



1059CH04

4 From the Diary of Anne Frank

Anne Frank

"This is a photo as I would wish myself to look all the time. Then I would, maybe, have a chance to come to Hollywood."

-Anne Frank, 10 October 1942

hiding in July 1942 in hidden rooms in her father Otto Frank's office building. After two years in hiding, the group was betrayed and transported to the concentration camp system where Anne died of typhus in Bergen-Belsen within days of her sister, Margot Frank. Her father, Otto, the only survivor of the group, returned to Amsterdam after the war ended, to find that her diary had been saved. Convinced that it was a unique record, he took action to have it published in English under the name The Diary of a Young Girl.

The diary was given to Anne Frank for her thirteenth birthday and chronicles the events of her life from 12 June 1942 until its final entry of 1 August 1944. It was eventually translated from its original Dutch into many languages and became one of the world's most widely read books. There have also been several films, television and theatrical productions, and even an opera, based on the diary. Described as the work of a mature and insightful mind, the diary provides an intimate examination of daily life under Nazi occupation. Anne Frank has become one of the most renowned and discussed of the Holocaust victims.

BEFORE YOU READ

Anneliese Marie 'Anne' Frank (12 June 1929 – February/March 1945) was a German – born Jewish girl who wrote while in hiding with her family and four friends in Amsterdam during the German occupation of the Netherlands in World War II. Her family had moved to Amsterdam after the Nazis gained power in Germany but were trapped when the Nazi occupation extended into the Netherlands. As persecutions against the Jewish population increased, the family went into



Activity

1. Do you keep a diary? Given below under 'A' are some terms we use to describe a written record of personal experience. Can you match them with their descriptions under 'B'? (You may look up the terms in a dictionary if you wish.)

A	B
(i) Journal	- A book with a separate space or page for each day, in which you write down your thoughts and feelings or what has happened on that day
(ii) Diary	- A full record of a journey, a period of time, or an event, written every day
(iii) Log	- A record of a person's own life and experiences (usually, a famous person)
(iv) Memoir(s)	- A written record of events with times and dates, usually official

2. Here are some entries from personal records. Use the definitions above to decide which of the entries might be from a diary, a journal, a log or a memoir.

- (i) I woke up very late today and promptly got a scolding from Mum! I can't help it — how can I miss the FIFA World Cup matches?

Ans: _____

- (ii) 10:30 a.m. Went to the office of the Director
01:00 p.m. Had lunch with Chairman
05:45 p.m. Received Rahul at the airport
09:30 p.m. Dinner at home

Ans: _____

- (iii) The ride to Ooty was uneventful. We rested for a while every 50 km or so, and used the time to capture the magnificent landscape with my HandyCam. From Ooty we went on to Bangalore.

What a contrast! The noise and pollution of this once-beautiful city really broke my heart.

Ans: _____

- (iv) This is how Raj Kapoor found me — all wet and ragged outside R.K. Studios. He was then looking for just someone like this for a small role in Mera Naam Joker, and he cast me on the spot. The rest, as they say, is history!

Ans: _____

WRITING in a diary is a really strange experience for someone like me. Not only because I've never written anything before, but also because it seems to me that later on neither I nor anyone else will be interested in the musings of a thirteen-year-old schoolgirl. Oh well, it doesn't matter. I feel like writing, and I have an even greater need to get all kinds of things off my chest.

'Paper has more patience than people.' I thought of this saying on one of those days when I was feeling a little depressed and was sitting at home with my chin in my hands, bored and listless, wondering whether to stay in or go out. I finally stayed where I was, brooding: Yes, paper *does* have more patience, and since I'm not planning to let anyone else read this stiff-backed notebook grandly referred to as a 'diary', unless I should ever find a real friend, it probably won't make a bit of difference.

Now I'm back to the point that prompted me to keep a diary in the first place: I don't have a friend.

Let me put it more clearly, since no one will believe that a thirteen-year-old girl is completely alone in the world. And I'm not. I have loving parents and a sixteen-year-old sister, and there are about thirty people I can call friends. I have a family, loving aunts and a good home. No, on the surface I seem to have everything, except my one true friend. All I think about when I'm with friends is having a good time. I can't bring myself to talk about anything but ordinary everyday things. We don't seem to be able to get any closer, and that's the problem. Maybe it's my fault that we don't confide in each other. In any case, that's just how things are, and unfortunately they're not liable to change. This is why I've started the diary.

To enhance the image of this long-awaited friend in my imagination, I don't want to jot down the facts in this diary the way most people would do, but I want the diary to be my friend, and I'm going to call this friend 'Kitty'.

listless

with no energy or interest

confide

to tell personal things privately to a person that one trusts



Oral Comprehension Check

1. *What makes writing in a diary a strange experience for Anne Frank?*
2. *Why does Anne want to keep a diary?*
3. *Why did Anne think she could confide more in her diary than in people?*

Since no one would understand a word of my stories to Kitty if I were to plunge right in, I'd better provide a brief sketch of my life, much as I dislike doing so.

My father, the most adorable father I've ever seen, didn't marry my mother until he was thirty-six and she was twenty-five. My sister, Margot, was born in Frankfurt in Germany in 1926. I was born on 12 June 1929. I lived in Frankfurt until I was four. My father emigrated to Holland in 1933. My mother, Edith Hollander Frank, went with him to Holland in September, while Margot and I were sent to Aachen to stay with our grandmother. Margot went to Holland in December, and I followed in February, when I was plunked down on the table as a birthday present for Margot.

I started right away at the Montessori nursery school. I stayed there until I was six, at which time I started in the first form. In the sixth form my teacher was Mrs Kuperus, the headmistress. At the end of the year we were both in tears as we said a heartbreaking farewell.

In the summer of 1941 Grandma fell ill and had to have an operation, so my birthday passed with little celebration.

Grandma died in January 1942. No one knows how often I think of her and still love her. This birthday celebration in 1942 was intended to make up for the other, and Grandma's candle was lit along with the rest.

The four of us are still doing well, and that brings me to the present date of 20 June 1942, and the solemn dedication of my diary.

plunked down (an informal word)
put down in a casual way

Oral Comprehension Check

1. *Why does Anne provide a brief sketch of her life?*
2. *What tells you that Anne loved her grandmother?*

Saturday, 20 June 1942

Dearest Kitty,

Our entire class is quaking in its boots. The reason, of course, is the forthcoming meeting in which the teachers decide who'll move up to the next form and who'll be kept back. Half the class is making bets. G.N. and I laugh ourselves silly at the two boys behind us, C.N. and Jacques, who have staked their entire holiday savings on their bet. From morning to night, it's "You're going to pass", "No, I'm not", "Yes, you are", "No, I'm not". Even G.'s pleading glances and my angry outbursts can't calm them down. If you ask me, there are so many dummies that about a quarter of the class should be kept back, but teachers are the most unpredictable creatures on earth.

quaking in its boots
shaking with fear
and nervousness

First Flight

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I'm not so worried about my girlfriends and myself. We'll make it. The only subject I'm not sure about is maths. Anyway, all we can do is wait. Until then, we keep telling each other not to lose heart.

I get along pretty well with all my teachers. There are nine of them, seven men and two women. Mr Keesing, the old fogey who teaches maths, was annoyed with me for ages because I talked so much. After several warnings, he assigned me extra homework. An essay on the subject, 'A Chatterbox'. A chatterbox — what can you write about that? I'd worry about that later, I decided. I jotted down the title in my notebook, tucked it in my bag and tried to keep quiet.

old fogey
an old-fashioned person

That evening, after I'd finished the rest of my homework, the note about the essay caught my eye. I began thinking about the subject while chewing the tip of my fountain pen. Anyone could ramble on and leave big spaces between the words, but the trick was to come up with convincing arguments to prove the necessity of talking. I thought and thought, and suddenly I had an idea. I wrote the three pages Mr Keesing had assigned me and was satisfied. I argued that talking is a student's trait and that I would do my best to keep it under control,

ramble on
talk or write aimlessly for long

convincing argument
a statement made in such a manner that people believe it

but that I would never be able to cure myself of the habit since my mother talked as much as I did if not more, and that there's not much you can do about inherited traits.

Mr Keesing had a good laugh at my arguments, but when I proceeded to talk my way through the next lesson, he assigned me a second essay. This time it was supposed to be on 'An Incorrigible Chatterbox'. I handed it in, and Mr Keesing had nothing to complain about for two whole lessons. However, during the third lesson he'd finally had enough. "Anne Frank, as punishment for talking in class, write an essay entitled — 'Quack, Quack, Quack, Said Mistress Chatterbox'."

inherited traits
qualities (physical or mental) that one gets from one's parents

incorrigible
something that cannot be corrected (usually a bad quality)



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The class roared. I had to laugh too, though I'd nearly exhausted my ingenuity on the topic of chatterboxes. It was time to come up with something else, something original. My friend, Sanne, who's good at poetry, offered to help me write the essay from beginning to end in verse and I jumped for joy. Mr Keesing was trying to play a joke on me with this ridiculous subject, but I'd make sure the joke was on him.

I finished my poem, and it was beautiful! It was about a mother duck and a father swan with three baby ducklings who were bitten to death by the father because they quacked too much. Luckily, Mr Keesing took the joke the right way. He read the

ingenuity
originality and inventiveness

From the Diary of Anne Frank

poem to the class, adding his own comments, and to several other classes as well. Since then I've been allowed to talk and haven't been assigned any extra homework. On the contrary, Mr Keesing's always making jokes these days.

Yours,
Anne

*[Extracted from The Diary of a Young Girl,
with slight adaptation]*

Oral Comprehension Check

1. Why was Mr Keesing annoyed with Anne? What did he ask her to do?
2. How did Anne justify her being a chatterbox in her essay?
3. Do you think Mr Keesing was a strict teacher?
4. What made Mr Keesing allow Anne to talk in class?

Thinking about the Text

1. Was Anne right when she said that the world would not be interested in the musings of a thirteen-year-old girl?
2. There are some examples of diary or journal entries in the 'Before You Read' section. Compare these with what Anne writes in her diary. What language was the diary originally written in? In what way is Anne's diary different?
3. Why does Anne need to give a brief sketch about her family? Does she treat 'Kitty' as an insider or an outsider?
4. How does Anne feel about her father, her grandmother, Mrs Kuperus and Mr Keesing? What do these tell you about her?
5. What does Anne write in her first essay?
6. Anne says teachers are most unpredictable. Is Mr Keesing unpredictable? How?
7. What do these statements tell you about Anne Frank as a person?
 - (i) We don't seem to be able to get any closer, and that's the problem. Maybe it's my fault that we don't confide in each other.
 - (ii) I don't want to jot down the facts in this diary the way most people would, but I want the diary to be my friend.
 - (iii) Margot went to Holland in December, and I followed in February, when I was plunked down on the table as a birthday present for Margot.
 - (iv) If you ask me, there are so many dummies that about a quarter of the class should be kept back, but teachers are the most unpredictable creatures on earth.

- (v) Anyone could ramble on and leave big spaces between the words, but the trick was to come up with convincing arguments to prove the necessity of talking.

Thinking about Language

I. Look at the following words.

headmistress	long-awaited	homework
notebook	stiff-backed	outbursts

These words are compound words. They are made up of two or more words. Compound words can be:

- nouns: *headmistress, homework, notebook, outbursts*
- adjectives: *long-awaited, stiff-backed*
- verbs: *sleep-walk, baby-sit*

Match the compound words under 'A' with their meanings under 'B'. Use each in a sentence.

A	B
1. Heartbreaking	– obeying and respecting the law
2. Homesick	– think about pleasant things, forgetting about the present
3. Blockhead	– something produced by a person, machine or organisation
4. Law-abiding	– producing great sadness
5. Overdo	– an occasion when vehicles/machines stop working
6. Daydream	– an informal word which means a very stupid person
7. Breakdown	– missing home and family very much
8. Output	– do something to an excessive degree

II. Phrasal Verbs

A phrasal verb is a verb followed by a preposition or an adverb. Its meaning is often different from the meanings of its parts. Compare the meanings of the verbs *get on* and *run away* in (a) and (b) below. You can easily guess their meanings in (a) but in (b) they have special meanings.

- (a) • She *got on* at Agra when the bus stopped for breakfast.
• Dev Anand *ran away* from home when he was a teenager.
- (b) • She's eager to *get on* in life. (succeed)
• The visitors *ran away* with the match. (won easily)

Some phrasal verbs have three parts: a verb followed by an adverb and a preposition.

- (c) Our car *ran out* of petrol just outside the city limits.
(d) The government wants to *reach out* to the people with this new campaign.
1. **The text you've just read has a number of phrasal verbs commonly used in English. Look up the following in a dictionary for their meanings (under the entry for the italicised word).**

(i) <i>plunge</i> (right) in	(iii) <i>ramble</i> on
(ii) <i>kept</i> back	(iv) <i>get along</i> with
 2. **Now find the sentences in the lesson that have the phrasal verbs given below. Match them with their meanings. (You have already found out the meanings of some of them.) Are their meanings the same as that of their parts? (Note that two parts of a phrasal verb may occur separated in the text.)**

(i) plunge in	– speak or write without focus
(ii) kept back	– stay indoors
(iii) move up	– make (them) remain quiet
(iv) ramble on	– have a good relationship with
(v) get along with	– give an assignment (homework) to a person in authority (the teacher)
(vi) calm down	– compensate
(vii) stay in	– go straight to the topic
(viii) make up for	– go to the next grade
(ix) hand in	– not promoted

III. Idioms

Idioms are groups of words with a fixed order, and a particular meaning, different from the meanings of each of their words put together. (Phrasal verbs can also be idioms; they are said to be 'idiomatic' when their meaning is unpredictable.) For example, do you know what it means to 'meet one's match' in English? It means to meet someone who is as good as oneself, or even better, in some skill or quality. Do you know what it means to 'let the cat out of the bag'? Can you guess?

1. **Here are a few sentences from the text which have idiomatic expressions. Can you say what each means? (You might want to consult a dictionary first.)**

(i) Our entire class is *quaking in its boots*. _____

(ii) Until then, we keep telling each other *not to lose heart*. _____



(iii) Mr Keesing was annoyed with me *for ages* because I talked so much.

(iv) Mr Keesing was trying to play a joke on me with this ridiculous subject, but I'd make sure *the joke was on him*.

2. **Here are a few more idiomatic expressions that occur in the text. Try to use them in sentences of your own.**

- | | |
|----------------------|-----------------------------|
| (i) caught my eye | (iii) laugh ourselves silly |
| (ii) he'd had enough | (iv) can't bring myself to |

IV. Do you know how to use a dictionary to find out the meanings of idiomatic expressions? Take, for example, the expression *caught my eye* in the story. Where — under which word — would you look for it in the dictionary?

Look for it under the first word. But if the first word is a 'grammatical' word like *a*, *the*, *for*, etc., then take the next word. That is, look for the first 'meaningful' word in the expression. In our example, it is the word *caught*.

But you won't find *caught* in the dictionary, because it is the past tense of *catch*. You'll find *caught* listed under *catch*. So you must look under *catch* for the expression *caught my eye*. Which other expressions with *catch* are listed in your dictionary?

Note that a dictionary entry usually first gives the meanings of the word itself, and then gives a list of idiomatic expressions using that word. For example, study this partial entry for the noun 'eye' from the *Oxford Advanced Learner's Dictionary*, 2005.

Eye

- Noun
 - Part of Body 1 [C] either of the two organs on the face that you see with: *The suspect has dark hair and green eyes.*
 - Ability to See 3 [sing.] the ability to see: *A surgeon needs a good eye and a steady hand.*
 - Way of Seeing 4 [C, usually sing.] a particular way of seeing sth: *He looked at the design with the eye of an engineer.*
 - Of Needle 5 [C] the hole in the end of a needle that you put the thread through.

IDM be all eyes to be watching sb/sth carefully and with a lot of interest **before/in front of sb's (very) eyes** in sb's presence; in front of sb: *He had seen his life's work destroyed before his very eyes.* **Be up to your eyes in sth** to have a lot of sth to deal with: *We're up to our eyes in work.*

You have read the expression 'not to lose heart' in this text. Now find out the meanings of the following expressions using the word 'heart'. Use each of them in a sentence of your own.

1. break somebody's heart
2. close/dear to heart
3. from the (bottom of your) heart
4. have a heart
5. have a heart of stone
6. your heart goes out to somebody

V. Contracted Forms

When we speak, we use 'contracted forms' or short forms such as these:

can't (for can not or cannot) I'd (for I would or I had) she's (for she is)

Notice that contracted forms are also written with an apostrophe to show a shortening of the spelling of *not*, *would*, or *is* as in the above example.

Writing a diary is like speaking to oneself. Plays (and often, novels) also have speech in written form. So we usually come across contracted forms in diaries, plays and novels.

1. **Make a list of the contracted forms in the text. Rewrite them as full forms of two words.**

For example:

I've = I have

2. **We have seen that some contracted forms can stand for two different full forms:**

I'd = I had or I would

Find in the text the contracted forms that stand for two different full forms, and say what these are.

Speaking

Here is an extract adapted from a one-act play. In this extract, angry neighbours who think Joe the Inventor's new spinning machine will make them lose their jobs come to destroy Joe's model of the machine.

You've just seen how contracted forms can make a written text sound like actual speech. Try to make this extract sound more like a real conversation by changing some of the verbs back into contracted forms. Then speak out the lines.

[*The door is flung open, and several men tramp in. They carry sticks, and one of them, HOB, has a hammer.*]

MOB : Now where is your husband, mistress?

MARY : In his bed. He is sick, and weary. You would not harm him!

HOB : We are going to smash his evil work to pieces. Where is the machine?

SECOND : On the table yonder.

MAN

HOB : Then here is the end of it!

[*HOB smashes the model. MARY screams.*]

HOB : And now for your husband!

MARY : Neighbours, he is a sick man and almost a cripple. You would not hurt him!

HOB : He is planning to take away our daily bread... We will show him what we think of him and his ways!

MARY : You have broken his machine... You have done enough...

Writing

Now you know what a diary is and how to keep one. Can you keep a diary for a week recording the events that occur? You may share your diary with your class, if you wish to. Use the following hints to write your diary.

- Though your diary is very private, write as if you are writing for someone else.
- Present your thoughts in a convincing manner.
- Use words that convey your feelings, and words that 'paint pictures' for the reader. Be brief.

'Diary language' has some typical features such as subjectless sentences (Got up late in the morning), sentence fragments without subjects or verbs (...too bad, boring, not good), contracted forms (they're, I've, can't, didn't, etc.), and everyday expressions which people use in speech. Remember not to use such language in more formal kinds of writing.

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Listening

Your teacher will read out an extract from *The Diary of Samuel Pepys* (given on the next page) about the great fire of London. As you listen complete this summary of the happenings.

Summary

This entry in the diary has been made on _____ by _____. The person who told Pepys about the fire was called _____. She called at _____ in the morning. Pepys went back to sleep because _____. Pepys rose again at _____ in the morning. By then about _____ houses had been burned down. The fire had spread to _____ by London Bridge. Pepys then walked to the _____ along with Sir J. Robinson's _____.

In This Lesson

WHAT WE HAVE DONE

1. Diary writing is one of the best ways to practise writing. Students do not have to think up or imagine what to write about; they only have to find words to write about what has happened. Initiate your students into the habit of keeping a diary.
2. Anne Frank's diary became a public document after World War II. Discuss with your students diaries which became historical documents, such as Samuel Pepys's diary. You may draw students' attention to different types of diaries, e.g. private diary, general diary. Army officers, businessmen, doctors, executives, lawyers, motorists, police officers keep a general diary to record events that happen during the day and events that are scheduled for the day, such as appointments, meetings, things to be done, etc.
3. Passage for listening exercise:

The Great Fire of London [1666]

September 2nd (Lord's Day). Jane called us up about three in the morning, to tell us of a great fire they saw in the city. So I rose and slipped on my nightgown, and went to her window, and thought it to be on the backside of Marke-Lane at the farthest; but being unused to such fire as followed, I thought it far enough off, and so went to bed again and to sleep.

About seven rose again to dress myself, and then looked out of the window, and saw the fire not so much as it was and further off. By and by Jane comes and tells me that she hears that above 300 houses have been burned down tonight by the fire we saw, and that it is now burning down all Fish Street, by London Bridge.

So I made myself ready presently, and walked to the Tower, and there got up upon one of the high places, Sir J. Robinson's little son going up with me; and there I did see the houses at that end of the bridge all on fire, and an infinite great fire on this and the other side of the bridge.

[From The Diary of Samuel Pepys]

WHAT YOU CAN DO

After they have completed the lesson, including the writing exercise, students can be asked to make a diary jotting for the previous day. Perhaps you could also write a diary entry describing what happened in school/class on the previous day, to share with the class — try and make it amusing and interesting! Collect students' pages (they may be allowed to sign their names or make it anonymous, as they wish) and put them up on the class notice board, together with your page, for everyone to read.

Amanda!

Every child feels that she/he is controlled and instructed not to do one thing or another. You too may feel that your freedom is curtailed. Write down some of the things you want to do, but your parents/elders do not allow you to. To read the poem aloud, form pairs, each reading alternate stanzas. You are in for a surprise!

Don't bite your nails, Amanda!
Don't hunch your shoulders, Amanda!
Stop that slouching and sit up straight,
Amanda!

(There is a languid, emerald sea,
where the sole inhabitant is me—
a mermaid, drifting blissfully.)

Did you finish your homework, Amanda?
Did you tidy your room, Amanda?
I thought I told you to clean your shoes,
Amanda!

(I am an orphan, roaming the street.
I pattern soft dust with my hushed, bare feet.
The silence is golden, the freedom is sweet.)

Don't eat that chocolate, Amanda!
Remember your acne, Amanda!
Will you please look at me when I'm speaking to you,
Amanda!

(I am Rapunzel, I have not a care;
life in a tower is tranquil and rare;
I'll certainly *never* let down my bright hair!)

Stop that sulking at once, Amanda!
You're always so moody, Amanda!
Anyone would think that I nagged at you,
Amanda!

ROBIN KLEIN

Glossary

languid: relaxed

drifting: moving slowly

pattern: make patterns

tranquil: calm

Thinking about the Poem

1. How old do you think Amanda is? How do you know this?
2. Who do you think is speaking to her?
3. Why are Stanzas 2, 4 and 6 given in parenthesis?
4. Who is the speaker in Stanzas 2, 4 and 6? Do you think this speaker is listening to the speaker in Stanzas 1, 3, 5, and 7?
5. What could Amanda do if she were a mermaid?
6. Is Amanda an orphan? Why does she say so?
7. Do you know the story of Rapunzel? Why does she want to be Rapunzel?
8. What does the girl yearn for? What does this poem tell you about Amanda?
9. Read the last stanza. Do you think Amanda is sulking and is moody?

5

Glimpses of India



1059CH07

I. A Baker from Goa

Lucio Rodrigues

II. Coorg

Lokesh Abrol

III. Tea from Assam

Arup Kumar Datta

BEFORE YOU READ

Activity

Discuss in class

1. *What images — of people and of places — come to your mind, when you think of our country?*
2. *What parts of India have you lived in, or visited? Can you name some popular tourist destinations?*
3. *You may know that apart from the British, the Dutch and the French, the Portuguese have also played a part in the history of our country. Can you say which parts of India show French and Portuguese influences?*
4. *Can you say which parts of India grow (i) tea, (ii) coffee?*

I

A Baker from Goa

This is a pen-portrait of a traditional Goan village baker who still has an important place in his society.

OUR elders are often heard reminiscing nostalgically about those good old Portuguese days, the Portuguese and their famous loaves of bread. Those eaters of loaves might have vanished but the makers are still there. We still have amongst us the mixers, the moulders and those who bake the loaves. Those age-old, time-tested furnaces still exist. The fire in the furnaces has not yet been extinguished. The thud and jingle of

**reminiscing
nostalgically**
thinking fondly of
the past

the traditional baker's bamboo, heralding his arrival in the morning, can still be heard in some places. Maybe the father is not alive but the son still carries on the family profession. These bakers are, even today, known as *pader* in Goa.

heralding
announcing

During our childhood in Goa, the baker used to be our friend, companion and guide. He used to come at least twice a day. Once, when he set out in the morning on his selling round, and then again, when he returned after emptying his huge basket. The jingling thud of his bamboo woke us up from sleep and we ran to meet and greet him. Why was it so? Was it for the love of the loaf? Not at all. The loaves were bought by some Paskine or Bastine, the maid-servant of the house! What we longed for were those bread-bangles which we chose carefully. Sometimes it was sweet bread of special make.

