 'nodded' under verb phrase is the verb of the first sentence.
- In sentence 2, 'puzzled me' is the verb phrase; 'puzzled' is the simple past verb and 'me' is the object of the verb.
- In sentence 3, '*was a South Indian*' is the VP and 'was' is the verb in simple past. 'A South Indian' is the subject complement (qualifying and giving extra information about the subject)
- In sentence 4, the VP contains the verb 'reached' and the adverbial phrase of location '*the shooting location'*.

> ➤ **Write four other sentences in the same pattern as above.**

Noun phrase	Verb phrase				
Subject (S)	**Verb (V)**	**Indirect Object (IO) ***	**Direct Object (DO) ***	**Complement (C)**	**Adverbial (A)**
The tiger	arrived.				
The tiger	frightened		the villagers		
The manager	gave	Ray	two tigers.		
The tiger	Was			well-fed.	
They	reached				the bamboo grove.

> ➤ [* Only transitive verbs take objects; Intransitive verbs do not take objects. Ditransitive verbs like ***bring, buy, catch, give, pass, trade etc***. can take two objects – **Indirect Object** and **Direct Object**. The direct object will answer the question ***whom*** or ***what*** about the subject's action. The Indirect Object will answer the questions ***to whom***, ***for whom*** or ***for what*** about the subject's action.

Subject	*Ditransitive verb*	*Indirect Object*	*Direct Object*
Akbar	gave	Ali	potatoes
He	bought	his wife	a watch.
The police	caught	themselves	a criminal.
(You)	pass	me	the salt.
He	showed	her	the photo.

C) There are 3 more basic sentence patterns in English as shown below:

1. S + V + (i)O + (d)O

Subject (S)	Verb (V)	Indirect Object (iO)	Direct Object (dO)
Mr. Thorat	gave	Ray	two tigers.
Akbar	sold	ali	potatoes.

2. S + V + (d)O + C

Subject (S)	Verb (V)	Direct Object (dO)	Complement
They	painted	the cage	yellow.
They	kept	the cage	neat and tidy.

3. S + V + (d)O + A

Subject (S)	Verb (V)	Direct Object (dO)	Adverbial
Ray	placed	the camera	on the tripod
They	shot	the film	in the bamboo grove.

> ## (Activity 5, textbook page 68)
> **Discussion:** The sentence*, **The job is done by the stand-ins*** is in the Passive Voice. In passive voice sentences, the SVO pattern of the Active Voice is changed into OVS pattern.

Passive Voice (O+V+S)	Active Voice (S+V+O)
The job is done **by their stand-ins.**	**Their stand-ins** do **the job**.
Notices were placed in the press all over the United States (**by them**)	**They** placed **notices** in the press all over the United States.
Some films have been made in Bombay and Madras (**by them**)	**They** have made **some films** in Bombay and Madras.
Goopy and Bagha could be petrified by the tiger.	**The tiger** could petrify **Goopy and Bagha.**

Active and Passive Voice

> When the doer of an action is unknown or unimportant or the performance is more important than performer, we use normally the passive voice structures.
> Verb **Be + PP (P**ast **P**articiple form of verbs) is the structure of a passive voice verb.
> Only transitive verbs (verbs that take an object) have passive voice forms.
> Ditransitive verbs (verbs that takes two objects – Indirect object and Direct object- can have two passive forms.
> The object of the active voice becomes the subject of the passive voice and the subject of the active voice becomes a by+agent in the passive voice. The by+agent is not a necessary part of the passive voice and most often it is not used at all.

Verb Be forms	
Present	**am/is/are**
Past	**was/were**
-ing form	**being**
Past participle form	**been**
Base form	**be**
To infinitive	**To+be**
Perfect infinitive	**To+have+been**

TIME & TENSE: ACTIVE & PASSIVE VOICE

PRESENT TIME

	ACTIVE VOICE	PASSIVE VOICE
1- SIMPLE PRESENT TENSE	I write a letter. He writes letters. (Base form or –S form verb)	A letter is written by me. Letters are written by him. (am/is/are + PP)
2- PRESENT CONTINUOUS TENSE	I am writing a letter. He is writing letters. (am/is/are + -ing form of verb)	A letter is being written by me. Letters are being written by him. (am/is /are + being + pp)
3-PRESENT PERFECT TENSE	I have written a letter. He has written letters. (have/has + pp)	A letter has been written by me. Letters have been written by him. (have/has + been + pp)
4-PRESENT PERFECT CONTINUOUS TENSE	I have been writing a letter. He has been writing letters. (have/has + been + -ing form of verb)	A letter has been being written by me.* Letters have been being written by him. (have/has + been + being +pp)