The baker made his musical entry on the scene with the 'jhang, jhang' sound of his specially made bamboo staff. One hand supported the basket on his head and the other banged the bamboo on the ground. He would greet the lady of the house with "Good morning" and then place his basket on the vertical bamboo. We kids would be pushed aside with a mild rebuke and the loaves would be delivered to the servant. But we would not give up. We would climb a bench or the parapet and peep into the basket, somehow. I can still recall the typical fragrance of those loaves. Loaves for the elders and the bangles for the children. Then we did not even care to brush our teeth or wash our mouths properly. And why should we? Who would take the trouble of plucking the mango-leaf for the toothbrush? And why was it necessary at all? The tiger never brushed his teeth. Hot tea could wash and clean up everything so nicely, after all!

rebuke
an expression of disapproval; a scolding

fragrance
scent

Oral Comprehension Check

1. *What are the elders in Goa nostalgic about?*
2. *Is bread-making still popular in Goa? How do you know?*
3. *What is the baker called?*
4. *When would the baker come everyday? Why did the children run to meet him?*



Marriage gifts are meaningless without the sweet bread known as the *bol*, just as a party or a feast loses its charm without bread. Not enough can be said to show how important a baker can be for a village. The lady of the house must prepare sandwiches on the occasion of her daughter's engagement. Cakes and *bolinhas* are a must for Christmas as well as other festivals. Thus, the presence of the baker's furnace in the village is absolutely essential.

The baker or bread-seller of those days had a peculiar dress known as the *kabai*. It was a single-piece long frock reaching down to the knees. In our childhood we saw bakers wearing a shirt and trousers which were shorter than full-length ones and longer than half pants. Even today, anyone who wears a half pant which reaches just below the knees invites the comment that he is dressed like a *pader!*

The baker usually collected his bills at the end of the month. Monthly accounts used to be recorded on some wall in pencil. Baking was indeed a profitable profession in the old days. The baker and his family never starved. He, his family and his servants always looked happy and prosperous. Their plump physique was an open testimony to this. Even today any person with a jackfruit-like physical appearance is easily compared to a baker.

plump physique
pleasantly fat body

open testimony
public statement
about a character or
quality

Oral Comprehension Check

1. Match the following. What is a must
 - (i) as marriage gifts? - cakes and bolinhas
 - (ii) for a party or a feast? - sweet bread called bol
 - (iii) for a daughter's engagement? - bread
 - (iv) for Christmas? - sandwiches
2. What did the bakers wear: (i) in the Portuguese days? (ii) when the author was young?
3. Who invites the comment — "he is dressed like a pader"? Why?
4. Where were the monthly accounts of the baker recorded?
5. What does a 'jackfruit-like appearance' mean?

Thinking about the Text

1. Which of these statements are correct?
 - (i) The *pader* was an important person in the village in old times.
 - (ii) *Paders* still exist in Goan villages.
 - (iii) The *paders* went away with the Portuguese.
 - (iv) The *paders* continue to wear a single-piece long frock.
 - (v) Bread and cakes were an integral part of Goan life in the old days.
 - (vi) Traditional bread-baking is still a very profitable business.
 - (vii) *Paders* and their families starve in the present times.
2. Is bread an important part of Goan life? How do you know this?
3. Tick the right answer. What is the tone of the author when he says the following?
 - (i) The thud and the jingle of the traditional baker's bamboo can still be heard in some places. (nostalgic, hopeful, sad)
 - (ii) Maybe the father is not alive but the son still carries on the family profession. (nostalgic, hopeful, sad)
 - (iii) I still recall the typical fragrance of those loaves. (nostalgic, hopeful, naughty)
 - (iv) The tiger never brushed his teeth. Hot tea could wash and clean up everything so nicely, after all. (naughty, angry, funny)
 - (v) Cakes and *bolinhas* are a must for Christmas as well as other festivals. (sad, hopeful, matter-of-fact)
 - (vi) The baker and his family never starved. They always looked happy and prosperous. (matter-of-fact, hopeful, sad)

Writing

- I. In this extract, the author talks about traditional bread-baking during his childhood days. Complete the following table with the help of the clues on the left. Then write a paragraph about the author's childhood days.

Clues	Author's childhood days
the way bread was baked	
the way the <i>pader</i> sold bread	
what the <i>pader</i> wore	
when the <i>pader</i> was paid	
how the <i>pader</i> looked	

- II. 1. Compare the piece from the text (on the left below) with the other piece on Goan bakers (on the right). What makes the two texts so different? Are the facts the same? Do both writers give you a picture of the baker?

Our elders are often heard reminiscing nostalgically about those good old Portuguese days, the Portuguese and their famous loaves of bread. Those eaters of loaves might have vanished but the makers are still there. We still have amongst us the mixers, the moulders and those who bake the loaves. Those age-old, time-tested furnaces still exist. The fire in the furnaces had not yet been extinguished. The thud and the jingle of the traditional baker's bamboo, heralding his arrival in the morning, can still be heard in some places.

May be the father is not alive but the son still carries on the family profession.

After Goa's liberation, people used to say nostalgically that the Portuguese bread vanished with the *paders*. But the *paders* have managed to survive because they have perfected the art of door-to-door delivery service. The *paders* pick up the knowledge of bread-making from traditions in the family. The leavened, oven-baked bread is a gift of the Portuguese to India.

[Adapted from Nandakumar Kamat's *The Unsung Lives of Goan Paders*]

2. Now find a travel brochure about a place you have visited. Look at the description in the brochure. Then write your own account, adding details from your own experience, to give the reader a picture of the place, rather than an impersonal, factual description.

Group Discussion

- In groups, collect information on how bakeries bake bread now and how the process has changed over time.
- There are a number of craft-based professions which are dying out. Pick one of the crafts below. Make a group presentation to the class about the skills required, and the possible reasons for the decline of the craft. Can you think of ways to revive these crafts?

(i) Pottery	(v) Carpentry
(ii) Batik work	(vi) Bamboo weaving
(iii) <i>Dhurri</i> (rug) weaving	(vii) Making jute products
(iv) Embroidery	(viii) Handloom

II

Coorg

Coorg is coffee country, famous for its rainforests and spices.

MIDWAY between Mysore and the coastal town of Mangalore sits a piece of heaven that must have drifted from the kingdom of god. This land of rolling hills is inhabited by a proud race of martial men, beautiful women and wild creatures.

Coorg, or Kodagu, the smallest district of Karnataka, is home to evergreen rainforests, spices and coffee plantations. Evergreen rainforests cover thirty per cent of this district. During the monsoons, it pours enough to keep many visitors away. The season of joy commences from September and continues till March. The weather is perfect, with

some showers thrown in for good measure. The air breathes of invigorating coffee. Coffee estates and colonial bungalows stand tucked under tree canopies in prime corners.

The fiercely independent people of Coorg are possibly of Greek or Arabic descent. As one story goes, a part of Alexander's army moved south along the coast and settled here when return became impractical. These people married amongst the locals and their culture is apparent in the martial traditions, marriage and religious rites, which are distinct from the Hindu mainstream. The theory of Arab origin draws support from the long, black coat

drifted from
been carried along gently by air

martial
having to do with war

canopies
roof-like coverings that form shelters

prime
here, best

mainstream
a tradition which most people follow



Traditional Coorgi dress



with an embroidered waist-belt worn by the Kodavus. Known as *kuppia*, it resembles the *kuffia* worn by the Arabs and the Kurds.

Coorgi homes have a tradition of hospitality, and they are more than willing to recount numerous tales of valour related to their sons and fathers. The Coorg Regiment is one of the most decorated in the Indian Army, and the first Chief of the Indian Army, General Cariappa, was a Coorgi. Even now, Kodavus are the only people in India permitted to carry firearms without a licence.

The river, Kaveri, obtains its water from the hills and forests of Coorg. Mahaseer — a large freshwater fish — abound in these waters. Kingfishers dive for their catch, while squirrels and langurs drop partially eaten fruit for the mischief of enjoying the splash and the ripple effect in the clear water. Elephants enjoy being bathed and scrubbed in the river by their mahouts.

The most laidback individuals become converts to the life of high-energy adventure with river rafting, canoeing, rappelling, rock climbing and mountain

tales of valour
stories of courage and bravery, usually in war

most decorated
having received the maximum number of awards for bravery in war

laidback
relaxed; not in a hurry

rafting
travelling in a river in a raft (a floating platform made by tying planks together)

canoeing
travelling in a river in a canoe (a large, narrow boat)

rappelling
going down a cliff by sliding down a rope



Basket-seller from Coorg

biking. Numerous walking trails in this region are a favourite with trekkers.

Birds, bees and butterflies are there to give you company. Macaques, Malabar squirrels, langurs and slender lorises keep a watchful eye from the tree canopy. I do, however, prefer to step aside for wild elephants.

The climb to the Brahmagiri hills brings you into a panoramic view of the entire misty landscape of Coorg. A walk across the rope bridge leads to the sixty-four-acre island of Nisargadhama. Running into Buddhist monks from India's largest Tibetan settlement, at nearby Bylakuppe, is a bonus. The monks, in red, ochre and yellow robes, are amongst the many surprises that wait to be discovered by visitors searching for the heart and soul of India, right here in Coorg.

trails
paths created by walking

panoramic view
a view of a wide area of land

FACT FILE

How to Reach

Madikeri, the district headquarters, is the only gateway to Coorg. The misty hills, lush forests and coffee plantations will cast a spell on you. Find a resort, coffee estate or stay in a home for a truly Coorgi experience.

By Air: The nearest airports are Mangalore (135 km) and Bangalore (260 km). There are flights to Mangalore from Mumbai, and to Bangalore from Ahmedabad, Chennai, Delhi, Goa, Hyderabad, Kochi, Kolkata, Mumbai and Pune.

By Rail: The nearest railheads are at Mysore, Mangalore and Hassan.

By Road: There are two routes to Coorg from Bangalore. Both are almost the same distance (around 250-260 km). The route via Mysore is the most frequented one. The other route is via Neelamangal, Kunigal, Chanrayanapatna.

Thinking about the Text

1. Where is Coorg?
2. What is the story about the Kodavu people's descent?
3. What are some of the things you now know about
 - (i) the people of Coorg?
 - (ii) the main crop of Coorg?
 - (iii) the sports it offers to tourists?



- (iv) the animals you are likely to see in Coorg?
(v) its distance from Bangalore, and how to get there?

4. Here are six sentences with some words in italics. Find phrases from the text that have the same meaning. (Look in the paragraphs indicated)

 - (i) During monsoons it rains so heavily *that tourists do not visit Coorg.* (para 2)
 - (ii) *Some people say that* Alexander's army moved south along the coast and settled there. (para 3)
 - (iii) The Coorg people *are always ready to tell* stories of their sons' and fathers' valour. (para 4)
 - (iv) *Even people who normally lead an easy and slow life* get smitten by the high-energy adventure sports of Coorg. (para 6)
 - (v) The theory of the Arab origin *is supported by* the long coat with embroidered waist-belt they wear. (para 3)
 - (vi) Macaques, Malabar squirrels *observe you carefully* from the tree canopy. (para 7)

Thinking about Language

Collocations

Certain words ‘go together’. Such ‘word friends’ are called *collocations*. The collocation of a word is ‘the company it keeps’.

For example, look at the paired sentences and phrases below. Which is a common collocation, and which one is odd? Strike out the odd sentence or phrase.

- (a) • ‘How old are you?’
• ‘How young are you?’

(b) • a pleasant person
• a pleasant pillow

1. Here are some nouns from the text.

culture monks surprise experience weather traditions

Work with a partner and discuss which of the nouns can collocate with which of the adjectives given below. The first one has been done for you.

unique terrible unforgettable serious ancient wide sudden

- (i) culture: unique culture, ancient culture

- (ii) monks:

- (iii) surprise: —

- (iv) experience:

- (v) weather: —

- (vi) tradition: —

2. Complete the following phrases from the text. For each phrase, can you find at least one other word that would fit into the blank?

- (i) tales of _____ (ii) coastal _____
(iii) a piece of _____ (iv) evergreen _____
(v) _____ plantations (vi) _____ bridge
(vii) wild _____

You may add your own examples to this list.

III

Tea from Assam

Pranjol, a youngster from Assam, is Rajvir's classmate at school in Delhi. Pranjol's father is the manager of a tea-garden in Upper Assam and Pranjol has invited Rajvir to visit his home during the summer vacation.

"CHAI-GARAM... garam-chai," a vendor called out in a high-pitched voice.

He came up to their window and asked, "Chai, sa'ab?"

"Give us two cups," Pranjol said.

They sipped the steaming hot liquid. Almost everyone in their compartment was drinking tea too.

"Do you know that over eighty crore cups of tea are drunk every day throughout the world?" Rajvir said.

"Whew!" exclaimed Pranjol. "Tea really is very popular."

The train pulled out of the station. Pranjol buried his nose in his detective book again. Rajvir too was an ardent fan of detective stories, but at the moment he was keener on looking at the beautiful scenery.

It was green, green everywhere. Rajvir had never seen so much greenery before. Then the soft green paddy fields gave way to tea bushes.

It was a magnificent view. Against the backdrop of densely wooded hills a sea of tea bushes stretched as far as the eye could see. Dwarfing the tiny tea plants were tall sturdy shade-trees and amidst the orderly rows of bushes busily moved doll-like figures.



In the distance was an ugly building with smoke billowing out of tall chimneys.

"Hey, a tea garden!" Rajvir cried excitedly.

Pranjol, who had been born and brought up on a plantation, didn't share Rajvir's excitement.

"Oh, this is tea country now," he said. "Assam has the largest concentration of plantations in the world. You will see enough gardens to last you a lifetime!"

"I have been reading as much as I could about tea," Rajvir said. "No one really knows who discovered tea but there are many legends."

"What legends?"

"Well, there's the one about the Chinese emperor who always boiled water before drinking it. One day a few leaves of the twigs burning under the pot fell into the water giving it a delicious flavour. It is said they were tea leaves."

"Tell me another!" scoffed Pranjol.

"We have an Indian legend too. Bodhidharma, an ancient Buddhist ascetic, cut off his eyelids because he felt sleepy during meditations. Ten tea plants grew out of the eyelids. The leaves of these plants when put in hot water and drunk banished sleep."

"Tea was first drunk in China," Rajvir added, "as far back as 2700 B.C.! In fact words such as tea, '*chai*' and '*chini*' are from Chinese. Tea came to Europe only in the sixteenth century and was drunk more as medicine than as beverage."

The train clattered into Mariani junction. The boys collected their luggage and pushed their way to the crowded platform.

Pranjol's parents were waiting for them.

Soon they were driving towards Dhekiabari, the tea-garden managed by Pranjol's father.

An hour later the car veered sharply off the main road. They crossed a cattle-bridge and entered Dhekiabari Tea Estate.

On both sides of the gravel-road were acre upon acre of tea bushes, all neatly pruned to the same height. Groups of tea-pluckers, with bamboo baskets on their backs, wearing plastic aprons, were plucking the newly sprouted leaves.

Pranjol's father slowed down to allow a tractor, pulling a trailer-load of tea leaves, to pass.

"This is the second-flush or sprouting period, isn't it, Mr Barua?" Rajvir asked. "It lasts from May to July and yields the best tea."

"You seem to have done your homework before coming," Pranjol's father said in surprise.

"Yes, Mr Barua," Rajvir admitted. "But I hope to learn much more while I'm here."

Thinking about Language

- I. 1. Look at these words: *upkeep, downpour, undergo, dropout, walk-in*. They are built up from a verb (*keep, pour, go, drop, walk*) and an adverb or a particle (*up, down, under, out, in*).

Use these words appropriately in the sentences below. You may consult a dictionary.

- (i) A heavy _____ has been forecast due to low pressure in the Bay of Bengal.
 - (ii) Rakesh will _____ major surgery tomorrow morning.
 - (iii) My brother is responsible for the _____ of our family property.
 - (iv) The _____ rate for this accountancy course is very high.
 - (v) She went to the Enterprise Company to attend a _____ interview.
2. **Now fill in the blanks in the sentences given below by combining the verb given in brackets with one of the words from the box as appropriate.**

over by through out up down

- (i) The Army attempted unsuccessfully to _____ the Government. (throw)
- (ii) Scientists are on the brink of a major _____ in cancer research. (break)
- (iii) The State Government plans to build a _____ for Bhubaneswar to speed up traffic on the main highway. (pass)
- (iv) Gautama's _____ on life changed when he realised that the world is full of sorrow. (look)
- (v) Rakesh seemed unusually _____ after the game. (cast)



II. Notice how these *-ing* and *-ed* adjectives are used.

- | | |
|-----------------------------------------------------------------------------|-------------------------------------------------|
| (a) Chess is an <i>interesting</i> game. | I am very <i>interested</i> in chess. |
| (b) Going trekking in the Himalayas this summer is an <i>exciting</i> idea. | We are very <i>excited</i> about the trek. |
| (c) Are all your school books this <i>boring</i> ? | He was <i>bored</i> as he had no friends there. |

The *-ing* adjectives show the *qualities* that chess, trekking, or these books have: they *cause* interest, excitement, or boredom in you. The *-ed/-en* adjectives show your mental state, or your physical state: how you feel in response to ideas, events or things.

1. Think of suitable *-ing* or *-ed* adjectives to answer the following questions. You may also use words from those given above.

How would you describe

- (i) a good detective serial on television? _____
- (ii) a debate on your favourite topic 'Homework Should Be Banned'?

- (iii) how you feel when you stay indoors due to incessant rain?

- (iv) how you feel when you open a present? _____
- (v) how you feel when you watch your favourite programme on television? _____
- (vi) the look on your mother's face as you waited in a queue?

- (vii) how you feel when tracking a tiger in a tiger reserve forest?

- (viii) the story you have recently read, or a film you have seen?

2. Now use the adjectives in the exercise above, as appropriate, to write a paragraph about Coorg.

Speaking and Writing

1. Read the following passage about tea.

India and tea are so intertwined together that life without the brew is unimaginable. Tea entered our life only in the mid-nineteenth century when the British started plantations in Assam and Darjeeling! In the beginning though, Indians shunned the drink as they thought it was a poison that led to umpteen diseases. Ironically, tea colonised Britain where it became a part of their social diary and also led to the establishment of numerous tea houses.

In This Lesson

WHAT WE HAVE DONE

Given a picture of three different regions of India, giving an idea of how varied and charming and beautiful our country is.

WHAT YOU CAN DO

Get your students to arrange an exhibition of photographs of different places in India — good sources are travel articles in Sunday newspapers, or in travel magazines, or in brochures available at travel agents. Ask students to bring in two or three pictures each, accompanied by a short, neatly hand-written write-up on the place shown in the pictures. Arrange them on your classroom walls. Let the students study them. They can then discuss, and later vote on the place they would most like to see.

Today, scientific research across the world has attempted to establish the beneficial qualities of tea — a fact the Japanese and the Chinese knew anyway from ancient times, attributing to it numerous medicinal properties.

[Source: 'History: Tea Anytime' by Ranjit Biswas from Literary Review, The Hindu, 1 October 2006]

Collect information about tea, e.g. its evolution as a drink, its beneficial qualities. You can consult an encyclopedia or visit Internet websites. Then form groups of five and play the following roles: Imagine a meeting of a tea planter, a sales agent, a tea lover (consumer), a physician and a tea-shop owner. Each person in the group has to put forward his/her views about tea. You may use the following words and phrases.

- I feel ...
 - I disagree with you ...
 - I would like you to know ...
 - It is my feeling ...
 - May I know why you ...
 - It is important to know ...
 - I think that tea ...
 - I agree with ...
 - I suggest ...
 - I am afraid ...
2. You are the sales executive of a famous tea company and you have been asked to draft an advertisement for the product. Draft the advertisement using the information you collected for the role play. You can draw pictures or add photographs and make your advertisement colourful.

The Trees

Can there be a forest without trees? Where are the trees in this poem, and where do they go?

The trees inside are moving out into the forest,
the forest that was empty all these days
where no bird could sit
no insect hide
no sun bury its feet in shadow
the forest that was empty all these nights
will be full of trees by morning.

All night the roots work
to disengage themselves from the cracks
in the veranda floor.
The leaves strain toward the glass
small twigs stiff with exertion
long-cramped boughs shuffling under the roof
like newly discharged patients
half-dazed, moving
to the clinic doors.

I sit inside, doors open to the veranda
writing long letters
in which I scarcely mention the departure
of the forest from the house.
The night is fresh, the whole moon shines
in a sky still open
the smell of leaves and lichen
still reaches like a voice into the rooms.

My head is full of whispers
which tomorrow will be silent.
Listen. The glass is breaking.
The trees are stumbling forward
into the night. Winds rush to meet them.
The moon is broken like a mirror,
its pieces flash now in the crown
of the tallest oak.

ADRIENNE RICH

Adrienne Rich was born in Baltimore, Maryland, U.S.A. in 1929. She is the author of nearly twenty volumes of poetry, and has been called a feminist and a radical poet.

Glossary

to disengage themselves: to separate themselves

strain: make efforts to move

bough: branch

shuffling: moving repeatedly from one position to another

lichen: crusty patches or bushy growth on tree trunks/bare ground formed by association of fungus and alga.

Thinking about the Poem

1. (i) Find, in the first stanza, three things that cannot happen in a treeless forest.
(ii) What picture do these words create in your mind: "... sun bury its feet in shadow..."? What could the poet mean by the sun's 'feet'?
2. (i) Where are the trees in the poem? What do their roots, their leaves, and their twigs do?
(ii) What does the poet compare their branches to?
3. (i) How does the poet describe the moon: (a) at the beginning of the third stanza, and (b) at its end? What causes this change?
(ii) What happens to the house when the trees move out of it?
(iii) Why do you think the poet does not mention "the departure of the forest from the house" in her letters? (Could it be that we are often silent about important happenings that are so unexpected that they embarrass us? Think about this again when you answer the next set of questions.)

- 
4. Now that you have read the poem in detail, we can begin to ask what the poem might mean. Here are two suggestions. Can you think of others?
 - (i) Does the poem present a conflict between man and nature? Compare it with *A Tiger in the Zoo*. Is the poet suggesting that plants and trees, used for 'interior decoration' in cities while forests are cut down, are 'imprisoned', and need to 'break out'?
 - (ii) On the other hand, Adrienne Rich has been known to use trees as a metaphor for human beings; this is a recurrent image in her poetry. What new meanings emerge from the poem if you take its trees to be symbolic of this particular meaning?
 5. You may read the poem 'On Killing a Tree' by Gieve Patel (*Beehive – Textbook in English for Class IX*, NCERT). Compare and contrast it with the poem you have just read.

Homophones

Can you find the words below that are spelt similarly, and sometimes even pronounced similarly, but have very different meanings? Check their pronunciation and meaning in a dictionary.

- The dump was so full that it had to refuse more refuse.
- When shot at, the dove dove into the bushes.
- The insurance was invalid for the invalid.



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6 Mijbil the Otter

Gavin Maxwell

BEFORE YOU READ

Gavin Maxwell lives in a cottage in Camusfearna, in the West Highlands in Scotland. When his dog Jonnie died, Maxwell was too sad to think of keeping a dog again. But life without a pet was lonely... Read what happened then, in Maxwell's own words.

Activity

1. *Do you have a pet? If you do, you perhaps know that a pet is a serious responsibility. Read in the box below what the SPCA — the Society for the Prevention of Cruelty to Animals — has to say about how to care for a pet.*

Owning a pet is a lifetime of commitment (up to ten years or more if you own a dog or a cat) involving considerable responsibility. The decision to acquire one, therefore, should be made by the whole family. Without full agreement by everyone, the pet could end up unwanted. Puppies and kittens are so adorable, it is easy to understand why adults and children alike would be attracted to them. Unfortunately their cute looks are often a disadvantage, because people purchase them without consideration and the knowledge on how to take proper care of them. The basic points you should keep in mind before adopting a puppy are:

- an annual dog licence in accordance with government regulations
- its annual vaccination against major diseases
- toilet training
- regular grooming and bathing
- obedience training
- don't forget you should feed your pet a balanced diet
- socialisation (many dogs are kept confined in cages or tied up to stop them from dirtying the garden or from chewing on shoes — this is wrong) is very important
- a daily dose of exercise, affection and play.



Reading up on the subject beforehand is another important requirement and will guide you towards being a responsible pet owner. Selected pet shops and major book stores provide books on the care of various breeds/pets.

2. *Imagine someone has gifted you a pet. With your partner's help, make a list of the things you need to know about the pet in order to take good care of it. One has been done for you.*

(i) *The food it eats.*

(ii) _____

(iii) _____

(iv) _____

(v) _____

3. *Otters are found in large numbers in the marshes (i.e. wet areas near lakes, rivers or seas) near Basra, a town in Iraq. Imagine you wanted to bring an otter from Iraq to London, as a pet. What special arrangements would you need to make for your pet otter? You would need to find a place with lots of water, for example. What other points should you think about? The information about Iraq and London given below may help you.*

<i>Iraq</i>	<i>London</i>
Iraq has mostly broad plains and marshes along the Iranian border in the south, with large flooded areas. A large part of Iraq's land area is desert, so it has cool winters and dry, hot and cloudless summers. The mountain areas near Iran and Turkey have cold winters. There is heavy snowfall there, and when the snow melts in spring, it causes floods in central and southern Iraq.	London has a large population and is a very busy city. In addition to multi-storeyed buildings, however, it has many open spaces or parks. It has a temperate climate (i.e. it is neither very hot, nor very cold), with regular but generally light rainfall or snow throughout the year. The warmest month is July, and the coolest month is January. February is the driest month. Snow is not very common in London.

I

EARLY in the New Year of 1956 I travelled to Southern Iraq. By then it had crossed my mind that I should like to keep an otter instead of a dog, and that Camusfearna, ringed by water a stone's throw from its door, would be an eminently suitable spot for this experiment.

crossed my mind
(a thought) came
into my mind

a stone's throw
a very short distance

When I casually mentioned this to a friend, he as casually replied that I had better get one in the Tigris marshes, for there they were as common as mosquitoes, and were often tamed by the Arabs. We were going to Basra to the Consulate-General to collect and answer our mail from Europe. At the Consulate-General we found that my friend's mail had arrived but that mine had not.

I cabled to England, and when, three days later, nothing had happened, I tried to telephone. The call had to be booked twenty-four hours in advance. On the first day the line was out of order; on the second the exchange was closed for a religious holiday. On the third day there was another breakdown. My friend left, and I arranged to meet him in a week's time. Five days later, my mail arrived.

cabled
sent a message by
telegraph

I carried it to my bedroom to read, and there, squatting on the floor, were two Arabs; beside them lay a sack that squirmed from time to time. They handed me a note from my friend: "Here is your otter..."

squirmed
twisted about

II

With the opening of that sack began a phase of my life that has not yet ended, and may, for all I know, not end before I do. It is, in effect, a thraldom to otters, an otter fixation, that I have since found to be shared by most other people, who have ever owned one.

thraldom (old
fashioned)
being under the
control of

The creature that emerged from this sack on to the spacious tiled floor of the Consulate bedroom resembled most of all a very small, medievally-conceived, dragon. From the head to the tip of the

fixation
a very strong
attachment or feeling

**medievally-
conceived**
an imagination of
the Middle Ages



tail he was coated with symmetrical pointed scales of mud armour, between whose tips was visible a soft velvet fur like that of a chocolate-brown mole. He shook himself, and I half expected a cloud of dust, but in fact it was not for another month that I managed to remove the last of the mud and see the otter, as it were, in his true colours.

Mijbil, as I called the otter, was, in fact, of a race previously unknown to science, and was at length christened by zoologists *Lutrogale perspicillata maxwelli*, or Maxwell's otter. For the first twenty-four hours Mijbil was neither hostile nor friendly; he was simply aloof and indifferent, choosing to sleep on the floor as far from my bed as possible. The second night Mijbil came on to my bed in the small hours and remained asleep in the crook of my knees until the servant brought tea in the morning, and during the day he began to lose his apathy and take a keen, much too keen, interest in his surroundings. I made a body-belt for him and took him on a lead to the bathroom, where for half an hour he went wild with joy in the water, plunging and rolling in it, shooting up and down the length of the bathtub underwater, and making enough slosh and splash for a hippo. This, I was to learn, is a characteristic of otters; every drop of water must be, so to speak, extended and spread about the place; a bowl must at once be overturned, or, if it will not be overturned, be sat in and sploshed in until it overflows. Water must be kept on the move and made to do things; when static it is wasted and provoking.

christened

named

hostile

unfriendly

**aloof and
indifferent**

keeping a distance

apathy

absence of interest

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so to speak

as it were (one could say this)

provoking

causing anger or some other reaction

Mijbil the Otter



Two days later, Mijbil escaped from my bedroom as I entered it, and I turned to see his tail disappearing round the bend of the corridor that led to the bathroom. By the time I got there he was up on the end of the bathtub and fumbling at the chromium taps with his paws. I watched, amazed; in less than a minute he had turned the tap far enough to produce a trickle of water, and after a moment or two achieved the full flow. (He had been lucky to turn the tap the right way; on later occasions he would sometimes screw it up still tighter, chittering with irritation and disappointment at the tap's failure to cooperate.)

Very soon Mij would follow me without a lead and come to me when I called his name. He spent most of his time in play. He spent hours shuffling a rubber ball round the room like a four-footed soccer player using all four feet to dribble the ball, and he could also throw it, with a powerful flick of the neck, to a surprising height and distance. But the real play of an otter is when he lies on his back and juggles with small objects between his paws. Marbles were Mij's favourite toys for this pastime: he would lie on his back rolling two or more of them up and down his wide, flat belly without ever dropping one to the floor.

Oral Comprehension Check

1. *What 'experiment' did Maxwell think Camusfearna would be suitable for?*
2. *Why does he go to Basra? How long does he wait there, and why?*
3. *How does he get the otter? Does he like it? Pick out the words that tell you this.*
4. *Why was the otter named 'Maxwell's otter'?*
5. *Tick the right answer. In the beginning, the otter was*
 - *aloof and indifferent*
 - *friendly*
 - *hostile*
6. *What happened when Maxwell took Mijbil to the bathroom? What did it do two days after that?*

fumbling

trying to do something in a clumsy manner

flick

a quick, light movement



III

The days passed peacefully at Basra, but I dreaded the prospect of transporting Mij to England, and to Camusfearna. The British airline to London would not fly animals, so I booked a flight to Paris on another airline, and from there to London. The airline insisted that Mij should be packed into a box not more than eighteen inches square, to be carried on the floor at my feet. I had a box made, and an hour before we started, I put Mij into the box so that he would become accustomed to it, and left for a hurried meal.

When I returned, there was an appalling spectacle. There was complete silence from the box, but from its airholes and chinks around the lid, blood had trickled and dried. I whipped off the lock and tore open the lid, and Mij, exhausted and blood-spattered, whimpered and caught at my leg. He had torn the lining of the box to shreds; when I removed the last of it so that there were no cutting edges left, it was just ten minutes until the time of the flight, and the airport was five miles distant. I put the miserable Mij back into the box, holding down the lid with my hand.

I sat in the back of the car with the box beside me as the driver tore through the streets of Basra like a ricochetting bullet. The aircraft was waiting to take off; I was rushed through to it by infuriated officials. Luckily, the seat booked for me was at the extreme front. I covered the floor around my feet with newspapers, rang for the air hostess, and gave her a parcel of fish (for Mij) to keep in a cool place. I took her into my confidence about the events of the last half hour. I have retained the most profound admiration for that air hostess; she was the very queen of her kind. She suggested that I might prefer to have my pet on my knee, and I could have kissed her hand in the depth of my gratitude. But, not knowing otters, I was quite unprepared for what followed.

dreaded the prospect

was in great fear of something that would happen in the future

an appalling spectacle

a shocking scene

whipped off

quickly took off

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Mijbil the Otter

ricochetting bullet

a bullet which changes direction after hitting a surface

infuriated

very angry

took her into my confidence

here, shared with her my experiences or secrets



Mij was out of the box in a flash. He disappeared at high speed down the aircraft. There were squawks and shrieks, and a woman stood up on her seat screaming out, "A rat! A rat!" I caught sight of Mij's tail disappearing beneath the legs of a portly white-turbaned Indian. Diving for it, I missed, but found my face covered in curry. "Perhaps," said the air hostess with the most charming smile, "it would be better if you resumed your seat, and I will find the animal and bring it to you."

I returned to my seat. I was craning my neck trying to follow the hunt when suddenly I heard from my feet a distressed chitter of recognition and welcome, and Mij bounded on to my knee and began to nuzzle my face and my neck.

portly
stout

bounded on to
climbed up quickly

nuzzle
to rub gently with the nose

Oral Comprehension Check

1. How was Mij to be transported to England?
2. What did Mij do to the box?

3. Why did Maxwell put the otter back in the box? How do you think he felt when he did this?
4. Why does Maxwell say the airhostess was “the very queen of her kind”?
5. What happened when the box was opened?

IV

After an eventful journey, Maxwell and his otter reach London, where he has a flat.

Mij and I remained in London for nearly a month. He would play for hours with a selection of toys, ping-pong balls, marbles, rubber fruit, and a terrapin shell that I had brought back from his native marshes. With the ping-pong ball he invented a game of his own which could keep him engrossed for up to half an hour at a time. A suitcase that I had taken to Iraq had become damaged on the journey home, so that the lid, when closed, remained at a slope from one end to the other. Mij discovered that if he placed the ball on the high end it would run down the length of the suitcase. He would dash around to the other end to ambush its arrival, hide from it, crouching, to spring up and take it by surprise, grab it and trot off with it to the high end once more.

Outside the house I exercised him on a lead, precisely as if he had been a dog. Mij quickly developed certain compulsive habits on these walks in the London streets, like the rituals of children who on their way to and from school must place their feet squarely on the centre of each paving block; must touch every seventh upright of the iron railings, or pass to the outside of every second lamp post. Opposite to my flat was a single-storied primary school, along whose frontage ran a low wall some two feet high. On his way home, but never on his way out, Mij would tug me to this wall, jump on to it, and gallop the full length of its thirty yards, to the hopeless distraction both of pupils and of staff within.

terrapin shell
the shell of small turtle found in North America

engrossed
completely interested in

ambush
to attack suddenly from a hidden position

compulsive habits
habits impossible to control

upright
(here) post or rod placed straight up

distraction
something that takes away one's attention from what one is doing

It is not, I suppose, in any way strange that the average Londoner should not recognise an otter, but the variety of guesses as to what kind of animal this might be came as a surprise to me. Otters belong to a comparatively small group of animals called Mustelines, shared by the badger, mongoose, weasel, stoat, mink and others. I faced a continuous barrage of conjectural questions that sprayed all the Mustelines but the otter; more random guesses hit on ‘a baby seal’ and ‘a squirrel.’ ‘Is that a walrus, mister?’ reduced me to giggles, and outside a dog show I heard ‘a hippo’. A beaver, a bear cub, a leopard — one, apparently, that had changed its spots — and a ‘brontosaurus’; Mij was anything but an otter.

But the question for which I awarded the highest score came from a labourer digging a hole in the street. I was still far from him when he laid down his tool, put his hands on his hips, and began to stare. As I drew nearer I saw his expression of surprise and affront, as though he would have me know that he was not one upon whom to play jokes. I came abreast of him; he spat, glared, and then growled out, “Here, Mister — *what is that supposed to be?*”

barrage of
conjectural
questions
a stream of
questions filled with
guesses

Oral Comprehension Check

1. *What game had Mij invented?*
2. *What are ‘compulsive habits’? What does Maxwell say are the compulsive habits of*
(i) school children
(ii) Mij?
3. *What group of animals do otters belong to?*
4. *What guesses did the Londoners make about what Mij was?*

Thinking about the Text

1. What things does Mij do which tell you that he is an intelligent, friendly and fun-loving animal who needs love?
2. What are some of the things we come to know about otters from this text?
3. Why is Mij’s species now known to the world as Maxwell’s otter?



4. Maxwell in the story speaks for the otter, Mij. He tells us what the otter feels and thinks on different occasions. Given below are some things the otter does. Complete the column on the right to say what Maxwell says about what Mij feels and thinks.

<i>What Mij does</i>	<i>How Mij feels or thinks</i>
plunges, rolls in the water and makes the water splash and splash	
Screws the tap in the wrong way	
Nuzzles Maxwell's face and neck in the aeroplane	

5. Read the story and find the sentences where Maxwell describes his pet otter. Then choose and arrange your sentences to illustrate those statements below that you think are true.

Maxwell's description

- (i) makes Mij seem almost human, like a small boy.
- (ii) shows that he is often irritated with what Mij does.
- (iii) shows that he is often surprised by what Mij does.
- (iv) of Mij's antics is comical.
- (v) shows that he observes the antics of Mij very carefully.
- (vi) shows that he thinks Mij is a very ordinary otter.
- (vii) shows that he thinks the otter is very unusual.

Thinking about Language

I. Describing a Repeated Action in the Past

To talk about something that happened regularly in the past, but does not happen any longer, we use *would* or *used to*. Both *would* and *used to* can describe repeated actions in the past.

- (a) Mij *would* follow me without a lead and come to me when I called his name.
- (b) He *would* play for hours with a selection of toys.
- (c) On his way home... Mij *would* tug me to this wall.
- (d) When I was five years old, I *used to* follow my brother all over the place.
- (e) He *used to* tease me when Mother was not around.

To describe repeated *states* or *situations* in the past, however, we use only *used to*. (We cannot use *would* for *states* or *situations* in the past.) So we do

not use *would* with verbs like *be*, *have*, *believe*, etc. Look at the following sentences.

- (a) When we were young, we *used to believe* there were ghosts in school.
(Note: *believe* shows a state of mind.)
- (b) Thirty years ago, more women *used to be* housewives than now.
(Note: *be* here describes a situation.)

From the table below, make as many correct sentences as you can using *would* and/or *used to*, as appropriate. (Hint: First decide whether the words in italics show an action, or a state or situation, in the past.) Then add two or three sentences of your own to it.

Emperor Akbar	would used to	<i>be fond of musical evenings.</i>
Every evening we		<i>take long walks on the beach.</i>
Fifty years ago, very few people		<i>own cars.</i>
Till the 1980s, Shanghai		<i>have very dirty streets.</i>
My uncle		<i>spend his holidays by the sea.</i>

II. Noun Modifiers

To describe or give more information about a noun (or to *modify* a noun), we use adjectives or adjectival phrases. Look at these examples from the text:

- (a) An *eminently suitable* spot
- (b) His *wide, flat* belly
- (c) *Symmetrical pointed* scales
- (d) A *ricocheting* bullet

Nouns can also be used as modifiers:

- (a) The *dinner* party
- (b) A *designer* dress
- (c) The *car* keys

We can use more than one noun as modifier. Proper nouns can also be used:

- (a) The *Christmas dinner* party
- (b) A *silk designer* dress
- (c) The *Maruti car* keys

In the examples below, there is an adjectival phrase in front of a noun modifier:

- (a) The *lovely* Christmas party
- (b) A *trendy silk* designer dress
- (c) The *frightfully expensive golden* Maruti car keys

1. **Look at these examples from the text, and say whether the modifiers (in italics) are nouns, proper nouns, or adjective plus noun.**

- | | |
|---------------------------------|-----------------------------------------|
| (i) An <i>otter</i> fixation | (iv) The <i>London</i> streets |
| (ii) The <i>iron</i> railings | (v) <i>soft velvet</i> fur |
| (iii) The <i>Tigris</i> marshes | (vi) A <i>four-footed</i> soccer player |



2. Given below are some nouns, and a set of modifiers (in the box). Combine the nouns and modifiers to make as many appropriate phrases as you can. (Hint: The nouns and modifiers are all from the texts in this book.)

temple	girls	triangle	dresses
person	thoughts	boys	roar
gifts	scream	farewell	expression
time	subject	landscape	handkerchief
crossing	flight	chatterbox	profession
physique	coffee	view	celebration

college	rough	hundred	stone	ordinary
love	uncomfortable	white	slang	slack
bare	railroad	termendous	family	marriage
plump	invigorating	panoramic	heartbreaking	birthday
incorrigible	ridiculous	loud	first	three

III. Read this sentence:

He shook himself, and I half expected a *cloud of dust*.

The author uses *a cloud of dust* to give a picture of a large quantity of dust. Phrases like this indicate a particular quantity of something that is not usually countable. For example: *a bit of land*, *a drop of blood*, *a pinch of salt*, *a piece of paper*.

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Mobil the Oller

1. Match the words on the left with a word on the right. Some words on the left can go with more than one word on the right.

- | | |
|----------------------|--------------|
| (i) a portion of | - blood |
| (ii) a pool of | - cotton |
| (iii) flakes of | - stones |
| (iv) a huge heap of | - gold |
| (v) a gust of | - fried fish |
| (vi) little drops of | - snow |
| (vii) a piece of | - water |
| (viii) a pot of | - wind |

2. Use *a bit of/a piece of/a bunch of/a cloud of/a lump of* with the italicised nouns in the following sentences. The first has been done for you as an example.

(i) My teacher gave me *some advice*. My teacher gave me a bit of advice.

(ii) Can you give me *some clay*, _____
please. _____



Speaking

You have seen how Maxwell describes Mij the otter's feelings and thoughts by watching him. Play the game of dumb charades. Take turns to express a feeling or thought silently, through gestures. Let the class speak out their guesses about the feelings or thoughts you are trying to express.



Writing

Write a description of a person or an animal (such as a pet) that you know very well and love very much. Questions (4) and (5) in 'Thinking about the Text' will have given you some idea about how to do this. Mention some things the person or animal does, what you think the person or animal feels, etc.

In This Lesson

WHAT WE HAVE DONE

Narrated a story about an interesting and unusual pet.

WHAT YOU CAN DO

1. The events narrated in this text took place over half-a-century ago. Discuss with your class what changes have taken place over these years in
 - (i) what animals we can keep as pets (some species are protected under the laws for wildlife preservation)
 - (ii) the laws for exporting and importing or trading in animals
 - (iii) rules for transporting goods, pets, etc. on aircraft.The class might wish to do their own research on these questions and report their findings in class.
2. Ask students if they know of other examples of unusual pets or of wild animals which are trained to work for or amuse humans (eg dancing bears, lions and tigers in a circus, elephants trained to work or take part in ceremonies). Then lead students into a discussion about the ethics of keeping wild animals as pets: What are the difficulties these may entail? According to the students, what will the animal miss most when it is taken away from its natural habitat? Do they think that it is 'cute' to see Mij the otter on a leash? Get them to look at the situation from all points of view.
3. Visit the website wwf.org.uk/core/wildlife to know more about otters and otter conservation projects.

Fog

The fog comes
on little cat feet.
It sits looking
over harbour and city
on silent haunches
and then moves on.

CARL SANDBURG

Glossary

on haunches: sitting with knees bent

Thinking about the Poem

1.
 - (i) What does Sandburg think the fog is like?
 - (ii) How does the fog come?
 - (iii) What does 'it' in the third line refer to?
 - (iv) Does the poet actually say that the fog is like a cat? Find three things that tell us that the fog is like a cat.
2. You know that a metaphor compares two things by transferring a feature of one thing to the other (See Unit 1).
 - (i) Find metaphors for the following words and complete the table below. Also try to say how they are alike. The first is done for you.

Storm	tiger	pounces over the fields, growls
Train		
Fire		
School		
Home		

- (ii) Think about a storm. Try to visualise the force of the storm, hear the sound of the storm, feel the power of the storm and the sudden calm that happens afterwards. Write a poem about the storm comparing it with an animal.
3. Does this poem have a rhyme scheme? Poetry that does not have an obvious rhythm or rhyme is called 'free verse'.



1059CH09

7

Madam Rides the Bus

Vallikkannan

BEFORE YOU READ

In this sensitive story, an eight-year old girl's first bus journey into the world outside her village is also her induction into the mystery of life and death. She sees the gap between our knowing that there is death, and our understanding of it.

Activity

1. Look at the words and phrases given below. Then put a tick against the ones you think you will find in the text.

- | | |
|----------------------------------------------|--------------------------------------------------|
| <input type="checkbox"/> a set of passengers | <input type="checkbox"/> get on the bus |
| <input type="checkbox"/> get off the bus | <input type="checkbox"/> platform |
| <input type="checkbox"/> Tickets, please | <input type="checkbox"/> a roar and a rattle |
| <input type="checkbox"/> a row of seats | <input type="checkbox"/> slowing down to a crawl |
| <input type="checkbox"/> blowing a whistle | |

2. You must have travelled by bus more than once. What can you see from a fast-moving bus? Given below are some suggestions. Speak briefly about some of these scenes, or about other such scenes that you have seen; or write a sentence or two about them.

rivers	green fields	hills
roadside shops	market places	railway tracks
moving trains	vehicles on the road	trees
a crowd	clothes in shops	animals



I

THERE was a girl named Valliammai who was called Valli for short. She was eight years old and very curious about things. Her favourite pastime was standing in the front doorway of her house, watching what was happening in the street outside. There were no playmates of her own age on her street, and this was about all she had to do.

But for Valli, standing at the front door was every bit as enjoyable as any of the elaborate games other children played. Watching the street gave her many new unusual experiences.



The most fascinating thing of all was the bus that travelled between her village and the nearest town. It passed through her street each hour, once going to the town and once coming back. The sight of the bus, filled each time with a new set of passengers, was a source of unending joy for Valli.

Day after day she watched the bus, and gradually a tiny wish crept into her head and grew there: she wanted to ride on that bus, even if just once. This wish became stronger and stronger, until it was an overwhelming desire. Valli would stare wistfully at the people who got on or off the bus when it stopped at the street corner. Their faces would kindle in her longings, dreams, and hopes. If one of her friends happened to ride the bus and tried to describe the sights of the town to her, Valli would be too jealous to listen and would shout, in English: "Proud! proud!" Neither she nor her friends really understood the meaning of the word, but they used it often as a slang expression of disapproval.

Over many days and months Valli listened carefully to conversations between her neighbours and people who regularly used the bus, and she also asked a few discreet questions here and there. This way she picked up various small details about the bus journey. The town was six miles from her village. The fare was thirty paise one way — "which is almost nothing at all," she heard one well-dressed man say, but to Valli, who scarcely saw that much money from one month to the next, it seemed a fortune. The trip to the town took forty-five minutes. On reaching town, if she stayed in her seat and paid another thirty paise, she could return home on the same bus. This meant that she could take the one-o'clock afternoon bus, reach the town at one forty-five, and be back home by about two forty-five...

On and on went her thoughts as she calculated and recalculated, planned and replanned.

wistfully
longingly

kindle
set alight (a fire),
here, feelings

a slang expression
informal words,
often used within a
close group

discreet questions
careful questions



Oral Comprehension Check

1. What was Valli's favourite pastime?
2. What was a source of unending joy for Valli? What was her strongest desire?
3. What did Valli find out about the bus journey? How did she find out these details?
4. What do you think Valli was planning to do?

II

Well, one fine spring day the afternoon bus was just on the point of leaving the village and turning into the main highway when a small voice was heard shouting: "Stop the bus! Stop the bus!" And a tiny hand was raised commandingly.

The bus slowed down to a crawl, and the conductor, sticking his head out the door, said, "Hurry then! Tell whoever it is to come quickly."

"It's me," shouted Valli. "I'm the one who has to get on."

By now the bus had come to a stop, and the conductor said, "Oh, really! You don't say so!"

"Yes, I simply have to go to town," said Valli, still standing outside the bus, "and here's my money." She showed him some coins.

"Okay, okay, but first you must get on the bus," said the conductor, and he stretched out a hand to help her up.

"Never mind," she said, "I can get on by myself. You don't have to help me."

The conductor was a jolly sort, fond of joking. "Oh, please don't be angry with me, my fine madam," he said. "Here, have a seat right up there in front. Everybody move aside please — make way for madam."

It was the slack time of day, and there were only six or seven passengers on the bus. They were all looking at Valli and laughing with the conductor. Valli was overcome with shyness. Avoiding everyone's eyes, she walked quickly to an empty seat and sat down.

slack time

a time when there is not much work



"May we start now, madam?" the conductor asked, smiling. Then he blew his whistle twice, and the bus moved forward with a roar.

It was a new bus, its outside painted a gleaming white with some green stripes along the sides. Inside, the overhead bars shone like silver. Directly in front of Valli, above the windshield, there was a beautiful clock. The seats were soft and luxurious.

Valli devoured everything with her eyes. But when she started to look outside, she found her view cut off by a canvas blind that covered the lower part of her window. So she stood up on the seat and peered over the blind.

The bus was now going along the bank of a canal. The road was very narrow. On one side there was the canal and, beyond it, palm trees, grassland, distant mountains, and the blue, blue sky. On the other side was a deep ditch and then acres and acres of green fields — green, green, green, as far as the eye could see.

Oh, it was all so wonderful!

Suddenly she was startled by a voice. "Listen, child," said the voice, "you shouldn't stand like that. Sit down."



Sitting down, she looked to see who had spoken. It was an elderly man who had honestly been concerned for her, but she was annoyed by his attention.

"There's nobody here who's a child," she said haughtily. "I've paid my thirty paise like everyone else."

The conductor chimed in. "Oh, sir, but this is a very grown-up madam. Do you think a mere girl could pay her own fare and travel to the city all alone?"

Valli shot an angry glance at the conductor and said, "I am not a madam. Please remember that. And you've not yet given me my ticket."

"I'll remember," the conductor said, mimicking her tone. Everyone laughed, and gradually Valli too joined in the laughter.