PAST TIME

	ACTIVE VOICE	PASSIVE VOICE
1- SIMPLE PAST TENSE	I wrote a letter. He wrote letters. (simple past verb)	A letter was written by me. Letters were written by him. (was/were + PP)
2- PAST CONTINUOUS TENSE	I was writing a letter. He was writing letters. (was/were + -ing form of verb)	A letter was being written by me. Letters were being written by him. (was/were + being + pp)
3-PAST PERFECT TENSE	I had written a letter. He had written letters. (had + pp)	A letter had been written by me. Letters had been written by him. (had + been + pp)
4-PAST PERFECT CONTINUOUS TENSE	I had been writing a letter. He had been writing letters. (had + been + -ing form of verb)	A letter had been being written by me.* Letters had been being written by him. (had + been + being +pp)
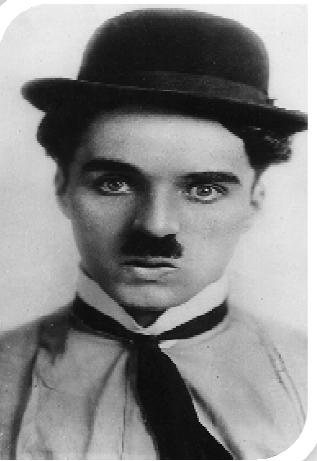
FUTURE TIME

|	ACTIVE VOICE	PASSIVE VOICE
1- SIMPLE FUTURE TENSE	I shall/will write a letter. He will write letters. (shall/will + base form of verb)	A letter will be written by me. Letters will be written by him. (shall/will + be + PP)
2- FUTURE CONTINUOUS TENSE	I shall/will be writing a letter. He will be writing letters. (shall/will + be + -ing form of verb)	A letter will be being written by me.* Letters will be being written by him. (shall/will + be + being + pp)
3-FUTURE PERFECT TENSE	I shall/will have written a letter. He will have written letters. (shall/will + have + pp)	A letter will have been written by me. Letters will have been written by him. (shall/will + have + been + pp)
4-FUTURE PERFECT CONTINUOUS TENSE	I shall/will have been writing a letter. He will have been writing letters. (shall/will + have + been + -ing form of verb)	A letter will have been being written by me.* Letters will have been being written by him. (shall/will + have + been + being +pp)
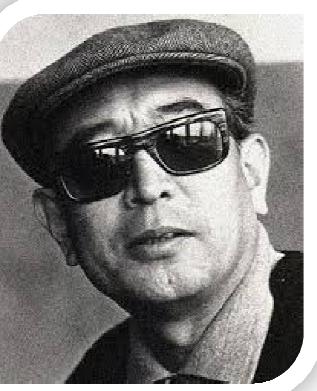
Active	Passive
To write (to infinitive)	To be written (to + be + pp)
To have written (perfect infinitive)	To have been written.(to + have + been +PP)
Modal auxiliaries + base form verb I can write letters.	Modal auxiliaries + be + PP Letters can be written by me.

- *Future continuous passive and all the perfect continuous passives are uncommon.

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Profiles of three eminent world-renowned filmmakers

Charlie Chaplin (1889 – 1977: Sir Charles Spencer Chaplin was an English comic actor. He was born on 16 April 1889 in Walworth, London, United Kingdom. He was an actor, film maker, and composer. He rose to fame in the era of silent film. He was considered one of the greatest film-makers in the history of American cinema. His most famous films include *The Immigrant (1917), The Kid (1921), The Gold Rush (1925), City Lights (1931), Modern Times (1936) and The Great Dictator (1940).*He also authored two autobiographical books, *"My Autobiography" (1964)* and its companion volume, *"My Life in Pictures" (1974)*. He won many awards including the *Academy Honorary Award, Golden Lion for Lifetime Achievement, etc.* Chaplin passed away, at the age of 88, on December 25, 1977 at his home in Vevey, Switzerland.

Akira Kurosawa (1910 – 1998): Akira Kurosawa was a Japanese film director and screenwriter. He directed 30 films in a career spanning 57 years. He is regarded as one of the most important and influential filmmakers in the history of cinema. He was born on 23 March 1919 in Tokyo, Japan. His most famous films include *Seven Samurai (1954), Dreams (1990), Throne of Blood (1957), High and Low (1963), etc.* He was honoured with many prestigious awards for his great contributions to the history of cinema. He won the *Academy Award for Best Foreign Language Film (1976), Golden Lion for Lifetime Achievement (1982), etc.* Kurosawa passed away on 06 September 1998 and rests in peace at Kanagawa, Japan.

Adoor Gopalakrishnan: Adoor Gopalakrishnan is an Indian film director, script writer, and producer. Adoor Gopalakrishnan had a major role in revolutioning Malayalam cinema during the 1970s and is regarded as one of the most notable filmmakers of India. He was born on 3 July 1941 in the village of Mannadi (Medayil Bungalow) near Adoor, Kerala, India. His most famous films include *Swayamvaram (1972), Elipathayam (1982), Mathilukal (1990), Vidheyan (1994), Kodiyettam(1978), Naalu Pennungal (2007, etc.* He has bagged many awards including the prestigious *Dadasaheb Phalke Award (2005), Padmavibhushan (2006.*
He won many times the *National Film Awards* and the *Kerala State Film Awards*. He is still active in Malayalam film industry.