The conductor punched a ticket and handed it to her. "Just sit back and make yourself comfortable. Why should you stand when you've paid for a seat?"

"Because I want to," she answered, standing up again.

"But if you stand on the seat, you may fall and hurt yourself when the bus makes a sharp turn or hits a bump. That's why we want you to sit down, child."

"I'm not a child, I tell you," she said irritably. "I'm eight years old."

"Of course, of course. How stupid of me! Eight years — my!"

The bus stopped, some new passengers got on, and the conductor got busy for a time. Afraid of losing her seat, Valli finally sat down.

An elderly woman came and sat beside her. "Are you all alone, dear?" she asked Valli as the bus started again.

Valli found the woman absolutely repulsive — such big holes she had in her ear lobes, and such ugly earrings in them! And she could smell the betel nut the woman was chewing and see the betel juice that was threatening to spill over her lips at any moment.

haughtily
proudly

mimicking
copying

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Madam Rides the Bus

repulsive
causing strong
dislike

Ugh! — who could be sociable with such a person?

"Yes, I'm travelling alone," she answered curtly.
"And I've got a ticket too."

curtly

showing displeasure

"Yes, she's on her way to town," said the conductor. "With a thirty-paise ticket."

"Oh, why don't you mind your own business," said Valli. But she laughed all the same, and the conductor laughed too.

But the old woman went on with her driveling. "Is it proper for such a young person to travel alone? Do you know exactly where you're going in town? What's the street? What's the house number?"

drivel

silly nonsense

"You needn't bother about me. I can take care of myself," Valli said, turning her face towards the window and staring out.

Oral Comprehension Check

1. Why does the conductor call Valli 'madam'?
2. Why does Valli stand up on the seat? What does she see now?
3. What does Valli tell the elderly man when he calls her a child?
4. Why didn't Valli want to make friends with the elderly woman?

III

Her first journey — what careful, painstaking, elaborate plans she had had to make for it! She had thrifitily saved whatever stray coins came her way, resisting every temptation to buy peppermints, toys, balloons, and the like, and finally she had saved a total of sixty paise. How difficult it had been, particularly that day at the village fair, but she had resolutely stifled a strong desire to ride the merry-go-round, even though she had the money.

thrifitily

spend money
carefully

After she had enough money saved, her next problem was how to slip out of the house without her mother's knowledge. But she managed this without too much difficulty. Every day after lunch her mother would nap from about one to four or so. Valli always used these hours for her 'excursions' as she stood looking from the doorway of her house

resolutely stifled

suppressed/
controlled with
determination

or sometimes even ventured out into the village; today, these same hours could be used for her first excursion outside the village.

ventured out
went cautiously,
courageously

The bus rolled on now cutting across a bare landscape, now rushing through a tiny hamlet or past an odd wayside shop. Sometimes the bus seemed on the point of gobbling up another vehicle that was coming towards them or a pedestrian crossing the road. But lo! somehow it passed on smoothly, leaving all obstacles safely behind. Trees came running towards them but then stopped as the bus reached them and simply stood there helpless for a moment by the side of the road before rushing away in the other direction.

Suddenly Valli clapped her hands with glee. A young cow, tail high in the air, was running very fast, right in the middle of the road, right in front of the bus. The bus slowed to a crawl, and the driver sounded his horn loudly again and again. But the more he honked, the more frightened the animal became and the faster it galloped — always right in front of the bus.



Somehow this was very funny to Valli. She laughed and laughed until there were tears in her eyes.

"Hey, lady, haven't you laughed enough?" called, the conductor. "Better save some for tomorrow."

At last the cow moved off the road. And soon the bus came to a railroad crossing. A speck of a train could be seen in the distance, growing bigger and bigger as it drew near. Then it rushed past the crossing gate with a tremendous roar and rattle, shaking the bus. Then the bus went on and passed the train station. From there it traversed a busy, well-laid-out shopping street and, turning, entered a wider thoroughfare. Such big, bright-looking shops! What glittering displays of clothes and other merchandise! Such big crowds!

Struck dumb with wonder, Valli gaped at everything.

Then the bus stopped and everyone got off except Valli.

"Hey, lady," said the conductor, "aren't you ready to get off? This is as far as your thirty paise takes you."

"No," Valli said, "I'm going back on this same bus." She took another thirty paise from her pocket and handed the coins to the conductor.

"Why, is something the matter?"

"No, nothing's the matter. I just felt like having a bus ride, that's all."

"Don't you want to have a look at the sights, now that you're here?"

"All by myself? Oh, I'd be much too afraid."

Greatly amused by the girl's way of speaking, the conductor said, "But you weren't afraid to come in the bus."

"Nothing to be afraid of about that," she answered.

"Well, then, why not go to that stall over there and have something to drink? Nothing to be afraid of about that either."

"Oh, no, I couldn't do that."

"Well, then, let me bring you a cold drink."

thoroughfare
a busy public road

merchandise
things for sale



"No, I don't have enough money. Just give me my ticket, that's all."

"It'll be my treat and not cost you anything."

"No, no," she said firmly, "please, no."

The conductor shrugged, and they waited until it was time for the bus to begin the return journey. Again there weren't many passengers.

Oral Comprehension Check

1. *How did Valli save up money for her first journey? Was it easy for her?*
2. *What did Valli see on her way that made her laugh?*
3. *Why didn't she get off the bus at the bus station?*
4. *Why didn't Valli want to go to the stall and have a drink? What does this tell you about her?*

IV

"Won't your mother be looking for you?" the conductor asked when he gave the girl her ticket.

"No, no one will be looking for me," she said.

The bus started, and again there were the same wonderful sights.

Valli wasn't bored in the slightest and greeted everything with the same excitement she'd felt the first time. But suddenly she saw a young cow lying dead by the roadside, just where it had been struck by some fast-moving vehicle.

"Isn't that the same cow that ran in front of the bus on our trip to town?" she asked the conductor.

The conductor nodded, and she was overcome with sadness. What had been a lovable, beautiful creature just a little while ago had now suddenly lost its charm and its life and looked so horrible, so frightening as it lay there, legs spreadeagled, a fixed stare in its lifeless eyes, blood all over...

The bus moved on. The memory of the dead cow haunted her, dampening her enthusiasm. She no longer wanted to look out the window.

She sat thus, glued to her seat, until the bus reached her village at three forty. She stood up and

spreader eagled
spread out

haunted
returned repeatedly
to her mind; was
impossible to forget

stretched herself. Then she turned to the conductor and said, "Well, sir, I hope to see you again."

"Okay, madam," he answered her, smiling. "Whenever you feel like a bus ride, come and join us. And don't forget to bring your fare."

She laughed and jumped down from the bus. Then away she went, running straight for home.

When she entered her house she found her mother awake and talking to one of Valli's aunts, the one from South Street. This aunt was a real chatterbox, never closing her mouth once she started talking.

"And where have you been?" said her aunt when Valli came in. She spoke very casually, not expecting a reply. So Valli just smiled, and her mother and aunt went on with their conversation.

"Yes, you're right," her mother said. "So many things in our midst and in the world outside. How can we possibly know about everything? And even when we do know about something, we often can't understand it completely, can we?"

"Oh, yes!" breathed Valli.

"What?" asked her mother. "What's that you say?"

"Oh," said Valli, "I was just agreeing with what you said about things happening without our knowledge."

"Just a chit of a girl, she is," said her aunt, "and yet look how she pokes her nose into our conversation, just as though she were a grown lady."

Valli smiled to herself. She didn't want them to understand her smile. But, then, there wasn't much chance of that, was there?

pokes her nose
takes an interest in
something that
doesn't concern her

*[Translated from the Tamil
by K. S. Sundaram
Illustrated by R. K. Laxman]*



Thinking about the Text

1. What was Valli's deepest desire? Find the words and phrases in the story that tell you this.
2. How did Valli plan her bus ride? What did she find out about the bus, and how did she save up the fare?
3. What kind of a person is Valli? To answer this question, pick out the following sentences from the text and fill in the blanks. The words you fill in are the clues to your answer.
 - (i) "Stop the bus! Stop the bus!" And a tiny hand was raised _____.
 - (ii) "Yes, I _____ go to town," said Valli, still standing outside the bus.
 - (iii) "There's nobody here _____," she said haughtily. "I've paid my thirty paise like everyone else."
 - (iv) "Never mind," she said, "I can _____. You don't have to help me. "I'm not a child, I tell you," she said, _____.
 - (v) "You needn't bother about me. I _____," Valli said, turning her face toward the window and staring out.
 - (vi) Then she turned to the conductor and said, "Well, sir, I hope _____."
4. Why does the conductor refer to Valli as 'madam'?
5. Find the lines in the text which tell you that Valli was enjoying her ride on the bus.
6. Why does Valli refuse to look out of the window on her way back?
7. What does Valli mean when she says, "I was just agreeing with what you said about things happening without our knowledge."
8. The author describes the things that Valli sees from an eight-year-old's point of view. Can you find evidence from the text for this statement?

Speaking

This story has a lot of people talking in it. The conductor jokes and laughs with Valli, some passengers try to show their concern for her, and her mother and her aunt spend time chatting.

Read the conversations carefully. Then think of similar people, or similar situations that you have experienced. Mimic a person or persons who spoke to you, saying what they said, along with your replies.

Writing

Write a page — about three paragraphs — on one of the following topics.

1. Have you ever planned something entirely on your own, without taking grown-ups into your confidence? What did you plan, and how? Did you carry out your plan?
2. Have you made a journey that was unforgettable in some way? What made it memorable?
3. Are you concerned about traffic and road safety? What are your concerns? How would you make road travel safer and more enjoyable?

In This Lesson

WHAT WE HAVE DONE

Related the story of Valli's first bus ride.

WHAT YOU CAN DO

1. The students should be given two or three days to collect old (used) tickets from their friends, relatives and acquaintances: they could be bus tickets, train tickets, plane tickets, cinema tickets, tickets to cultural events, etc. By the time they finish the lesson they should be able to get a good collection in place. Get them to make a collage using as many as possible of the tickets collected, on a sheet of poster paper. This can then form the basis for many interesting activities: classification according to type of tickets (for what?) or price (how much?), etc; the most desirable tickets, the tickets no one wants, etc. — let students think of more ways to classify them. Get students to write a paragraph with the collage as base, and their imagination as guide.
2. You can also ask the students do the following.
 - (i) In the story Valli has to save money and make plans to be able to ride the bus. In pairs, discuss how you spent your pocket money last month. Did you spend it on yourself, or on someone dear to you?
 - (ii) Valli's enthusiasm is dampened and the memory of the dead cow haunts her. In groups, discuss an incident which may have troubled or discouraged you.

The Tale of Custard the Dragon

This poem is written in the style of a ballad — a song or poem that tells a story. You must be familiar with ballads that narrate tales of courage or heroism. This poem is a humorous ballad close to a parody.

Read it aloud, paying attention to the rhythm.

Belinda lived in a little white house,
With a little black kitten and a little grey mouse,
And a little yellow dog and a little red wagon,
And a realio, trulio, little pet dragon.

Now the name of the little black kitten was Ink,
And the little grey mouse, she called him Blink,
And the little yellow dog was sharp as Mustard,
But the dragon was a coward, and she called him Custard.

Custard the dragon had big sharp teeth,
And spikes on top of him and scales underneath,
Mouth like a fireplace, chimney for a nose,
And realio, trulio daggers on his toes.

Belinda was as brave as a barrel full of bears,
And Ink and Blink chased lions down the stairs,
Mustard was as brave as a tiger in a rage,
But Custard cried for a nice safe cage.

Belinda tickled him, she tickled him unmerciful,
Ink, Blink and Mustard, they rudely called him Percival,
They all sat laughing in the little red wagon
At the realio, trulio, cowardly dragon.

Belinda giggled till she shook the house,
And Blink said Weeck! which is giggling for a mouse,
Ink and Mustard rudely asked his age,
When Custard cried for a nice safe cage.

Suddenly, suddenly they heard a nasty sound,
And Mustard growled, and they all looked around.
Meowch! cried Ink, and ooh! cried Belinda,
For there was a pirate, climbing in the winda.

Pistol in his left hand, pistol in his right,
And he held in his teeth a cutlass bright,
His beard was black, one leg was wood;
It was clear that the pirate meant no good.

Belinda paled, and she cried Help! Help!
But Mustard fled with a terrified yelp,
Ink trickled down to the bottom of the household,
And little mouse Blink strategically mouseholed.

But up jumped Custard, snorting like an engine,
Clashed his tail like irons in a dungeon,
With a clatter and a clank and a jangling squirm,
He went at the pirate like a robin at a worm.

The pirate gaped at Belinda's dragon,
And gulped some grog from his pocket flagon,
He fired two bullets, but they didn't hit,
And Custard gobbled him, every bit.



Belinda embraced him, Mustard licked him,
No one mourned for his pirate victim.
Ink and Blink in glee did gyrate
Around the dragon that ate the pirate.

But presently up spoke little dog Mustard,
I'd have been twice as brave if I hadn't been flustered.
And up spoke Ink and up spoke Blink,
We'd have been three times as brave, we think,
And Custard said, I quite agree
That everybody is braver than me.

Belinda still lives in her little white house,
With her little black kitten and her little grey mouse,
And her little yellow dog and her little red wagon,
And her realio, trulio little pet dragon.

Belinda is as brave as a barrel full of bears,
And Ink and Blink chase lions down the stairs,
Mustard is as brave as a tiger in a rage,
But Custard keeps crying for a nice safe cage.

OGDEN NASH

Ogden Nash wrote over four hundred pieces of comic verse. The best of his work was published in 14 volumes between 1931 and 1972. His work is perhaps best described in this poetic tribute by Anthony Burgess:

...he brought a new kind of sound to our literary diversions.
And didn't care much about breaking the poetic laws of the Medes
and the Persians.
He uses lines, sometimes of considerable length that are colloquial
and prosy.
And at the end presents you with a rhyme...
This bringing together of the informal and the formal is what his
genius chiefly loves.
I am trying to imitate him here, but he is probably quite inimitable.

Glossary

grog: a drink typically drunk by sailors

gyrate: to move around in circles

Thinking about the Poem

1. Who are the characters in this poem? List them with their pet names.
2. Why did Custard cry for a nice safe cage? Why is the dragon called “cowardly dragon”?
3. “Belinda tickled him, she tickled him unmerciful...” Why?
4. The poet has employed many poetic devices in the poem. For example: “Clashed his tail like iron in a dungeon” — the poetic device here is a simile. Can you, with your partner, list some more such poetic devices used in the poem?
5. Read stanza three again to know how the poet describes the appearance of the dragon.
6. Can you find out the rhyme scheme of two or three stanzas of the poem?
7. Writers use words to give us a picture or image without actually saying what they mean. Can you trace some images used in the poem?
8. Do you find *The Tale of Custard the Dragon* to be a serious or a light-hearted poem? Give reasons to support your answer.
9. This poem, in ballad form, tells a story. Have you come across any such modern song or lyric that tells a story? If you know one, tell it to the class. Collect such songs as a project.

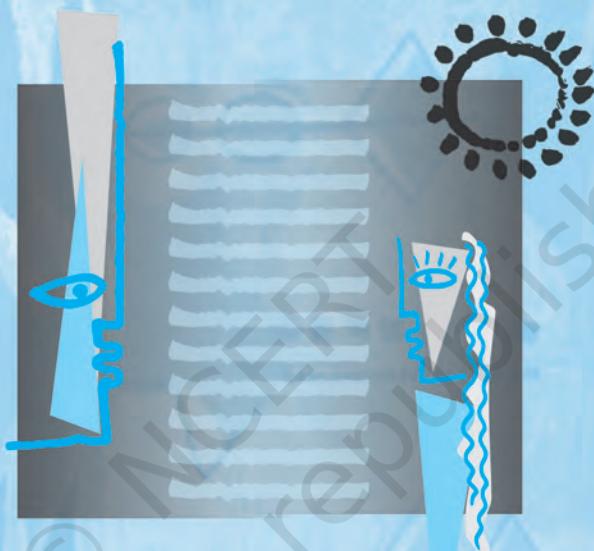
Writing

Have fun writing your ballad. Gather information (choose/decide an idea/theme), organise your materials under characters and story and then write. Revise and edit your ballad to make it entertaining. Use the following guidelines to write your ballad.

- *Purpose of writing the ballad:* to entertain and interest
- *To whom I am writing:* decide for whom you are writing
- *How should I structure features?:*
 - Tell a simple narrative
 - A few major characters
 - A strong rhythm and rhyme
 - May have a refrain (single or two line(s) repeated often)
 - Divide into verses

First Flight

Textbook in English for Class X



राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
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Foreword

THE National Curriculum Framework (NCF), 2005, recommends that children's life at school must be linked to their life outside the school. This principle marks a departure from the legacy of bookish learning which continues to shape our system and causes a gap between the school, home and community. The syllabi and textbooks developed on the basis of NCF signify an attempt to implement this basic idea. They also attempt to discourage rote learning and the maintenance of sharp boundaries between different subject areas. We hope these measures will take us significantly further in the direction of a child-centered system of education outlined in the National Policy of Education (1986).

The success of this effort depends on the steps that school principals and teachers will take to encourage children to reflect on their own learning and to pursue imaginative activities and questions. We must recognise that, given space, time and freedom, children generate new knowledge by engaging with the information passed on to them by adults. Treating the prescribed textbook as the sole basis of examination is one of the key reasons why other resources and sites of learning are ignored. Inculcating creativity and initiative is possible if we perceive and treat children as participants in learning, not as receivers of a fixed body of knowledge.

These aims imply considerable change in school routines and mode of functioning. Flexibility in the daily time-table is as necessary as rigour in implementing the annual calendar so that the required number of teaching days are actually devoted to teaching. The methods used for teaching and evaluation will also determine how effective this textbook proves for making children's life at school a happy experience, rather than a source of stress or boredom. Syllabus designers have tried to address the problem of curricular burden by restructuring and reorienting knowledge at different stages with greater





consideration for child psychology and the time available for teaching. The textbook attempts to enhance this endeavour by giving higher priority and space to opportunities for contemplation and wondering, discussion in small groups, and activities requiring hands-on experience.

The National Council of Educational Research and Training (NCERT) appreciates the hard work done by the textbook development committee responsible for this book. We wish to thank the Chairperson of the advisory group in languages, Professor Namwar Singh, and the Chief Advisor for this book, Professor R. Amritavalli, for guiding the work of this committee. Several teachers contributed to the development of this textbook; we are grateful to their principals for making this possible. We are indebted to the institutions and organisations which have generously permitted us to draw upon their resources, materials and personnel. We are especially grateful to the members of the National Monitoring Committee, appointed by the Department of Secondary and Higher Education, Ministry of Human Resource Development under the Chairpersonship of Professor Mrinal Miri and Professor G.P. Deshpande for their valuable time and contribution. As an organisation committed to systemic reform and continuous improvement in the quality of its products, NCERT welcomes comments and suggestions which will enable us to undertake further revision and refinements.

Director

New Delhi
20 November 2006

National Council of Educational
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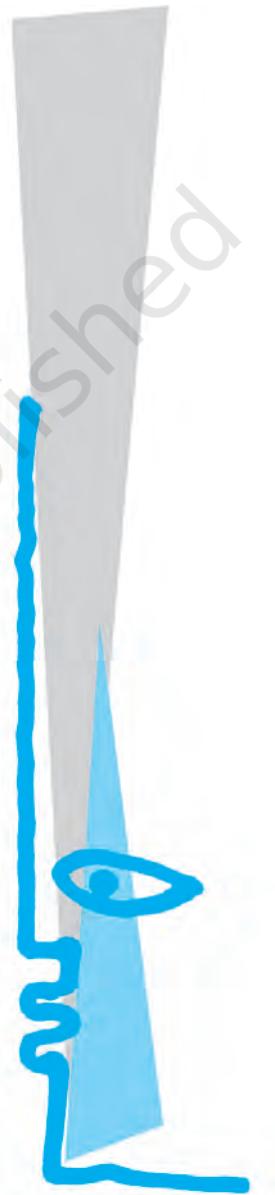
RATIONALISATION OF CONTENT IN THE TEXTBOOKS

In view of the COVID-19 pandemic, it is imperative to reduce content load on students. The National Education Policy 2020, also emphasises reducing the content load and providing opportunities for experiential learning with creative mindset. In this background, the NCERT has undertaken the exercise to rationalise the textbooks across all classes. Learning Outcomes already developed by the NCERT across classes have been taken into consideration in this exercise.

Contents of the textbooks have been rationalised in view of the following:

- Content based on genres of literature in the textbooks and supplementary readers at different stages of school education
- Content that is meant for achieving Learning Outcomes for developing language proficiency and is accessible at different stages
- For reducing the curriculum load and examination stress in view of the prevailing condition of the Pandemic
- Content, which is easily accessible to students without much interventions from teachers and can be learned by children through self-learning or peer-learning
- Content, which is irrelevant in the present context

This present edition, is a reformatted version after carrying out the changes given above.



THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a ¹[**SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC**] and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the ²[unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY
this twenty-sixth day of November, 1949 do
**HEREBY ADOPT, ENACT AND GIVE TO
OURSELVES THIS CONSTITUTION.**

1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)

To the Teacher

First Flight, a textbook in English for Class X, is based on the new syllabus in English which was prepared as a follow-up to the National Curriculum Framework, 2005. The English curriculum lays emphasis on providing a variety of rich, comprehensible inputs to learners to enable their engagement in learning; and on recognising the multilingualism of everyday experience in India. This textbook aims at helping the learner to read for meaning in context, thus providing a bank of language to serve as a base for communication in English.

- This book presents you with texts in a variety of genres, including the diary, the formal address, the travelogue, and the play, on literary, cultural and sociological themes that touch upon aspects of life relevant to adolescents. Questions and ideas about the individual and society, the understanding and management of one's emotions, and of one's place in a larger time and space, are here presented both by such voices from contemporary history as Nelson Mandela and Anne Frank, and in fiction from India and abroad, chosen for their enduring value. There are units that present glimpses of our country, and depict our relationship with the natural world.
- The units in the book have been loosely structured in the following way. An introductory section, **Before You Read**, gives information or activates knowledge about the text to be read, and suggests some warm-up activities. Let children participate in these to the fullest extent; where necessary or possible, add some activities of your own.
- An innovation made in consultation with teachers is a while-reading activity, the **Oral Comprehension Check**, which aims at a quick, ongoing check that learners are indeed following the text up to that point, so that they can progress meaningfully to the parts of the text that





follow. Let learners briefly share their understanding by orally answering the questions in this section.

Reflection, expression of individual opinion and deeper understanding of the text can occur later, when the text has been read and understood in its totality, in the section **Thinking about the Text**. The questions in the latter section are designed to enable the learner to move from factual understanding to critical thinking.

- **Thinking about Language** provides exercises or tasks that follow naturally from the contexts suggested by a particular unit, for enrichment of vocabulary and other language skills. Exploit them well and also create your own activities. Exercises for the communicative skills of listening, speaking, and writing have been given in contexts that support group or pair activity. A variety of writing tasks have been aimed at.
- While dealing with poems, let children understand and enjoy the theme and the language by reading a poem with close attention, more than once, silently or along with the teacher or a partner. Where some information has been provided about the poet or the background to the poem, this should not stand in the way of the learner accessing the poem directly, and attempting to make sense of it.

How do we read poetry? Here is what one teacher says.

All poetry requires patience. Be patient with the text; read carefully for nuance and inference. Know what the words mean. Look up words that are unfamiliar — look up words that are familiar but you cannot specify. Pay attention to words or phrases that resonate with other things you know and try to identify the connection. Be patient and read slowly, and you will be amply rewarded.

- Each unit includes some guidelines for your assistance, under the head **In This Lesson**, organised under two subsections — **What We Have Done**, and **What You Can Do**. The first subsection summarises the theme of the unit, and/or its activities. The second suggests interesting possibilities for you to go beyond the text, using the text as a springboard for a variety of language activities appropriate to your particular group of learners. Suggested here, for example, are group activities for speaking or making a ticket collage, as well as dictation. As you follow these suggestions and take these activities forward along your own lines, you will be able to enrich your students' learning.

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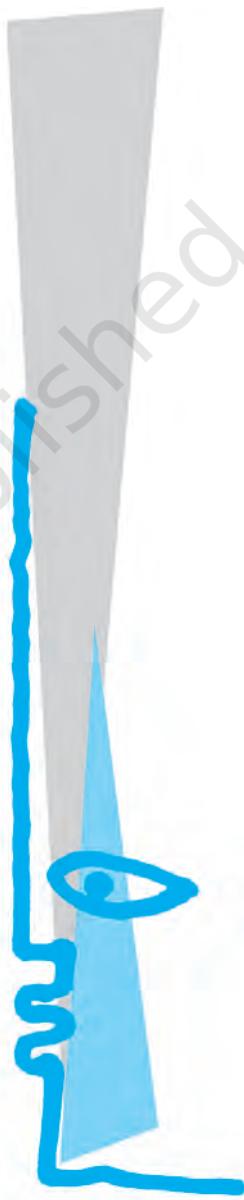
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We thank Dr Shyamla Kumaradoss for developing the teacher's guidelines for each unit so as to maximise learning.

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8 The Sermon at Benares



BEFORE YOU READ

Activity

Use a dictionary or ask for your teacher's help as you discuss the following questions in groups.

1. What is a sermon? Is it different from a lecture or a talk? Can this word also be used in a negative way or as a joke (as in "my mother's sermon about getting my work done on time...")?
2. Find out the meanings of the words and phrases given in the box.

afflicted with be composed desolation
lamentation procure be subject to

3. Have you heard of the Sermon on the Mount? Who delivered it? Who do you think delivered a sermon at Benares?

GAUTAMA Buddha (563 B.C.–483 B.C.) began life as a prince named Siddhartha Gautama, in northern India. At twelve, he was sent away for schooling in the Hindu sacred scriptures and four years later he returned home to marry a princess. They had a son and lived for ten years as befitting royalty. At about the age of twenty-five, the Prince, heretofore shielded from the sufferings of the world, while out hunting chanced upon a sick man, then an aged man, then a funeral procession, and finally a monk begging for alms. These sights so moved him that he at once went out into the world to seek enlightenment concerning the sorrows he had witnessed. He wandered for seven years and finally sat down under a peepal tree, where he vowed to stay

chanced upon

came across by chance

enlightenment

a state of high spiritual knowledge

until enlightenment came. Enlightened after seven days, he renamed the tree the Bodhi Tree (Tree of Wisdom) and began to teach and to share his new understandings. At that point he became known as the Buddha (the Awakened or the Enlightened). The Buddha preached his first sermon at the city of Benares, most holy of the dipping places on the River Ganges; that sermon has been preserved and is given here. It reflects the Buddha's wisdom about one inscrutable kind of suffering.

Kisa Gotami had an only son, and he died. In her grief she carried the dead child to all her neighbours, asking them for medicine, and the people said, "She has lost her senses. The boy is dead."

At length, Kisa Gotami met a man who replied to her request, "I cannot give thee medicine for thy child, but I know a physician who can."

And the girl said, "Pray tell me, sir; who is it?" And the man replied, "Go to Sakyamuni, the Buddha."

Kisa Gotami repaired to the Buddha and cried, "Lord and Master, give me the medicine that will cure my boy."

The Buddha answered, "I want a handful of mustard-seed." And when the girl in her joy promised to procure it, the Buddha added, "The mustard-seed must be taken from a house where no one has lost a child, husband, parent or friend."

Poor Kisa Gotami now went from house to house, and the people pitied her and said, "Here is mustard-seed; take it!" But when she asked, "Did a son or daughter, a father or mother, die in your family?" they answered her, "Alas! the living are few, but the dead are many. Do not remind us of our deepest grief." And there was no house but some beloved one had died in it.

Kisa Gotami became weary and hopeless, and sat down at the wayside watching the lights of the city, as they flickered up and were extinguished again. At last the darkness of the night reigned everywhere. And she considered the fate of men, that their lives flicker up and are extinguished again. And she thought to herself, "How selfish am I in my grief! Death is common to all; yet in this valley of desolation there is a path that leads him to immortality who has surrendered all selfishness."

The Buddha said, "The life of mortals in this world is troubled and brief and combined with pain. For there

sermon
religious or moral talk

dipping places
bathing

inscrutable
something which cannot be understood

repaired (a stylistic use) went to

valley of desolation
an area which is filled with deep sorrow

mortals
those bound to die

is not any means by which those that have been born can avoid dying; after reaching old age there is death; of such a nature are living beings. As ripe fruits are early in danger of falling, so mortals when born are always in danger of death. As all earthen vessels made by the potter end in being broken, so is the life of mortals. Both young and adult, both those who are fools and those who are wise, all fall into the power of death; all are subject to death.

"Of those who, overcome by death, depart from life, a father cannot save his son, nor kinsmen their relations. Mark! while relatives are looking on and lamenting deeply, one by one mortals are carried off, like an ox that is led to the slaughter. So the world is afflicted with death and decay, therefore the wise do not grieve, knowing the terms of the world.

"Not from weeping nor from grieving will anyone obtain peace of mind; on the contrary, his pain will be the greater and his body will suffer. He will make himself sick and pale, yet the dead are not saved by his lamentation. He who seeks peace should draw out the arrow of lamentation, and complaint, and grief. He who has drawn out the arrow and has become composed will obtain peace of mind; he who has overcome all sorrow will become free from sorrow, and be blessed."

[Source: Betty Renshaw
Values and Voices: A College Reader (1975)

afflicted with
affected by suffering,
disease or pain

lamentation
expression of sorrow

113

Thinking about the Text

- When her son dies, Kisa Gotami goes from house to house. What does she ask for? Does she get it? Why not?
- Kisa Gotami again goes from house to house after she speaks with the Buddha. What does she ask for, the second time around? Does she get it? Why not?
- What does Kisa Gotami understand the second time that she failed to understand the first time? Was this what the Buddha wanted her to understand?
- Why do you think Kisa Gotami understood this only the second time? In what way did the Buddha change her understanding?
- How do you usually understand the idea of 'selfishness'? Do you agree with Kisa Gotami that she was being 'selfish in her grief'?

Thinking about Language



I. This text is written in an old-fashioned style, for it reports an incident more than two millennia old. Look for the following words and phrases in the text, and try to rephrase them in more current language, based on how you understand them.

- give *thee* medicine for *thy* child
- *Pray* tell me
- Kisa *repaired* to the Buddha
- there was *no* house *but* someone had died in it
- kinsmen
- *Mark!*

II. You know that we can combine sentences using words like *and*, *or*, *but*, *yet* and *then*. But sometimes no such word seems appropriate. In such a case we can use a semicolon (;) or a dash (—) to combine two clauses.

She has no interest in music; I doubt she will become a singer like her mother.

The second clause here gives the speaker's opinion on the first clause.

Here is a sentence from the text that uses semicolons to combine clauses. Break up the sentence into three simple sentences. Can you then say which has a better rhythm when you read it, the single sentence using semicolons, or the three simple sentences?

For there is not any means by which those who have been born can avoid dying; after reaching old age there is death; of such a nature are living beings.

Speaking

The Buddha's sermon is over 2500 years old. Given below are two recent texts on the topic of grief. Read the texts, comparing them with each other and with the Buddha's sermon. Do you think the Buddha's ideas and way of teaching continue to hold meaning for us? Or have we found better ways to deal with grief? Discuss this in groups or in class.

I. A Guide to Coping with the Death of a Loved One

Martha is having difficulty sleeping lately and no longer enjoys doing things with her friends. Martha lost her husband of 26 years to cancer a month ago.

Anya, age 17, doesn't feel like eating and spends the days in her room crying. Her grandmother recently died.

Both of these individuals are experiencing grief. Grief is an emotion natural to all types of loss or significant change.

Feelings of Grief

Although grief is unique and personal, a broad range of feelings and behaviours are commonly experienced after the death of a loved one.

- **Sadness.** This is the most common, and it is not necessarily manifested by crying.
- **Anger.** This is one of the most confusing feelings for a survivor. There may be frustration at not being able to prevent the death, and a sense of not being able to exist without the loved one.
- **Guilt and Self-reproach.** People may believe that they were not kind enough or caring enough to the person who died, or that the person should have seen the doctor sooner.
- **Anxiety.** An individual may fear that she/he won't be able to care for herself/himself.
- **Loneliness.** There are reminders throughout the day that a partner, family member or friend is gone. For example, meals are no longer prepared the same way, phone calls to share a special moment don't happen.
- **Fatigue.** There is an overall sense of feeling tired.
- **Disbelief.** This occurs particularly if it was a sudden death.

Helping Others Who Are Experiencing Grief

When a friend, loved one, or co-worker is experiencing grief—how can we help? It helps to understand that grief is expressed through a variety of behaviours.

Reach out to others in their grief, but understand that some may not want to accept help and will not share their grief. Others will want to talk about their thoughts and feelings or reminisce.

Be patient and let the grieving person know that you care and are there to support him or her.

II. Good Grief

AMITAI ETZIONI

Soon after my wife died — her car slid off an icy road in 1985 — a school psychologist warned me that my children and I were not mourning in the right way. We felt angry; the proper first stage, he said, is denial.

In late August this year, my 38-year-old son, Michael, died suddenly in his sleep, leaving behind a 2-year-old son and a wife expecting their next child.

There is no set form for grief, and no 'right' way to express it. There seems to be an expectation that, after a great loss, we will progress systematically through the well-known stages of grief. It is wrong, we are told, to jump to anger — or to wallow too long in this stage before moving towards acceptance.



Writing

Write a page (about three paragraphs) on one of the following topics. You can think about the ideas in the text that are relevant to these topics, and add your own ideas and experiences to them.

1. Teaching someone to understand a new or difficult idea
2. Helping each other to get over difficult times
3. Thinking about oneself as unique, or as one among billions of others

In This Lesson

WHAT WE HAVE DONE

Narrated the story of the Buddha, and the advice he gave to the grief-stricken woman.

WHAT YOU CAN DO

1. Read and discuss the following extract from Kahlil Gibran's *The Prophet* with the students.

Joy and Sorrow

Then a woman said, "Speak to us of Joy and Sorrow."

And he answered:

Your joy is your sorrow unmasked.

And the selfsame well from which your laughter rises was oftentimes filled with your tears.

And how else can it be?

The deeper that sorrow carves into your being, the more joy you can contain.

Is not the cup that holds your wine the very cup that was burned in the potter's oven?



And is not the lute that soothes your spirit, the very wood that was hollowed out with knives?

When you are joyous, look deep into your heart and you shall find it is only that which has given you sorrow that is giving you joy.

When you are sorrowful look again in your heart, and you shall see that in truth you are weeping for that which has been your delight.

Some of you say, "Joy is greater than sorrow," and others say, "Nay, sorrow is the greater."

But I say unto you, they are inseparable.

Together they come, and when one sits alone with you at your board, remember that the other is asleep upon your bed.

2. Help students to read and memorise the following extract from Tagore.

Say not in grief that she is no more
but say in thankfulness that she was.
A death is not the extinguishing of a light,
but the putting out of the
lamp because the dawn has come.

For Anne Gregory

This poem is a conversation between a young man and a young woman. What are they arguing about?

“Never shall a young man,
Thrown into despair
By those great honey-coloured
Ramparts at your ear,
Love you for yourself alone
And not your yellow hair.”

“But I can get a hair-dye
And set such colour there,
Brown, or black, or carrot,
That young men in despair
May love me for myself alone
And not my yellow hair.”

“I heard an old religious man
But yesternight declare
That he had found a text to prove
That only God, my dear,
Could love you for yourself alone
And not your yellow hair.”

WILLIAM BUTLER YEATS



William Butler Yeats (1865–1939) was an Irish nationalist. He was educated in London and Dublin, and was interested in folklore and mythology. He won the Nobel Prize for Literature in 1923.

Glossary

ramparts: the high, wide walls around a castle or fort, for example, *the ramparts of the Red Fort*

Thinking about the Poem

1. What does the young man mean by “great honey-coloured /Ramparts at your ear?” Why does he say that young men are “thrown into despair” by them?
2. What colour is the young woman’s hair? What does she say she can change it to? Why would she want to do so?
3. Objects have qualities which make them desirable to others. Can you think of some objects (a car, a phone, a dress...) and say what qualities make one object more desirable than another? Imagine you were trying to sell an object: what qualities would you emphasise?
4. What about people? Do we love others because we like their qualities, whether physical or mental? Or is it possible to love someone “for themselves alone”? Are some people ‘more lovable’ than others? Discuss this question in pairs or in groups, considering points like the following.
 - (i) a parent or caregiver’s love for a newborn baby, for a mentally or physically challenged child, for a clever child or a prodigy
 - (ii) the public’s love for a film star, a sportsperson, a politician, or a social worker
 - (iii) your love for a friend, or brother or sister
 - (iv) your love for a pet, and the pet’s love for you.
5. You have perhaps concluded that people are not objects to be valued for their qualities or riches rather than for themselves. But elsewhere Yeats asks the question: How can we separate the dancer from the dance? Is it possible to separate ‘the person himself or herself from how the person looks, sounds, walks, and so on? Think of how you or a friend or member of your family has changed over the years. Has your relationship also changed? In what way?



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9

The Proposal

Anton Chekov

BEFORE YOU READ

Activity

1. *The word 'proposal' has several meanings. Can you guess what sort of proposal the play is about?*
 - (i) *a suggestion, plan or scheme for doing something*
 - (ii) *an offer for a possible plan or action*
 - (iii) *the act of asking someone's hand in marriage*

A Russian Wedding

Do you know anything about a Russian marriage ceremony? Read this article about a Russian wedding.

Preparations for a Russian Wedding: A Russian wedding is very simple. The planning only includes arranging for rings, brides' dress, cars, and a reception. Earlier, the bride's family paid for the reception, but now-a-days brides' and grooms' families usually share expenses. A Russian wedding lasts for two days; some weddings last as long as a week, and the occasion becomes something to remember for years. The necessary part of the wedding ceremony is a wedding procession of several cars. The best friends of the groom/bride meet before the wedding a few times, make posters, write speeches and organise contests. When the groom arrives to fetch the bride for the registration, he has to fight to get her! Russians usually live in apartments in tall buildings, and the groom has to climb several stairs to reach his bride. But at each landing he must answer a question to be allowed to go up. The bride's friends ask difficult questions (sometimes about the bride, sometimes just difficult riddles), and the groom must answer with the help of his friends. For example, he may be shown a few photos of baby girls and he must say which one his bride is. If he guesses wrong, he must pay cash to move ahead. After the



marriage registration, the newly-married couple leaves the guests for a tour of the city sights. After two or three hours of the city tour the couple arrives at the reception. The couple sits at a specially arranged table with their family, friends and invited guests. The reception starts with toasts to the couple. A wedding toast is a custom where a close friend or relative of the groom or the bride says a few words to wish the couple, then everyone raises their glass of wine, and drink it up at the same moment. The groom is then asked to kiss the bride. After a few toasts, people start eating and drinking, and generally have fun. After some time, the bride gets 'stolen'! She disappears, and when the groom starts looking for her, he is asked to pay a fee. Usually it is his friends who 'steal' the bride. Then there are the bride's friends — they steal the bride's shoe. The groom must pay money for the shoe too. The guests enjoy watching these tussles, and continue partying.

2. Do you think Indian and Russian weddings have any customs in common? With the help of a partner, fill in the table below.

Wedding Ceremonies in Russia and India

<i>Customs similar to Indian ones</i>	<i>Customs different from Indian ones</i>

"The Proposal" (originally titled "A Marriage Proposal") is a one-act play, a farce, by the Russian short story writer and dramatist Anton Chekhov. It was written in 1888–89.

The play is about the tendency of wealthy families to seek ties with other wealthy families, to increase their estates by encouraging marriages that make good economic sense. Ivan Lomov, a long time wealthy neighbour of Stepan Chubukov, also wealthy, comes to seek the hand of Chubukov's twenty-five-year-old daughter, Natalya. All three are quarrelsome people, and they quarrel over petty issues. The proposal is in danger of being forgotten amidst all this quarrelling. But economic good sense ensures that the proposal is made, after all — although the quarrelling perhaps continues!

Characters

STEPAN STEPANOVITCH CHUBUKOV	: a landowner
NATALYA STEPANOVNA	: his daughter, twenty-five years old
IVAN VASSILEVITCH LOMOV	: a neighbour of Chubukov, a large and hearty, but very suspicious, landowner

A drawing-room in Chubukov's house.

Lomov enters, wearing a dress-jacket and white gloves. Chubukov rises to meet him.

CHUBUKOV : My dear fellow, whom do I see! Ivan Vassilevitch! I am extremely glad! [Squeezes his hand] Now this is a surprise, my darling... How are you?

LOMOV : Thank you. And how may you be getting on?

CHUBUKOV : We just get along somehow, my angel, thanks to your prayers, and so on. Sit down, please do... Now, you know, you shouldn't forget all about your neighbours, my darling. My dear fellow, why are you so formal in your get-up! Evening dress, gloves, and so on. Can you be going anywhere, my treasure?

LOMOV : No. I've come only to see you, honoured Stepan Stepanovitch.

CHUBUKOV : Then why are you in evening dress, my precious? As if you're paying a New Year's Eve visit!

LOMOV : Well, you see, it's like this. [Takes his arm] I've come to you, honoured Stepan Stepanovitch, to trouble you with a request. Not once or twice have I already had the privilege of applying to you for help, and you have always, so to speak... I must ask your pardon, I am getting excited. I shall drink some water, honoured Stepan Stepanovitch.

[Drinks.]

CHUBUKOV : [aside] He's come to borrow money. Shan't give him any! [aloud] What is it, my beauty?

LOMOV : You see, Honoured Stepanitch... I beg pardon Stepan Honouritch... I mean, I'm awfully excited, as you will please notice... In short, you alone can help me, though I don't deserve it, of course... and haven't any right to count on your assistance...

CHUBUKOV : Oh, don't go round and round it, darling! Spit it out! Well?

LOMOV : One moment... this very minute. The fact is I've come to ask the hand of your daughter, Natalya Stepanovna, in marriage.



CHUBUKOV : [joyfully] By Jove! Ivan Vassilevitch! Say it again — I didn't hear it all!

LOMOV : I have the honour to ask...

CHUBUKOV : [interrupting] My dear fellow... I'm so glad, and so on... Yes, indeed, and all that sort of thing. [Embraces and kisses Lomov] I've been hoping for it for a long time. It's been my continual desire. [Sheds a tear] And I've always loved you, my angel, as if you were my own son. May God give you both — His help and His love and so on, and so much hope... What am I behaving in this idiotic way for? I'm off my balance with joy, absolutely off my balance! Oh, with all my soul... I'll go and call Natasha, and all that.

LOMOV : [greatly moved] Honour Stepan Stepanovitch, do you think I may count on her consent?

CHUBUKOV : Why, of course, my darling, and... as if she won't consent! She's in love; egad, she's like a lovesick cat, and so on. Shan't be long!
[Exit.]

LOMOV : It's cold... I'm trembling all over, just as if I'd got an examination before me. The great thing is, I must have my mind made up. If I give myself time to think, to hesitate, to talk a lot, to look for an ideal, or for real love, then I'll never get married. Brr... It's cold! Natalya

Stepanovna is an excellent housekeeper, not bad-looking, well-educated. What more do I want? But I'm getting a noise in my ears from excitement. [Drinks] And it's impossible for me not to marry. In the first place, I'm already 35 — a critical age, so to speak. In the second place, I ought to lead a quiet and regular life. I suffer from palpitations, I'm excitable and always getting awfully upset; at this very moment my lips are trembling, and there's a twitch in my right eyebrow. But the very worst of all is the way I sleep. I no sooner get into bed and begin to go off, when suddenly something in my left side gives a pull, and I can feel it in my shoulder and head... I jump up like a lunatic, walk about a bit and lie down again, but as soon as I begin to get off to sleep there's another pull! And this may happen twenty times... [Natalya Stepanovna comes in.]

- NATALYA : Well, there! It's you, and papa said, "Go; there's a merchant come for his goods." How do you do, Ivan Vassilevitch?
- LOMOV : How do you do, honoured Natalya Stepanovna?
- NATALYA : You must excuse my apron and *neglige*. We're shelling peas for drying. Why haven't you been here for such a long time? Sit down... [They seat themselves.] Won't you have some lunch?
- LOMOV : No, thank you, I've had some already.
- NATALYA : Then smoke. Here are the matches. The weather is splendid now, but yesterday it was so wet that the workmen didn't do anything all day. How much hay have you stacked? Just think, I felt greedy and had a whole field cut, and now I'm not at all pleased about it because I'm afraid my hay may rot. I ought to have waited a bit. But what's this? Why, you're in evening dress! Well, I never! Are you going to a ball or what? Though I must say you look better... Tell me, why are you got up like that?
- LOMOV : [excited] You see, honoured Natalya Stepanovna... the fact is, I've made up my mind to ask you to hear me out... Of course you'll be surprised and perhaps even angry, but a... [aside] It's awfully cold!
- NATALYA : What's the matter? [pause] Well?
- LOMOV : I shall try to be brief. You must know, honoured Natalya Stepanovna, that I have long, since my childhood, in fact,



- had the privilege of knowing your family. My late aunt and her husband, from whom, as you know, I inherited my land, always had the greatest respect for your father and your late mother. The Lomovs and the Chubukovs have always had the most friendly, and I might almost say the most affectionate, regard for each other. And, as you know, my land is a near neighbour of yours. You will remember that my Oxen Meadows touch your birchwoods.
- NATALYA : Excuse my interrupting you. You say, "my Oxen Meadows". But are they yours?
- LOMOV : Yes, mine.
- NATALYA : What are you talking about? Oxen Meadows are ours, not yours!
- LOMOV : No, mine, honoured Natalya Stepanovna.
- NATALYA : Well, I never knew that before. How do you make that out?
- LOMOV : How? I'm speaking of those Oxen Meadows which are wedged in between your birchwoods and the Burnt Marsh.
- NATALYA : Yes, yes... they're ours.
- LOMOV : No, you're mistaken, honoured Natalya Stepanovna, they're mine.
- NATALYA : Just think, Ivan Vassilevitch! How long have they been yours?
- LOMOV : How long? As long as I can remember.
- NATALYA : Really, you won't get me to believe that!
- LOMOV : But you can see from the documents, honoured Natalya Stepanovna. Oxen Meadows, it's true, were once the subject of dispute, but now everybody knows that they are mine. There's nothing to argue about. You see my aunt's grandmother gave the free use of these Meadows in perpetuity to the peasants of your father's grandfather, in return for which they were to make bricks for her. The peasants belonging to your father's grandfather had the free use of the Meadows for forty years, and had got into the habit of regarding them as their own, when it happened that...
- NATALYA : No, it isn't at all like that! Both grandfather and great-grandfather reckoned that their land extended to Burnt Marsh — which means that Oxen Meadows were ours. I don't see what there is to argue about. It's simply silly!

- LOMOV : I'll show you the documents, Natalya Stepanovna!
- NATALYA : No, you're simply joking, or making fun of me. What a surprise! We've had the land for nearly three hundred years, and then we're suddenly told that it isn't ours! Ivan Vassilevitch, I can hardly believe my own ears. These Meadows aren't worth much to me. They only come to five dessiatins, and are worth perhaps 300 roubles, but I can't stand unfairness. Say what you will, I can't stand unfairness.
- LOMOV : Hear me out, I implore you! The peasants of your father's grandfather, as I have already had the honour of explaining to you, used to bake bricks for my aunt's grandmother. Now my aunt's grandmother, wishing to make them a pleasant...
- NATALYA : I can't make head or tail of all this about aunts and grandfathers and grandmothers. The Meadows are ours, that's all.
- LOMOV : Mine.
- NATALYA : Ours! You can go on proving it for two days on end, you can go and put on fifteen dress jackets, but I tell you they're ours, ours, ours! I don't want anything of yours and I don't want to give anything of mine. So there!
- LOMOV : Natalya Stepanovna, I don't want the Meadows, but I am acting on principle. If you like, I'll make you a present of them.
- NATALYA : I can make you a present of them myself, because they're mine! Your behaviour, Ivan Vassilevitch, is strange, to say the least! Up to this we have always thought of you as a good neighbour, a friend; last year we lent you our threshing-machine, although on that account we had to put off our own threshing till November, but you behave to us as if we were gypsies. Giving me my own land, indeed! No, really, that's not at all neighbourly! In my opinion, it's even impudent, if you want to know.
- LOMOV : Then you make out that I'm a landgrabber? Madam, never in my life have I grabbed anybody else's land and I shan't allow anybody to accuse me of having done so. [Quickly steps to the carafe and drinks more water] Oxen Meadows are mine!
- NATALYA : It's not true, they're ours!
- LOMOV : Mine!



- NATALYA : It's not true! I'll prove it! I'll send my mowers out to the Meadows this very day!
- LOMOV : What?
- NATALYA : My mowers will be there this very day!
- LOMOV : I'll give it to them in the neck!
- NATALYA : You dare!
- LOMOV : [Clutches at his heart] Oxen Meadows are mine! You understand? Mine!
- NATALYA : Please don't shout! You can shout yourself hoarse in your own house but here I must ask you to restrain yourself!
- LOMOV : If it wasn't, madam, for this awful, excruciating palpitation, if my whole inside wasn't upset, I'd talk to you in a different way! [Yells] Oxen Meadows are mine!
- NATALYA : Ours!
- LOMOV : Mine!
- NATALYA : Ours!
- LOMOV : Mine!
[Enter Chubukov]
- CHUBUKOV : What's the matter? What are you shouting for?
- NATALYA : Papa, please tell this gentleman who owns Oxen Meadows, we or he?
- CHUBUKOV : [to Lomov] Darling, the Meadows are ours!

- LOMOV : But, please, Stepan Stepanovitch, how can they be yours? Do be a reasonable man! My aunt's grandmother gave the Meadows for the temporary and free use of your grandfather's peasants. The peasants used the land for forty years and got accustomed to it as if it was their own, when it happened that...
- CHUBUKOV : Excuse me, my precious. You forget just this, that the peasants didn't pay your grandmother and all that, because the Meadows were in dispute, and so on. And now everybody knows that they're ours. It means that you haven't seen the plan.
- LOMOV : I'll prove to you that they're mine!
- CHUBUKOV : You won't prove it, my darling —
- LOMOV : I shall
- CHUBUKOV : Dear one, why yell like that? You won't prove anything just by yelling. I don't want anything of yours, and don't intend to give up what I have. Why should I? And you know, my beloved, that if you propose to go on arguing about it, I'd much sooner give up the Meadows to the peasants than to you. There!
- LOMOV : I don't understand! How have you the right to give away somebody else's property?
- CHUBUKOV : You may take it that I know whether I have the right or not. Because, young man, I'm not used to being spoken to in that tone of voice, and so on. I, young man, am twice your age, and ask you to speak to me without agitating yourself, and all that.
- LOMOV : No, you just think I'm a fool and want to have me on! You call my land yours, and then you want me to talk to you calmly and politely! Good neighbours don't behave like that, Stepan Stepanovitch! You're not a neighbour, you're a grabber!
- CHUBUKOV : What's that? What did you say?
- NATALYA : Papa, send the mowers out to the Meadows at once!
- CHUBUKOV : What did you say, sir?
- NATALYA : Oxen Meadows are ours, and I shan't give them up, shan't give them up, shan't give them up!
- LOMOV : We'll see! I'll have the matter taken to court, and then I'll show you!
- CHUBUKOV : To court? You can take it to court, and all that! You can! I know you; you're just on the look-out for a chance to go



to court, and all that. You pettifogger! All your people were like that! All of them!

LOMOV : Never mind about my people! The Lomovs have all been honourable people, and not one has ever been tried for embezzlement, like your grandfather!

CHUBUKOV : You Lomovs have had lunacy in your family, all of you!

NATALYA : All, all, all!

CHUBUKOV : Your grandfather was a drunkard, and your younger aunt, Nastasya Mihailovna, ran away with an architect, and so on...

LOMOV : And your mother was hump-backed. [*Clutches at his heart*] Something pulling in my side... My head.... Help! Water!

CHUBUKOV : Your father was a guzzling gambler!

NATALYA : And there haven't been many backbiters to equal your aunt!

CHUBUKOV : My left foot has gone to sleep... You're an intriguer.... Oh, my heart! And it's an open secret that before the last elections you bri... I can see stars... Where's my hat?

NATALYA : It's low! It's dishonest! It's mean!

CHUBUKOV : And you're just a malicious, doublefaced intriguer! Yes!

LOMOV : Here's my hat. My heart! Which way? Where's the door? Oh I think I'm dying! My foot's quite numb...
[*Goes to the door.*]

CHUBUKOV : [following him] And don't set foot in my house again!

NATALYA : Take it to court! We'll see!

[*Lomov staggers out.*]

CHUBUKOV : Devil take him!

[*Walks about in excitement.*]

NATALYA : What a rascal! What trust can one have in one's neighbours after that!

CHUBUKOV : The villain! The scarecrow!

NATALYA : The monster! First he takes our land and then he has the impudence to abuse us.

CHUBUKOV : And that blind hen, yes, that turnip-ghost has the confounded cheek to make a proposal, and so on! What? A proposal!

NATALYA : What proposal?

CHUBUKOV : Why, he came here to propose to you.

NATALYA : To propose? To me? Why didn't you tell me so before?

CHUBUKOV : So he dresses up in evening clothes. The stuffed sausage! The wizen-faced frump!

- NATALYA : To propose to me? Ah! [Falls into an easy-chair and wails] Bring him back! Back! Ah! Bring him here.
- CHUBUKOV : Bring whom here?
- NATALYA : Quick, quick! I'm ill! Fetch him!
[Hysterics.]
- CHUBUKOV : What's that? What's the matter with you? [Clutches at his head] Oh, unhappy man that I am! I'll shoot myself! I'll hang myself! We've done for her!
- NATALYA : I'm dying! Fetch him!
- CHUBUKOV : Tfoo! At once. Don't yell!
[Runs out. A pause.]
- NATALYA : [Natalya Stepanovna wails.] What have they done to me? Fetch him back! Fetch him!
[A pause. Chubukov runs in.]
- CHUBUKOV : He's coming, and so on, devil take him! Ouf! Talk to him yourself; I don't want to...
- NATALYA : [wails] Fetch him!
- CHUBUKOV : [yells] He's coming, I tell you. Oh, what a burden, Lord, to be the father of a grown-up daughter! I'll cut my throat I will, indeed! We cursed him, abused him, drove him out; and it's all you... you!
- NATALYA : No, it was you!
- CHUBUKOV : I tell you it's not my fault. [Lomov appears at the door] Now you talk to him yourself.
[Exit.]
- LOMOV : [Lomov enters, exhausted.] My heart's palpitating awfully. My foot's gone to sleep. There's something that keeps pulling in my side....
- NATALYA : Forgive us, Ivan Vassilevitch, we were all a little heated. I remember now: Oxen Meadows... really are yours.
- LOMOV : My heart's beating awfully. My Meadows... My eyebrows are both twitching....
- NATALYA : The Meadows are yours, yes, yours. Do sit down. [They sit] We were wrong.
- LOMOV : I did it on principle. My land is worth little to me, but the principle...
- NATALYA : Yes, the principle, just so. Now let's talk of something else.
- LOMOV : The more so as I have evidence. My aunt's grandmother gave the land to your father's grandfather's peasants...
- NATALYA : Yes, yes, let that pass. [aside] I wish I knew how to get him started. [aloud] Are you going to start shooting soon?



- LOMOV : I'm thinking of having a go at the blackcock, honoured Natalya Stepanovna, after the harvest. Oh, have you heard? Just think, what a misfortune I've had! My dog Guess, who you know, has gone lame.
- NATALYA : What a pity! Why?
- LOMOV : I don't know. Must have got his leg twisted or bitten by some other dog. *[sighs]* My very best dog, to say nothing of the expense. I gave Mironov 125 roubles for him.
- NATALYA : It was too much, Ivan Vassilevitch.
- LOMOV : I think it was very cheap. He's a first-rate dog.
- NATALYA : Papa gave 85 roubles for his Squeezier, and Squeezier is heaps better than Guess!
- LOMOV : Squeezier better than Guess? What an idea! *[laughs]* Squeezier better than Guess!
- NATALYA : Of course he's better! Of course, Squeezier is young, he may develop a bit, but on points and pedigree he's better than anything that even Volchanetsky has got.
- LOMOV : Excuse me, Natalya Stepanovna, but you forget that he is overshot, and an overshot always means the dog is a bad hunter!
- NATALYA : Overshot, is he? The first time I hear it!
- LOMOV : I assure you that his lower jaw is shorter than the upper.
- NATALYA : Have you measured?
- LOMOV : Yes. He's all right at following, of course, but if you want to get hold of anything...
- NATALYA : In the first place, our Squeezier is a thoroughbred animal, the son of Harness and Chisels while there's no getting at the pedigree of your dog at all. He's old and as ugly as a worn-out cab-horse.
- LOMOV : He is old, but I wouldn't take five Squeezers for him. Why, how can you? Guess is a dog; as for Squeezier, well, it's too funny to argue. Anybody you like has a dog as good as Squeezier... you may find them under every bush almost. Twenty-five roubles would be a handsome price to pay for him.
- NATALYA : There's some demon of contradiction in you today, Ivan Vassilevitch. First you pretend that the Meadows are yours; now, that Guess is better than Squeezier. I don't like people who don't say what they mean, because you know perfectly well that Squeezier is a hundred times better than your silly Guess. Why do you want to say he isn't?

- LOMOV : I see, Natalya Stepanovna, that you consider me either blind or a fool. You must realise that Squeezier is overshot!
- NATALYA : It's not true.
- LOMOV : He is!
- NATALYA : It's not true!
- LOMOV : Why shout madam?
- NATALYA : Why talk rot? It's awful! It's time your Guess was shot, and you compare him with Squeezier!
- LOMOV : Excuse me, I cannot continue this discussion, my heart is palpitating.
- NATALYA : I've noticed that those hunters argue most who know least.
- LOMOV : Madam, please be silent. My heart is going to pieces. *[shouts]* Shut up!
- NATALYA : I shan't shut up until you acknowledge that Squeezier is a hundred times better than your Guess!
- LOMOV : A hundred times worse! Be hanged to your Squeezier! His head... eyes... shoulder...
- NATALYA : There's no need to hang your silly Guess; he's half-dead already!
- LOMOV : *[weeps]* Shut up! My heart's bursting!
- NATALYA : I shan't shut up.
[Enter Chubukov.]
- CHUBUKOV : What's the matter now?
- NATALYA : Papa, tell us truly, which is the better dog, our Squeezier or his Guess.
- LOMOV : Stepan Stepanovitch, I implore you to tell me just one thing: is your Squeezier overshot or not? Yes or no?
- CHUBUKOV : And suppose he is? What does it matter? He's the best dog in the district for all that, and so on.
- LOMOV : But isn't my Guess better? Really, now?
- CHUBUKOV : Don't excite yourself, my precious one. Allow me. Your Guess certainly has his good points. He's purebred, firm on his feet, has well-sprung ribs, and all that. But, my dear man, if you want to know the truth, that dog has two defects: he's old and he's short in the muzzle.
- LOMOV : Excuse me, my heart... Let's take the facts. You will remember that on the Marusinsky hunt my Guess ran neck-and-neck with the Count's dog, while your Squeezier was left a whole verst behind.
- CHUBUKOV : He got left behind because the Count's whipper-in hit him with his whip.



- LOMOV : And with good reason. The dogs are running after a fox, when Squeezier goes and starts worrying a sheep!
- CHUBUKOV : It's not true! My dear fellow, I'm very liable to lose my temper, and so, just because of that, let's stop arguing. You started because everybody is always jealous of everybody else's dogs. Yes, we're all like that! You too, sir, aren't blameless! You no sooner begin with this, that and the other, and all that... I remember everything!
- LOMOV : I remember too!
- CHUBUKOV : [teasing him] I remember, too! What do you remember?
- LOMOV : My heart... my foot's gone to sleep. I can't...
- NATALYA : [teasing] My heart! What sort of a hunter are you? You ought to go and lie on the kitchen oven and catch black beetles, not go after foxes! My heart!
- CHUBUKOV : Yes really, what sort of a hunter are you, anyway? You ought to sit at home with your palpitations, and not go tracking animals. You could go hunting, but you only go to argue with people and interfere with their dogs and so on. Let's change the subject in case I lose my temper. You're not a hunter at all, anyway!
- LOMOV : And are you a hunter? You only go hunting to get in with the Count and to intrigue. Oh, my heart! You're an intriguer!
- CHUBUKOV : What? I am an intriguer? [shouts] Shut up!
- LOMOV : Intriguer!
- CHUBUKOV : Boy! Pup!
- LOMOV : Old rat! Jesuit!
- CHUBUKOV : Shut up or I'll shoot you like a partridge! You fool!
- LOMOV : Everybody knows that — oh, my heart! — your late wife used to beat you... My feet... temples... sparks... I fall, I fall!
- CHUBUKOV : And you're under the slipper of your house-keeper!
- LOMOV : There, there, there... my heart's burst! My shoulders come off! Where is my shoulder? I die. [Falls into an armchair] A doctor!
- CHUBUKOV : Boy! Milksop! Fool! I'm sick! [Drinks water] Sick!
- NATALYA : What sort of a hunter are you? You can't even sit on a horse! [To her father] Papa, what's the matter with him? Papa! Look, Papa! [screams] Ivan Vassilevitch! He's dead!
- CHUBUKOV : I'm sick! I can't breathe! Air!

- NATALYA : He's dead. [Pulls Lomov's sleeve] Ivan Vassilevitch! Ivan Vassilevitch! What have you done to me? He's dead. [Falls into an armchair] A doctor, a doctor!
[Hysterics.]
- CHUBUKOV : Oh! What is it? What's the matter?
- NATALYA : [wails] He's dead... dead!
- CHUBUKOV : Who's dead? [Looks at Lomov] So he is! My word! Water! A doctor! [Lifts a tumbler to Lomov's mouth] Drink this! No, he doesn't drink. It means he's dead, and all that. I'm the most unhappy of men! Why don't I put a bullet into my brain? Why haven't I cut my throat yet? What am I waiting for? Give me a knife! Give me a pistol! [Lomov moves] He seems to be coming round. Drink some water! That's right.
- LOMOV : I see stars... mist... where am I?
- CHUBUKOV : Hurry up and get married and — well, to the devil with you! She's willing! [He puts Lomov's hand into his daughter's] She's willing and all that. I give you my blessing and so on. Only leave me in peace!
- LOMOV : [getting up] Eh? What? To whom?
- CHUBUKOV : She's willing! Well? Kiss and be damned to you!
- NATALYA : [wails] He's alive... Yes, yes, I'm willing.
- CHUBUKOV : Kiss each other!
- LOMOV : Eh? Kiss whom? [They kiss] Very nice, too. Excuse me, what's it all about? Oh, now I understand ... my heart... stars... I'm happy. Natalya Stepanovna... [Kisses her hand] My foot's gone to sleep.
- NATALYA : I... I'm happy too...
- CHUBUKOV : What a weight off my shoulders, ouf!
- NATALYA : But, still you will admit now that Guess is worse than Squeezier.
- LOMOV : Better!
- NATALYA : Worse!
- CHUBUKOV : Well, that's a way to start your family bliss! Have some champagne!
- LOMOV : He's better!
- NATALYA : Worse! Worse! Worse!
- CHUBUKOV : [trying to shout her down] Champagne! Champagne!

CURTAIN



Thinking about the Play

1. What does Chubukov at first suspect that Lomov has come for? Is he sincere when he later says "And I've always loved you, my angel, as if you were my own son"? Find reasons for your answer from the play.
2. Chubukov says of Natalya: "... as if she won't consent! She's in love; egad, she's like a lovesick cat..." Would you agree? Find reasons for your answer.
3. (i) Find all the words and expressions in the play that the characters use to speak about each other, and the accusations and insults they hurl at each other. (For example, Lomov in the end calls Chubukov an intriguer; but earlier, Chubukov has himself called Lomov a "malicious, doublefaced intriguer." Again, Lomov begins by describing Natalya as "an excellent housekeeper, not bad-looking, well-educated.")
(ii) Then think of five adjectives or adjectival expressions of your own to describe each character in the play.
(iii) Can you now imagine what these characters will quarrel about next?

Thinking about Language

- I. 1. This play has been translated into English from the Russian original. Are there any expressions or ways of speaking that strike you as more Russian than English? For example, would an adult man be addressed by an older man as *my darling* or *my treasure* in an English play?

Read through the play carefully, and find expressions that you think are not used in contemporary English, and contrast these with idiomatic modern English expressions that also occur in the play.

2. Look up the following words in a dictionary and find out how to pronounce them. Pay attention to how many syllables there are in each word, and find out which syllable is stressed, or said more forcefully.

palpitations	interfere	implore	thoroughbred
pedigree	principle	evidence	misfortune
malicious	embezzlement	architect	neighbours
accustomed	temporary	behaviour	documents

3. Look up the following phrases in a dictionary to find out their meaning, and then use each in a sentence of your own.
 - (i) You may take it that
 - (ii) He seems to be coming round
 - (iii) My foot's gone to sleep

II. Reported Speech

A sentence in reported speech consists of two parts: a *reporting clause*, which contains the *reporting verb*, and the *reported clause*. Look at the following sentences.

- (a) "I went to visit my grandma last week," said Mamta.
- (b) Mamta said that she had gone to visit her grandma the previous week.

In sentence (a), we have Mamta's exact words. This is an example of *direct speech*. In sentence (b), someone is reporting what Mamta said. This is called *indirect speech* or *reported speech*. A sentence in reported speech is made up of two parts — a *reporting clause* and a *reported clause*.

In sentence (b), *Mamta said* is the *reporting clause* containing the *reporting verb said*. The other clause — *that she had gone to visit her grandma last week* — is the *reported clause*.

Notice that in sentence (b) we put the reporting clause first. This is done to show that we are not speaking directly, but reporting someone else's words. The tense of the verb also changes; past tense (*went*) becomes past perfect (*had gone*).

Here are some pairs of sentences in direct and reported speech. Read them carefully, and do the task that follows:

1. (i) LOMOV : Honoured Stepan Stepanovitch, do you think I may count on her consent? (Direct Speech)
(ii) Lomov asked Stepan Stepanovitch respectfully if he thought he might count on her consent. (Reported Speech)
2. (i) LOMOV : I'm getting a noise in my ears from excitement. (Direct Speech)
(ii) Lomov said that he was getting a noise in his ears from excitement. (Reported Speech)
3. (i) NATALYA : Why haven't you been here for such a long time? (Direct Speech)
(ii) Natalya Stepanovna asked why he hadn't been there for such a long time. (Reported Speech)
4. (i) CHUBUKOV : What's the matter? (Direct Speech)
(ii) Chubukov asked him what the matter was. (Reported Speech)
5. (i) NATALYA : My mowers will be there this very day! (Direct Speech)
(ii) Natalya Stepanovna declared that her mowers would be there that very day. (Reported Speech)

You must have noticed that when we report someone's exact words, we have to make some changes in the sentence structure. In the following sentences fill in the blanks to list the changes that have occurred in the above pairs of sentences. One has been done for you.

- To report a question, we use the reporting verb asked (as in Sentence Set 1).
- To report a statement, we use the reporting verb _____.
- The adverb of place *here* changes to _____.
- When the verb in direct speech is in the present tense, the verb in reported speech is in the _____ tense (as in Sentence Set 3).
- If the verb in direct speech is in the present continuous tense, the verb in reported speech changes to _____ tense. For example, _____ changes to *was getting*.
- When the sentence in direct speech contains a word denoting respect, we add the adverb _____ in the reporting clause (as in Sentence Set 1).
- The pronouns *I*, *me*, *our* and *mine*, which are used in the first person in direct speech, change according to the subject or object of the reporting verb such as _____, _____, _____ or _____ in reported speech.

III. Here is an excerpt from an article from the *Times of India* dated 27 August 2006. Rewrite it, changing the sentences in direct speech into reported speech. Leave the other sentences unchanged.

"Why do you want to know my age? If people know I am so old, I won't get work!" laughs 90-year-old A. K. Hangal, one of Hindi cinema's most famous character actors. For his age, he is rather energetic. "What's the secret?" we ask. "My intake of everything is in small quantities. And I walk a lot," he replies. "I joined the industry when people retire. I was in my 40s. So I don't miss being called a star. I am still respected and given work, when actors of my age are living in poverty and without work. I don't have any complaints," he says, adding, "but yes, I have always been underpaid." Recipient of the Padma Bhushan, Hangal never hankered after money or materialistic gains. "No doubt I am content today, but money is important. I was a fool not to understand the value of money earlier," he regrets.

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Speaking and Writing

- Anger Management:* As adults, one important thing to learn is how to manage our temper. Some of us tend to get angry quickly, while others remain calm. Can you think of three ill effects that result from anger? Note them down. Suggest ways to avoid losing your temper in such situations. Are there any benefits from anger?
- In pairs, prepare a script based on the given excerpt from *The Home and the World* by Rabindranath Tagore. You may write five exchanges between the characters with other directions such as movements on stage and way of speaking, etc.

One afternoon, when I happened to be specially busy, word came to my office room that Bimala had sent for me. I was startled.

"Who did you say had sent for me?" I asked the messenger.

"The *Rani* Mother".

"The *Bara Rani*?"

"No, sir, the *Chota Rani* Mother."

The *Chota Rani*! It seemed a century since I had been sent for by her. I kept them all waiting there, and went off into the inner apartments. When I stepped into our room I had another shock of surprise to find Bimala there with a distinct suggestion of being dressed up. The room, which from persistent neglect, had latterly acquired an air of having grown absent-minded, had regained something of its old order this afternoon. I stood there silently, looking enquiringly at Bimala.

She flushed a little and the fingers of her right hand toyed for a time with the bangles on her left arm. Then she abruptly broke the silence. "Look here! Is it right that ours should be the only market in all Bengal which allows foreign goods?"

"What, then, would be the right thing to do?" I asked.

"Order them to be cleared out!"

"But the goods are not mine."

"Is not the market yours?"

"It is much more theirs who use it for trade."

"Let them trade in Indian goods, then."

"Nothing would please me better. But suppose they do not?"

"Nonsense! How dare they be so insolent? Are you not..."

"I am very busy this afternoon and cannot stop to argue it out. But I must refuse to tyrannise."

"It would not be tyranny for selfish gain, but for the sake of the country."

"To tyrannise for the country is to tyrannise over the country. But that I am afraid you will never understand." With this I came away.

3. In groups, discuss the qualities one should look for in a marriage partner. You might consider the following points.

- *Personal qualities*
 - Appearance or looks
 - Attitudes and beliefs
 - Sense of humour
- *Value system*
 - Compassion and kindness
 - Tolerance, ambition
 - Attitude to money and wealth
- *Education and professional background*

4. Are there parts of the play that remind you of film scenes from romantic comedies? Discuss this in groups, and recount to the rest of the class episodes similar to those in the play.

In This Lesson

WHAT WE HAVE DONE

Given you a play by the famous Russian writer, Anton Chekhov.

WHAT YOU CAN DO

Dictate the biographical information given below. Students should then guess the name of the playwright.

_____ (1564 –1616). He was born at Stratford-on-Avon in April 1564. His father was an important public figure in Stratford. People believe that he received a decent grammar-school education in literature, logic, and Latin (mathematics and natural science did not form part of the curriculum). When he was eighteen, he married Anne Hathaway, who was eight years his senior. He seems to have prospered in the London theatre world. He probably began his career as an actor in London, and he earned enough as author to acquire landed property.

When he was forty-seven, he retired to a large house in Stratford. He died in 1616, leaving behind a body of work that still stands as a pinnacle in world literature.

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The Proposal

Homophones

Can you find the words below that are spelt similarly, and sometimes even pronounced similarly, but have very different meanings? Check their pronunciation and meaning in a dictionary.

- They were too close to the door to close it.
- Since there is no time like the present, she thought it was time to present the present.

CONSTITUTION OF INDIA

Part III (Articles 12 – 35)

(Subject to certain conditions, some exceptions
and reasonable restrictions)

guarantees these

Fundamental Rights

Right to Equality

- before law and equal protection of laws;
- irrespective of religion, race, caste, sex or place of birth;
- of opportunity in public employment;
- by abolition of untouchability and titles.

Right to Freedom

- of expression, assembly, association, movement, residence and profession;
- of certain protections in respect of conviction for offences;
- of protection of life and personal liberty;
- of free and compulsory education for children between the age of six and fourteen years;
- of protection against arrest and detention in certain cases.

Right against Exploitation

- for prohibition of traffic in human beings and forced labour;
- for prohibition of employment of children in hazardous jobs.

Right to Freedom of Religion

- freedom of conscience and free profession, practice and propagation of religion;
- freedom to manage religious affairs;
- freedom as to payment of taxes for promotion of any particular religion;
- freedom as to attendance at religious instruction or religious worship in educational institutions wholly maintained by the State.

Cultural and Educational Rights

- for protection of interests of minorities to conserve their language, script and culture;
- for minorities to establish and administer educational institutions of their choice.

Right to Constitutional Remedies

- by issuance of directions or orders or writs by the Supreme Court and High Courts for enforcement of these Fundamental Rights.





A Letter to God



1059CH01

G.L.Fuentes

BEFORE YOU READ

They say faith can move mountains. But what should we put our faith in? This is the question this story delicately poses.

Lencho is a farmer who writes a letter to God when his crops are ruined, asking for a hundred pesos. Does Lencho's letter reach God? Does God send him the money? Think what your answers to these questions would be, and guess how the story continues, before you begin to read it.

Activity

1. *One of the cheapest ways to send money to someone is through the post office. Have you ever sent or received money in this way? Here's what you have to do. (As you read the instructions, discuss with your teacher in class the meanings of these words: counter, counter clerk, appropriate, acknowledgement, counterfoil, record. Consult a dictionary if necessary. Are there words corresponding to these English words in your languages?)*

Inside the post office, go to the counter marked
'Money Order'

Buy a Money Order (MO) form by paying 50 paise to
the person behind the counter

Fill in the appropriate boxes in the form
(preferably in BLOCK letters)

Pay the counter clerk the amount of money to
be sent along with the charges

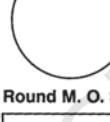
Take back the MO acknowledgement counterfoil
for your record



First Flight

2

2. Fill out the Money Order form given below using the clues that follow the form.

M.O. - 8. भारतीय डाक	DEPARTMENT OF POSTS, INDIA MONEY ORDER	50 Paise
 INDIA POST		
PAY RUPEES.....		
To.....	Rs. <input type="text"/>	
.....	PIN <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>	
Date	Sender's Signature	
M.O. No. <input type="text"/>	Date <input type="text"/>	
.....	Rupees. <input type="text"/>	
.....	Rs. <input type="text"/>	
Combined Oblong Stamp		Assistant Postmaster
		
Received Rupees.....		
Round M. O. Stamp <input type="text"/>	Signature of Payee	
Oblong Stamp <input type="text"/>	Signature of witness / Identifier	
Signature of paying official		
M. O. ACKNOWLEDGEMENT		
M. O. No. <input type="text"/>	Date <input type="text"/>	
Sender's Name & Address		
PIN <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>		
 Received Rupees.....on.....		
Date Stamp	Signature of Payee	
(Space for Communication)		

- Think about who you will send the money to, and how much. You might want to send money for a magazine subscription, or to a relative or a friend.
- Or you may fill out the form with yourself as sender and your partner as receiver. Use a part of your pocket money, and submit the form at the nearest post office to see how it's done. See how your partner enjoys getting money by post!
- Notice that the form has three parts — the Money Order form, the part for official use and the Acknowledgement. What would you write in the 'Space for Communication'?

Now complete the following statements.

(i) In addition to the sender, the form has to be signed by the _____

(ii) The 'Acknowledgement' section of the form is sent back by the post office to the _____ after the _____ signs it.

(iii) The 'Space for Communication' section is used for _____

(iv) The form has six sections. The sender needs to fill out _____ sections and the receiver _____

3

THE house — the only one in the entire valley — sat on the crest of a low hill. From this height one could see the river and the field of ripe corn dotted with the flowers that always promised a good harvest. The only thing the earth needed was a downpour or at least a shower. Throughout the morning Lencho — who knew his fields intimately — had done nothing else but see the sky towards the north-east.

crest
top of a hill

"Now we're really going to get some water, woman."

The woman who was preparing supper, replied, "Yes, God willing". The older boys were working in the field, while the smaller ones were playing near the house until the woman called to them all, "Come for dinner". It was during the meal that, just as

Lencho had predicted, big drops of rain began to fall. In the north-east huge mountains of clouds could be seen approaching. The air was fresh and sweet. The man went out for no other reason than to have the pleasure of feeling the rain on his body, and when he returned he exclaimed, "These aren't raindrops falling from the sky, they are new coins. The big drops are ten cent pieces and the little ones are fives."

With a satisfied expression he regarded the field of ripe corn with its flowers, draped in a curtain of rain. But suddenly a strong wind began to blow and along with the rain very large hailstones began to fall. These truly did resemble new silver coins. The boys, exposing themselves to the rain, ran out to collect the frozen pearls.

"It's really getting bad now," exclaimed the man. "I hope it passes quickly." It did not pass quickly. For an hour the hail rained on the house, the garden, the hillside, the cornfield, on the whole valley. The field was white, as if covered with salt.

Not a leaf remained on the trees. The corn was totally destroyed. The flowers were gone from the plants. Lencho's soul was filled with sadness. When the storm had passed, he stood in the middle of the field and said to his sons, "A plague of locusts would

draped
covered (with cloth)

locusts
insects which fly in
big swarms (groups)
and destroy crops





have left more than this. The hail has left nothing.
This year we will have no corn."

That night was a sorrowful one.
"All our work, for nothing."
"There's no one who can help us."
"We'll all go hungry this year."

Oral Comprehension Check

1. *What did Lencho hope for?*
2. *Why did Lencho say the raindrops were like 'new coins'?*
3. *How did the rain change? What happened to Lencho's fields?*
4. *What were Lencho's feelings when the hail stopped?*

But in the hearts of all who lived in that solitary house in the middle of the valley, there was a single hope: help from God.

"Don't be so upset, even though this seems like a total loss. Remember, no one dies of hunger."

"That's what they say: no one dies of hunger."

All through the night, Lencho thought only of his one hope: the help of God, whose eyes, as he had been instructed, see everything, even what is deep in one's conscience. Lencho was an ox of a man, working like an animal in the fields, but still he knew how to write. The following Sunday, at daybreak, he began to write a letter which he himself would carry to town and place in the mail. It was nothing less than a letter to God.

"God," he wrote, "if you don't help me, my family and I will go hungry this year. I need a hundred pesos in order to sow my field again and to live until the crop comes, because the hailstorm...."

He wrote 'To God' on the envelope, put the letter inside and, still troubled, went to town. At the post office, he placed a stamp on the letter and dropped it into the mailbox.

One of the employees, who was a postman and also helped at the post office, went to his boss laughing heartily and showed him the letter to God. Never in his career as a postman had he known that address. The postmaster — a fat, amiable

conscience

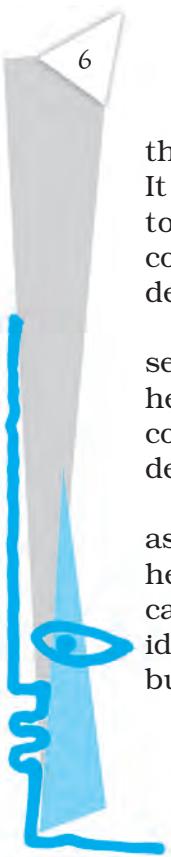
an inner sense of right and wrong

peso

currency of several Latin American countries

amiable

friendly and pleasant



fellow — also broke out laughing, but almost immediately he turned serious and, tapping the letter on his desk, commented, "What faith! I wish I had the faith of the man who wrote this letter. Starting up a correspondence with God!"

So, in order not to shake the writer's faith in God, the postmaster came up with an idea: answer the letter. But when he opened it, it was evident that to answer it he needed something more than goodwill, ink and paper. But he stuck to his resolution: he asked for money from his employees, he himself gave part of his salary, and several friends of his were obliged to give something 'for an act of charity'.

It was impossible for him to gather together the hundred pesos, so he was able to send the farmer only a little more than half. He put the money in an envelope addressed to Lencho and with it a letter containing only a single word as a signature: God.

Oral Comprehension Check

1. Who or what did Lencho have faith in? What did he do?
2. Who read the letter?
3. What did the postmaster do then?

The following Sunday Lencho came a bit earlier than usual to ask if there was a letter for him. It was the postman himself who handed the letter to him while the postmaster, experiencing the contentment of a man who has performed a good deed, looked on from his office.

contentment
satisfaction

Lencho showed not the slightest surprise on seeing the money; such was his confidence — but he became angry when he counted the money. God could not have made a mistake, nor could he have denied Lencho what he had requested.

Immediately, Lencho went up to the window to ask for paper and ink. On the public writing-table, he started to write, with much wrinkling of his brow, caused by the effort he had to make to express his ideas. When he finished, he went to the window to buy a stamp which he licked and then affixed to



the envelope with a blow of his fist. The moment the letter fell into the mailbox the postmaster went to open it. It said: "God: Of the money that I asked for, only seventy pesos reached me. Send me the rest, since I need it very much. But don't send it to me through the mail because the post office employees are a bunch of crooks. Lencho."

Oral Comprehension Check

1. Was Lencho surprised to find a letter for him with money in it?
2. What made him angry?

Thinking about the Text

1. Who does Lencho have complete faith in? Which sentences in the story tell you this?
2. Why does the postmaster send money to Lencho? Why does he sign the letter 'God'?
3. Did Lencho try to find out who had sent the money to him? Why/Why not?
4. Who does Lencho think has taken the rest of the money? What is the irony in the situation? (Remember that the irony of a situation is an unexpected aspect of it. An ironic situation is strange or amusing because it is the opposite of what is expected.)

5. Are there people like Lencho in the real world? What kind of a person would you say he is? You may select appropriate words from the box to answer the question.

greedy naive stupid ungrateful
selfish comical unquestioning

6. There are two kinds of conflict in the story: between humans and nature, and between humans themselves. How are these conflicts illustrated?

Thinking about Language

- I. Look at the following sentence from the story.

Suddenly a strong wind began to blow and along with the rain very large hailstones began to fall.

'Hailstones' are small balls of ice that fall like rain. A storm in which hailstones fall is a 'hailstorm'. You know that a storm is bad weather with strong winds, rain, thunder and lightning.

There are different names in different parts of the world for storms, depending on their nature. Can you match the names in the box with their descriptions below, and fill in the blanks? You may use a dictionary to help you.

gale, whirlwind, cyclone,
hurricane, tornado, typhoon

1. A violent tropical storm in which strong winds move in a circle:
— — c — — — —
2. An extremely strong wind : _ a _ _
3. A violent tropical storm with very strong winds : _ _ p _ _ _ _
4. A violent storm whose centre is a cloud in the shape of a funnel:
— — — n — — —
5. A violent storm with very strong winds, especially in the western Atlantic Ocean: _ _ r _ _ _ _ _ _ _
6. A very strong wind that moves very fast in a spinning movement and causes a lot of damage: _ _ — l _ _ _ _ —

- II. Notice how the word 'hope' is used in these sentences from the story:

- (a) I hope it (the hailstorm) passes quickly.
- (b) There was a single hope: help from God.

In the first example, 'hope' is a verb which means you wish for something to happen. In the second example it is a noun meaning a chance for something to happen.

Match the sentences in Column A with the meanings of 'hope' in Column B.

A

1. Will you get the subjects you want to study in college?
I hope so.
2. I *hope* you don't mind my saying this, but I don't like the way you are arguing.
3. This discovery will give new *hope* to HIV/AIDS sufferers.
4. We were *hoping against hope* that the judges would not notice our mistakes.
5. I called early *in the hope of* speaking to her before she went to school.
6. Just when everybody had *given up hope*, the fishermen came back, seven days after the cyclone.

B

- a feeling that something good will probably happen
- thinking that this would happen (It may or may not have happened.)
- stopped believing that this good thing would happen
- wanting something to happen (and thinking it quite possible)
- showing concern that what you say should not offend or disturb the other person: a way of being polite
- wishing for something to happen, although this is very unlikely



III. Relative Clauses

Look at these sentences

- (a) All morning Lencho — *who knew his fields intimately* — looked at the sky.
- (b) The woman, *who was preparing supper*, replied, "Yes, God willing."

The italicised parts of the sentences give us more information about Lencho and the woman. We call them **relative clauses**. Notice that they begin with a **relative pronoun who**. Other common relative pronouns are *whom*, *whose*, and *which*.

The relative clauses in (a) and (b) above are called **non-defining**, because we already know the identity of the person they describe. Lencho is a particular person, and there is a particular woman he speaks to. We don't need the information in the relative clause to pick these people out from a larger set.

A non-defining relative clause usually has a comma in front of it and a comma after it (some writers use a dash (—) instead, as in the story). If the relative clause comes at the end, we just put a full stop.

Join the sentences given below using *who*, *whom*, *whose*, *which*, as suggested.

1. I often go to Mumbai. Mumbai is the commercial capital of India. (*which*)
2. My mother is going to host a TV show on cooking. She cooks very well. (*who*)

- 
- First Flight
- 10
3. These sportspersons are going to meet the President. Their performance has been excellent. (*whose*)
 4. Lenco prayed to God. His eyes see into our minds. (*whose*)
 5. This man cheated me. I trusted him. (*whom*)

Sometimes the relative pronoun in a relative clause remains 'hidden'. For example, look at the first sentence of the story:

- (a) The house — the only one in the entire valley — sat on the crest of a low hill.

We can rewrite this sentence as:

- (b) The house — *which was* the only one in the entire valley — sat on the crest of a low hill.

In (a), the relative pronoun *which* and the verb *was* are not present.

IV. Using Negatives for Emphasis

We know that sentences with words such as *no*, *not* or *nothing* show the absence of something, or contradict something. For example:

- (a) This year we will have no corn. (Corn will be absent)
- (b) The hail has left nothing. (Absence of a crop)
- (c) These aren't raindrops falling from the sky, they are new coins. (Contradicts the common idea of what the drops of water falling from the sky are)

But sometimes negative words are used just to emphasise an idea. Look at these sentences from the story:

- (d) Lenco...had done *nothing else but* see the sky towards the north-east. (He had done only this)
- (e) The man went out for *no other reason than* to have the pleasure of feeling the rain on his body. (He had only this reason)
- (f) Lenco showed *not the slightest surprise* on seeing the money. (He showed no surprise at all)

Now look back at example (c). Notice that the contradiction in fact serves to emphasise the value or usefulness of the rain to the farmer.

Find sentences in the story with negative words, which express the following ideas emphatically.

1. The trees lost all their leaves.

2. The letter was addressed to God himself.

3. The postman saw this address for the first time in his career.

V. Metaphors

The word **metaphor** comes from a Greek word meaning ‘transfer’. Metaphors compare two things or ideas: a quality or feature of one thing is transferred to another thing. Some common metaphors are

- *the leg of the table*: The leg supports our body. So the object that supports a table is described as a leg.
- *the heart of the city*: The heart is an important organ in the centre of our body. So this word is used to describe the central area of a city.

In pairs, find metaphors from the story to complete the table below. Try to say what qualities are being compared. One has been done for you.

Object	Metaphor	Quality or Feature Compared
Cloud	Huge mountains of clouds	The mass or ‘hugeness’ of mountains
Raindrops		
Hailstones		
Locusts		
		An epidemic (a disease) that spreads very rapidly and leaves many people dead
	An ox of a man	



Speaking

Have you ever been in great difficulty, and felt that only a miracle could help you? How was your problem solved? Speak about this in class with your teacher.

Listening

Listen to the letter (given under 'In This Lesson') read out by your teacher/on the audio tape. As you listen fill in the table given below.

The writer apologises (says sorry) because	
The writer has sent this to the reader	
The writer sent it in the month of	
The reason for not writing earlier	
Sarah goes to	
Who is writing to whom?	
Where and when were they last together?	

Writing

Lencho suffered first due to drought and then by floods. Our country is also facing such situations in the recent years. There is flood and there is drought. There is a need to save water through water harvesting. Design a poster for your area on how to save water during summer and when it is available in excess.

In This Lesson

WHAT WE HAVE DONE

- Introduced students to the story that they are going to read.
- Related a thought-provoking story about the nature of belief.
- Helped students, through an interesting activity, to understand something that happens in the story — how to send money using a money order.
- Guided them through the reading activity by providing periodic comprehension checks as they read, and checked for holistic understanding at the end of the reading activity.
- Provided interesting exercises to strengthen students' grasp of the specific vocabulary found in the story, and also introduced them to related vocabulary.

- Explained specific areas of grammar — non-defining relative clauses and the use of negatives for emphasis — providing illustrations from the text, and exercises for practice.
- Explained what metaphors are, and helped students identify metaphors in the text by providing clues.
- Provided a context for authentic speaking.
- Provided an interesting listening activity.

Given below is the passage for listening activity

Bhatt House
256, Circuit Road
Kanpur, Uttar Pradesh, India

25 January 2006

Dear Arti,

How are you? I'm sorry I haven't written for a very long time. I think I last sent you a birthday card in the month of September 2005.

We have just moved house (see our new address above). This is our new home. Sarah has just about started going to school. We have admitted her to 'Little Feet' as this is very close to our new home.

I'm sitting here by the window sill, writing to you. There is a slight drizzle outside and I'm reminded of the good times we had together at Bangalore last year.

Do write back. Love,

Jaya

WHAT YOU CAN DO

Before You Read: Encourage students to share their ideas about what will happen in the story.

Activity: Before filling out the form, get the students to read through the form and decide which parts they should fill out, and which parts will be filled in by the postal department. Ask a few students to volunteer to actually send a money order (the amount need not be large) and share the experience with the rest of the class.

Reading: Break the text up into manageable chunks for reading (three paragraphs, for example), and encourage students to read silently, on their own. Give them enough time to read, and then discuss what they have read before going on to the next portion. Use the 'Oral Comprehension Checks' in the appropriate places, and use the 'Thinking about the Text' questions at the end of the passage to help them go beyond the text.

Grammar: After they have done the exercise, ask students to make their own sentences with non-defining relative clauses — for example, 'Meena, who's a very clever girl, is always first in class.' Or, 'Our gardener, who knows a lot about plants, loves to talk about them.'

Speaking: Take the first turn — talk to the students about an instance from your own life, or from that of someone you know.

Dust of Snow

The way a crow
Shook down on me
The dust of snow
From a hemlock tree

Has given my heart
A change of mood
And saved some part
Of a day I had rued.

ROBERT FROST

Glossary

hemlock: A poisonous plant (tree) with small white flowers

rued: held in regret

Thinking about the Poem

This poem presents a moment that seems simple, but has a larger significance. [Compare this other quotation from Robert Frost: "Always, always a larger significance... A little thing touches a larger thing."]

1. What is a "dust of snow"? What does the poet say has changed his mood? How has the poet's mood changed?
2. How does Frost present nature in this poem? The following questions may help you to think of an answer.
 - (i) What are the birds that are usually named in poems? Do you think a crow is often mentioned in poems? What images come to your mind when you think of a crow?
 - (ii) Again, what is "a hemlock tree"? Why doesn't the poet write about a more 'beautiful' tree such as a maple, or an oak, or a pine?
 - (iii) What do the 'crow' and 'hemlock' represent — joy or sorrow? What does the dust of snow that the crow shakes off a hemlock tree stand for?
3. Have there been times when you felt depressed or hopeless? Have you experienced a similar moment that changed your mood that day?

Fire and Ice

Some say the world will end in fire
Some say in ice.
From what I've tasted of desire
I hold with those who favour fire.

But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

ROBERT FROST

Glossary

perish: die

suffice: be sufficient

Thinking about the Poem

- There are many ideas about how the world will 'end'. Do you think the world will end some day? Have you ever thought what would happen if the sun got so hot that it 'burst', or grew colder and colder?
- For Frost, what do 'fire' and 'ice' stand for? Here are some ideas:

greed	avarice	cruelty	lust
conflict	fury	intolerance	rigidity
insensitivity	coldness	indifference	hatred

- What is the rhyme scheme of the poem? How does it help in bringing out the contrasting ideas in the poem?



1059CH02

2

Nelson Mandela

Long Walk to Freedom

Nelson Rolihlahla Mandela

BEFORE YOU READ

- ‘Apartheid’ is a political system that separates people according to their race. Can you say which of the three countries named below had such a political system until very recently?
(i) United States of America (ii) South Africa (iii) Australia
- Have you heard of Nelson Mandela? Mandela, and his African National Congress, spent a lifetime fighting against apartheid. Mandela had to spend thirty years in prison. Finally, democratic elections were held in South Africa in 1994, and Mandela became the first black President of a new nation.

In this extract from his autobiography, Long Walk to Freedom, Mandela speaks about a historic occasion, ‘the inauguration’. Can you guess what the occasion might be? Check your guess with this news item (from the BBC) of 10 May 1994.

Mandela Becomes South Africa’s First Black President

Nelson Mandela has become South Africa’s first Black President after more than three centuries of White rule. Mr Mandela’s African National Congress (ANC) party won 252 of the 400 seats in the first democratic elections of South Africa’s history.

The inauguration ceremony took place in the Union Buildings amphitheatre in Pretoria today, attended by politicians and dignitaries from more than 140 countries around the world. “Never, never again will this beautiful land experience the oppression of one by another,” said Nelson Mandela in his address.

... Jubilant scenes on the streets of Pretoria followed the ceremony with blacks, whites and coloureds celebrating together... More than 100,000 South African men, women and children of all races sang and danced with joy.



Activity

In Column A are some expressions you will find in the text. Make a guess and match each expression with an appropriate meaning from Column B.

A	B
(i) A rainbow gathering of different colours and nations	- A great ability (almost unimaginable) to remain unchanged by suffering (not losing hope, goodness or courage)
(ii) The seat of white supremacy	- A half-secret life, like a life lived in the fading light between sunset and darkness
(iii) Be overwhelmed with a sense of history	- A sign of human feeling (goodness, kindness, pity, justice, etc.)
(iv) Resilience that defies the imagination	- A beautiful coming together of various peoples, like the colours in a rainbow
(v) A glimmer of humanity	- The centre of racial superiority
(vi) A twilight existence	- Feel deeply emotional, remembering and understanding all the past events that have led up to the moment

TENTH May dawned bright and clear. For the past few days I had been pleasantly besieged by dignitaries and world leaders who were coming to pay their respects before the inauguration. The inauguration would be the largest gathering ever of international leaders on South African soil.

The ceremonies took place in the lovely sandstone amphitheatre formed by the Union Buildings in Pretoria. For decades this had been the seat of white supremacy, and now it was the site of a rainbow gathering of different colours and nations for the installation of South Africa's first democratic, non-racial government.

On that lovely autumn day I was accompanied by my daughter Zenani. On the podium, Mr de Klerk was first sworn in as second deputy president. Then

(to be) besieged by
to be surrounded closely by

amphitheatre
a building without a roof, with many rows of seats rising in steps (typical of ancient Greece and Rome)



Thabo Mbeki was sworn in as first deputy president. When it was my turn, I pledged to obey and uphold the Constitution and to devote myself to the well-being of the Republic and its people. To the assembled guests and the watching world, I said:

Today, all of us do, by our presence here... confer glory and hope to newborn liberty. Out of the experience of an extraordinary human disaster that lasted too long, must be born a society of which all humanity will be proud.

We, who were outlaws not so long ago, have today been given the rare privilege to be host to the nations of the world on our own soil. We thank all of our distinguished international guests for having come to take possession with the people of our country of what is, after all, a common victory for justice, for peace, for human dignity.

We have, at last, achieved our political emancipation. We pledge ourselves to liberate all our people from the continuing bondage of poverty, deprivation, suffering, gender and other discrimination.

Never, never, and never again shall it be that this beautiful land will again experience the oppression of one by another.

The sun shall never set on so glorious a human achievement.

Let freedom reign. God bless Africa!

confer (a formal word)
here, give

We, who were outlaws

because of its policy of apartheid, many countries had earlier broken off diplomatic relations with South Africa

emancipation
freedom from restriction

deprivation
state of not having one's rightful benefits

discrimination
being treated differently or unfavourably

Oral Comprehension Check

1. Where did the ceremonies take place? Can you name any public buildings in India that are made of sandstone?
2. Can you say how 10 May is an 'autumn day' in South Africa?

- 
3. At the beginning of his speech, Mandela mentions “an extraordinary human disaster”. What does he mean by this? What is the “glorious ... human achievement” he speaks of at the end?
 4. What does Mandela thank the international leaders for?
 5. What ideals does he set out for the future of South Africa?

A few moments later we all lifted our eyes in awe as a spectacular array of South African jets, helicopters and troop carriers roared in perfect formation over the Union Buildings. It was not only a display of pinpoint precision and military force, but a demonstration of the military’s loyalty to democracy, to a new government that had been freely and fairly elected. Only moments before, the highest generals of the South African defence force and police, their chests bedecked with ribbons and medals from days gone by, saluted me and pledged their loyalty. I was not unmindful of the fact that not so many years before they would not have saluted but arrested me. Finally a chevron of Impala jets left a smoke trail of the black, red, green, blue and gold of the new South African flag.

The day was symbolised for me by the playing of our two national anthems, and the vision of whites singing ‘Nkosi Sikelel –iAfrika’ and blacks singing ‘Die Stem’, the old anthem of the Republic. Although that day neither group knew the lyrics of the anthem they once despised, they would soon know the words by heart.

On the day of the inauguration, I was overwhelmed with a sense of history. In the first decade of the twentieth century, a few years after the bitter Anglo-Boer war and before my own birth, the white-skinned peoples of South Africa patched up their differences and erected a system of racial domination against the dark-skinned peoples of their own land. The structure they created formed the basis of one of the harshest, most inhumane, societies the world has ever known. Now, in the last decade of the twentieth century, and my own eighth decade as a man, that system had been

spectacular array

an impressive display (colourful and attractive)

not unmindful of

conscious of; aware of

chevron

a pattern in the shape of a V

19

despised

had a very low opinion of

overturned forever and replaced by one that recognised the rights and freedoms of all peoples, regardless of the colour of their skin.

That day had come about through the unimaginable sacrifices of thousands of my people, people whose suffering and courage can never be counted or repaid. I felt that day, as I have on so many other days, that I was simply the sum of all those African patriots who had gone before me. That long and noble line ended and now began again with me. I was pained that I was not able to thank them and that they were not able to see what their sacrifices had wrought.

The policy of apartheid created a deep and lasting wound in my country and my people. All of us will spend many years, if not generations, recovering from that profound hurt. But the decades of oppression and brutality had another, unintended, effect, and that was that it produced the Oliver Tamboes, the Walter Sisulus, the Chief Luthulis, the Yusuf Dadoos, the Bram Fischers, the Robert Sobukwes of our time* — men of such extraordinary

wrought (old fashioned, formal word)
done, achieved

profound
deep and strong



Oliver Tambo



Walter Sisulu



Chief Luthuli



Yusuf Dadoo



Bram Fischer



Robert Sobukwe

* These are some prominent names in the struggle against apartheid.
(For the use of the definite article with proper nouns, see exercise II on page 25)



courage, wisdom and generosity that their like may never be known again. Perhaps it requires such depths of oppression to create such heights of character. My country is rich in the minerals and gems that lie beneath its soil, but I have always known that its greatest wealth is its people, finer and truer than the purest diamonds.

It is from these comrades in the struggle that I learned the meaning of courage. Time and again, I have seen men and women risk and give their lives for an idea. I have seen men stand up to attacks and torture without breaking, showing a strength and resilience that defies the imagination. I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear.

No one is born hating another person because of the colour of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite. Even in the grimmest times in prison, when my comrades and I were pushed to our limits, I would see a glimmer of humanity in one of the guards, perhaps just for a second, but it was enough to reassure me and keep me going. Man's goodness is a flame that can be hidden but never extinguished.

resilience

the ability to deal with any kind of hardship and recover from its effects

21

pushed to our limits

pushed to the last point in our ability to bear pain

Oral Comprehension Check

1. *What do the military generals do? How has their attitude changed, and why?*
2. *Why were two national anthems sung?*
3. *How does Mandela describe the systems of government in his country (i) in the first decade, and (ii) in the final decade, of the twentieth century?*
4. *What does courage mean to Mandela?*
5. *Which does he think is natural, to love or to hate?*

In life, every man has twin obligations — obligations to his family, to his parents, to his wife and children; and he has an obligation to his people, his community, his country. In a civil and humane



society, each man is able to fulfil those obligations according to his own inclinations and abilities. But in a country like South Africa, it was almost impossible for a man of my birth and colour to fulfil both of those obligations. In South Africa, a man of colour who attempted to live as a human being was punished and isolated. In South Africa, a man who tried to fulfil his duty to his people was inevitably ripped from his family and his home and was forced to live a life apart, a twilight existence of secrecy and rebellion. I did not in the beginning choose to place my people above my family, but in attempting to serve my people, I found that I was prevented from fulfilling my obligations as a son, a brother, a father and a husband.

I was not born with a hunger to be free. I was born free — free in every way that I could know. Free to run in the fields near my mother's hut, free to swim in the clear stream that ran through my village, free to roast mealies under the stars and ride the broad backs of slow-moving bulls. As long as I obeyed my father and abided by the customs of my tribe, I was not troubled by the laws of man or God.

It was only when I began to learn that my boyhood freedom was an illusion, when I discovered as a young man that my freedom had already been taken from me, that I began to hunger for it. At first, as a student, I wanted freedom only for myself, the transitory freedoms of being able to stay out at night, read what I pleased and go where I chose. Later, as a young man in Johannesburg, I yearned for the basic and honourable freedoms of achieving my potential, of earning my keep, of marrying and having a family — the freedom not to be obstructed in a lawful life.

But then I slowly saw that not only was I not free, but my brothers and sisters were not free. I saw that it was not just my freedom that was curtailed, but the freedom of everyone who looked like I did. That is when I joined the African National Congress, and that is when the hunger for my own freedom became the greater hunger for the freedom

inclinations
natural tendencies
of behaviour

inevitably
unavoidably

illusion
something that
appears to be real
but is not

transitory
not permanent

curtailed
reduced



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Nelson Mandela: Long Walk to Freedom

of my people. It was this desire for the freedom of my people to live their lives with dignity and self-respect that animated my life, that transformed a frightened young man into a bold one, that drove a law-abiding attorney to become a criminal, that turned a family-loving husband into a man without a home, that forced a life-loving man to live like a monk. I am no more virtuous or self-sacrificing than the next man, but I found that I could not even enjoy the poor and limited freedoms I was allowed when I knew my people were not free. Freedom is indivisible; the chains on anyone of my people were the chains on all of them, the chains on all of my people were the chains on me.

I knew that the oppressor must be liberated just as surely as the oppressed. A man who takes away another man's freedom is a prisoner of hatred; he is locked behind the bars of prejudice and narrow-mindedness. I am not truly free if I am taking away someone else's freedom, just as surely as I am not free when my freedom is taken from me. The oppressed and the oppressor alike are robbed of their humanity.

prejudice
a strong dislike
without any good
reason

Oral Comprehension Check

1. What “twin obligations” does Mandela mention?
2. What did being free mean to Mandela as a boy, and as a student? How does he contrast these “transitory freedoms” with “the basic and honourable freedoms”?
3. Does Mandela think the oppressor is free? Why/Why not?

Thinking about the Text

1. Why did such a large number of international leaders attend the inauguration? What did it signify the triumph of?
2. What does Mandela mean when he says he is “simply the sum of all those African patriots” who had gone before him?
3. Would you agree that the “depths of oppression” create “heights of character”? How does Mandela illustrate this? Can you add your own examples to this argument?
4. How did Mandela’s understanding of freedom change with age and experience?
5. How did Mandela’s ‘hunger for freedom’ change his life?

Thinking about Language

- I. There are nouns in the text (*formation, government*) which are formed from the corresponding verbs (*form, govern*) by suffixing *-ation* or *ment*. There may be a change in the spelling of some verb – noun pairs: such as *rebel, rebellion; constitute, constitution*.

1. Make a list of such pairs of nouns and verbs in the text.

Noun	Verb
rebellion	rebel
constitution	constitute

2. Read the paragraph below. Fill in the blanks with the noun forms of the verbs in brackets.

Martin Luther King's _____ (contribute) to our history as an outstanding leader began when he came to the _____ (assist) of Rosa Parks, a seamstress who refused to give up her seat on a bus to a white passenger. In those days American Blacks were confined to positions of second class citizenship by restrictive laws and customs. To break these laws would mean _____ (subjugate) and _____ (humiliate) by the police and the legal system. Beatings, _____ (imprison) and sometimes death awaited those who defied the System. Martin Luther King's tactics of protest involved non-violent _____ (resist) to racial injustice.

II. Using the Definite Article with Names

You know that the definite article 'the' is not normally used before proper nouns. Nor do proper nouns usually occur in the plural. (We do not say: **The Nelson Mandela*, or **Nelson Mandelas*.) But now look at this sentence from the text:

... the decades of oppression and brutality ... produced the Oliver Tambo, the Walter Sisulus, ... of our time.

Used in this way with *the* and/or in the plural, a proper noun carries a special meaning. For example, what do you think the names above mean? Choose the right answer.

- (a) *for example* Oliver Tambo, Walter Sisulu, ...
- (b) *many other men like* Oliver Tambo, Walter Sisulu .../*many men of their type or kind*, whose names may not be as well known.

Did you choose option (b)? Then you have the right answer!

Here are some more examples of 'the' used with proper names. Try to say what these sentences mean. (You may consult a dictionary if you wish. Look at the entry for 'the').

1. Mr Singh regularly invites the Amitabh Bachchans and the Shah Rukh Khans to his parties.
2. Many people think that Madhuri Dixit is the Madhubala of our times.
3. History is not only the story of the Alexanders, the Napoleons and the Hitlers, but of ordinary people as well.

III. Idiomatic Expressions

Match the italicised phrases in Column A with the phrase nearest in meaning in Column B. (Hint: First look for the sentence in the text in which the phrase in Column A occurs.)

A	B
1. I was <i>not unmindful of</i> the fact	(i) had not forgotten; was aware of the fact (ii) was not careful about the fact (iii) forgot or was not aware of the fact
2. when my comrades and I <i>were pushed to our limits</i>	(i) pushed by the guards to the wall (ii) took more than our share of beatings (iii) felt that we could not endure the suffering any longer
3. to reassure me and <i>keep me going</i>	(i) make me go on walking (ii) help me continue to live in hope in this very difficult situation (iii) make me remain without complaining
4. the basic and honourable freedoms of... <i>earning my keep</i>	(i) earning enough money to live on (ii) keeping what I earned (iii) getting a good salary

Speaking

In groups, discuss the issues suggested in the box below. Then prepare a speech of about two minutes on the following topic. (First make notes for your speech in writing.)

True liberty is freedom from poverty, deprivation and all forms of discrimination.

- causes of poverty and means of overcoming it
- discrimination based on gender, religion, class, etc.
- constitutionally guaranteed human rights

Writing

I. Looking at Contrasts

Nelson Mandela's writing is marked by *balance*: many sentences have two parts in balance.

Use the following phrases to complete the sentences given below.

- (i) they can be taught to love. (iv) but he who conquers that fear.
- (ii) I was born free. (v) to create such heights of character.
- (iii) but the triumph over it.

1. It requires such depths of oppression _____
2. Courage was not the absence of fear _____
3. The brave man is not he who does not feel afraid _____
4. If people can learn to hate _____
5. I was not born with a hunger to be free. _____

II. This text repeatedly contrasts the past with the present or the future. We can use coordinated clauses to contrast two views, for emphasis or effect.

Given below are sentences carrying one part of the contrast. Find in the text the second part of the contrast, and complete each item. Identify the words which signal the contrast. This has been done for you in the first item.

1. *For decades* the Union Buildings had been the seat of white supremacy, *and now* ...
2. Only moments before, the highest generals of the South African defence force and police ... saluted me and pledged their loyalty. ... not so many years before they would not have saluted _____
3. Although that day neither group knew the lyrics of the anthem ..., they would soon _____
4. My country is rich in the minerals and gems that lie beneath its soil, _____
5. The Air Show was not only a display of pinpoint precision and military force, but _____
6. It was this desire for the freedom of my people ... that transformed _____ into a bold one, that drove _____ to become a criminal, that turned _____ into a man without a home.

III. Expressing Your Opinion

Do you think there is colour prejudice in our own country? Discuss this with your friend and write a paragraph of about 100 to 150 words about

this. You have the option of making your paragraph a humorous one. (Read the short verse given below.)

When you were born you were pink
When you grew up you became white
When you are in the sun you are red
When you are sick you are yellow
When you are angry you are purple
When you are shocked you are grey
And you have the cheek to call me 'coloured'.

In This Lesson

WHAT WE HAVE DONE

Shared Nelson Mandela's moving description of his inauguration as South Africa's first black President, and his thoughts on freedom.

WHAT YOU CAN DO

Divide your class into three groups and give each group one of the following topics to research: (i) black Americans, and their fight against discrimination, (ii) women, and their fight for equality, (iii) the Vietnamese, and their fight for independence.

Choose a student from each group to present a short summary of each topic to the class.

Homophones

Can you find the words below that are spelt similarly, and sometimes even pronounced similarly, but have very different meanings? Check their pronunciation and meaning in a dictionary.

- The bandage was wound around the wound.
- The soldier decided to desert his dessert in the desert.

A Tiger in the Zoo

This poem contrasts a tiger in the zoo with the tiger in its natural habitat. The poem moves from the zoo to the jungle, and back again to the zoo. Read the poem silently once, and say which stanzas speak about the tiger in the zoo, and which ones speak about the tiger in the jungle.

He stalks in his vivid stripes
The few steps of his cage,
On pads of velvet quiet,
In his quiet rage.

He should be lurking in shadow,
Sliding through long grass
Near the water hole
Where plump deer pass.

He should be snarling around houses
At the jungle's edge,
Baring his white fangs, his claws,
Terrorising the village!

But he's locked in a concrete cell,
His strength behind bars,
Stalking the length of his cage,
Ignoring visitors.

He hears the last voice at night,
The patrolling cars,
And stares with his brilliant eyes
At the brilliant stars.

LESLIE NORRIS

Glossary

snarls: makes an angry, warning sound

Thinking about the Poem

1. Read the poem again, and work in pairs or groups to do the following tasks.
 - (i) Find the words that describe the movements and actions of the tiger in the cage and in the wild. Arrange them in two columns.
 - (ii) Find the words that describe the two places, and arrange them in two columns.

Now try to share ideas about how the poet uses words and images to contrast the two situations.

2. Notice the use of a word repeated in lines such as these:
 - (i) On pads of velvet quiet,
In his quiet rage.
 - (ii) And stares with his brilliant eyes
At the brilliant stars.

What do you think is the effect of this repetition?

3. Read the following two poems — one about a tiger and the other about a panther. Then discuss:

Are zoos necessary for the protection or conservation of some species of animals? Are they useful for educating the public? Are there alternatives to zoos?

The Tiger

The tiger behind the bars of his cage growls,
The tiger behind the bars of his cage snarls,
The tiger behind the bars of his cage roars.
Then he thinks.

It would be nice not to be behind bars all
The time

Because they spoil my view
I wish I were wild, not on show.

But if I were wild, hunters might shoot me,
But if I were wild, food might poison me,
But if I were wild, water might drown me.

Then he stops thinking
And...

The tiger behind the bars of his cage growls,
The tiger behind the bars of his cage snarls,
The tiger behind the bars of his cage roars.

PETER NIBLETT



The Panther

His vision, from the constantly passing bars,
has grown so weary that it cannot hold
anything else. It seems to him there are
a thousand bars; and behind the bars, no world.

As he paces in cramped circles, over and over,
the movement of his powerful soft strides
is like a ritual dance around a centre
in which a mighty will stands paralysed.

Only at times, the curtain of the pupils
lifts, quietly. An image enters in,
rushes down through the tensed, arrested muscles,
plunges into the heart and is gone.

RAINER MARIA RILKE

4. Take a point of view for or against zoos, or even consider both points of view and write a couple of paragraphs or speak about this topic for a couple of minutes in class.



The Greater Cats



The greater cats with golden eyes
Stare out between the bars.
Deserts are there, and different skies,
And night with different stars.

VICTORIA SACKVILLE-WEST





1059CH03

3

Two Stories about Flying

I. His First Flight**Liam O' Flaherty****II. Black Aeroplane****Frederick Forsyth**

BEFORE YOU READ

Since the earliest times, humans have dreamt of conquering the skies. Here are two stories about flying.

- I. A young seagull is afraid to fly. How does he conquer his fear?
- II. A pilot is lost in storm clouds. Does he arrive safe? Who helps him?

I

His First Flight

THE young seagull was alone on his ledge. His two brothers and his sister had already flown away the day before. He had been afraid to fly with them. Somehow when he had taken a little run forward to the brink of the ledge and attempted to flap his wings he became afraid. The great expanse of sea stretched down beneath, and it was such a long way down — miles down. He felt certain that his wings would never support him; so he bent his head and ran away back to the little hole under the ledge where he slept at night. Even when each of his brothers and his little sister, whose wings were far shorter than his own, ran to the brink, flapped their wings, and flew away, he failed to muster up courage to take that plunge which appeared to him so desperate. His father and mother had come around

ledge

a narrow horizontal shelf projecting from a wall or (here) a cliff

calling to him shrilly, upbraiding him, threatening to let him starve on his ledge unless he flew away. But for the life of him he could not move.

upbraiding
scolding

That was twenty-four hours ago. Since then nobody had come near him. The day before, all day long, he had watched his parents flying about with his brothers and sister, perfecting them in the art of flight, teaching them how to skim the waves and how to dive for fish. He had, in fact, seen his older brother catch his first herring and devour it, standing on a rock, while his parents circled around raising a proud cackle. And all the morning the whole family had walked about on the big plateau midway down the opposite cliff taunting him with his cowardice.

(to) skim
to move lightly just above a surface (here, the sea)

herring
a soft-finned sea fish

The sun was now ascending the sky, blazing on his ledge that faced the south. He felt the heat because he had not eaten since the previous nightfall.

He stepped slowly out to the brink of the ledge, and standing on one leg with the other leg hidden under his wing, he closed one eye, then the other,

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Two Stories about Flying



and pretended to be falling asleep. Still they took no notice of him. He saw his two brothers and his sister lying on the plateau dozing with their heads sunk into their necks. His father was preening the feathers on his white back. Only his mother was looking at him. She was standing on a little high hump on the plateau, her white breast thrust forward. Now and again, she tore at a piece of fish that lay at her feet and then scrapped each side of her beak on the rock. The sight of the food maddened him. How he loved to tear food that way, scrapping his beak now and again to whet it.

"Ga, ga, ga," he cried begging her to bring him some food. "Gaw-col-ah," she screamed back derisively. But he kept calling plaintively, and after a minute or so he uttered a joyful scream. His mother had picked up a piece of the fish and was flying across to him with it. He leaned out

preening

making an effort to maintain feathers

(to) whet

to sharpen

derisively

in a manner showing someone that she/he is stupid





eagerly, tapping the rock with his feet, trying to get nearer to her as she flew across. But when she was just opposite to him, she halted, her wings motionless, the piece of fish in her beak almost within reach of his beak. He waited a moment in surprise, wondering why she did not come nearer, and then, maddened by hunger, he dived at the fish. With a loud scream he fell outwards and downwards into space. Then a monstrous terror seized him and his heart stood still. He could hear nothing. But it only lasted a minute. The next moment he felt his wings spread outwards. The wind rushed against his breast feathers, then under his stomach, and against his wings. He could feel the tips of his wings cutting through the air. He was not falling headlong now. He was soaring gradually downwards and outwards. He was no longer afraid. He just felt a bit dizzy. Then he flapped his wings once and he soared upwards. "Ga, ga, ga, Ga, ga, ga, Gaw-col-ah," his mother swooped past him, her wings making a loud noise. He answered her with another scream. Then his father flew over him screaming. He saw his two brothers and his sister flying around him curveting and banking and soaring and diving.

Then he completely forgot that he had not always been able to fly, and commended himself to dive and soar and curve, shrieking shrilly.

He was near the sea now, flying straight over it, facing straight out over the ocean. He saw a vast green sea beneath him, with little ridges moving over it and he turned his beak sideways and cawed amusedly.

His parents and his brothers and sister had landed on this green flooring ahead of him. They were beckoning to him, calling shrilly. He dropped his legs to stand on the green sea. His legs sank into it. He screamed with fright and attempted to rise again flapping his wings. But he was tired and weak with hunger and he could not rise, exhausted

dizzy

an uncomfortable feeling of spinning around and losing one's balance

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curveting

leaping like a horse

banking

flying with one wing higher than the other

Thinking about the Text

1. Why was the young seagull afraid to fly? Do you think all young birds are afraid to make their first flight, or are some birds more timid than others? Do you think a human baby also finds it a challenge to take its first steps?
2. "The sight of the food maddened him." What does this suggest? What compelled the young seagull to finally fly?
3. "They were beckoning to him, calling shrilly." Why did the seagull's father and mother threaten him and cajole him to fly?
4. Have you ever had a similar experience, where your parents encouraged you to do something that you were too scared to try? Discuss this in pairs or groups.
5. In the case of a bird flying, it seems a natural act, and a foregone conclusion that it should succeed. In the examples you have given in answer to the previous question, was your success guaranteed, or was it important for you to try, regardless of a possibility of failure?

Speaking

We have just read about the first flight of a young seagull. Your teacher will now divide the class into groups. Each group will work on one of the following topics. Prepare a presentation with your group members and then present it to the entire class.

- Progression of Models of Airplanes
- Progression of Models of Motorcars
- Birds and Their Wing Span
- Migratory Birds — Tracing Their Flights

Writing

Write a short composition on your initial attempts at learning a skill. You could describe the challenges of learning to ride a bicycle or learning to swim. Make it as humorous as possible.



II

The Black Aeroplane

THE moon was coming up in the east, behind me, and stars were shining in the clear sky above me. There wasn't a cloud in the sky. I was happy to be alone high up above the sleeping countryside. I was flying my old Dakota aeroplane over France back to England. I was dreaming of my holiday and looking forward to being with my family. I looked at my watch: one thirty in the morning.

'I should call Paris Control soon,' I thought. As I looked down past the nose of the aeroplane, I saw the lights of a big city in front of me. I switched on the radio and said, "Paris Control, Dakota DS 088 here. Can you hear me? I'm on my way to England. Over."

The voice from the radio answered me immediately: "DS 088, I can hear you. You ought to turn twelve degrees west now, DS 088. Over."

I checked the map and the compass, switched over to my second and last fuel tank, and turned the Dakota twelve degrees west towards England.

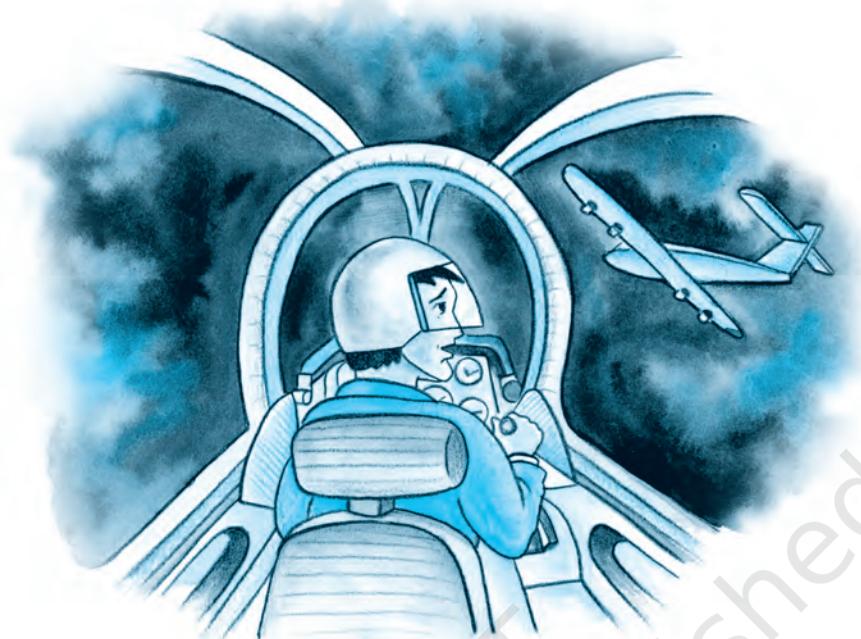
'I'll be in time for breakfast,' I thought. A good big English breakfast! Everything was going well — it was an easy flight.

Paris was about 150 kilometres behind me when I saw the clouds. Storm clouds. They were huge. They looked like black mountains standing in front of me across the sky. I knew I could not fly up and over them, and I did not have enough fuel to fly around them to the north or south.

"I ought to go back to Paris," I thought, but I wanted to get home. I wanted that breakfast.

'I'll take the risk,' I thought, and flew that old Dakota straight into the storm.

Inside the clouds, everything was suddenly black. It was impossible to see anything outside the aeroplane. The old aeroplane jumped and twisted in the air. I looked at the compass. I couldn't believe



my eyes: the compass was turning round and round and round. It was dead. It would not work! The other instruments were suddenly dead, too. I tried the radio.

“Paris Control? Paris Control? Can you hear me?”

There was no answer. The radio was dead too. I had no radio, no compass, and I could not see where I was. I was lost in the storm. Then, in the black clouds quite near me, I saw another aeroplane. It had no lights on its wings, but I could see it flying next to me through the storm. I could see the pilot’s face — turned towards me. I was very glad to see another person. He lifted one hand and waved.

“Follow me,” he was saying. “Follow me.”

‘He knows that I am lost,’ I thought. ‘He’s trying to help me.’

He turned his aeroplane slowly to the north, in front of my Dakota, so that it would be easier for me to follow him. I was very happy to go behind the strange aeroplane like an obedient child.

After half an hour the strange black aeroplane was still there in front of me in the clouds. Now



there was only enough fuel in the old Dakota's last tank to fly for five or ten minutes more. I was starting to feel frightened again. But then he started to go down and I followed through the storm.

Suddenly I came out of the clouds and saw two long straight lines of lights in front of me. It was a runway! An airport! I was safe! I turned to look for my friend in the black aeroplane, but the sky was empty. There was nothing there. The black aeroplane was gone. I could not see it anywhere.

I landed and was not sorry to walk away from the old Dakota near the control tower. I went and asked a woman in the control centre where I was and who the other pilot was. I wanted to say 'Thank you'.

She looked at me very strangely, and then laughed.

"Another aeroplane? Up there in this storm? No other aeroplanes were flying tonight. Yours was the only one I could see on the radar."

So who helped me to arrive there safely without a compass or a radio, and without any more fuel in my tanks? Who was the pilot on the strange black aeroplane, flying in the storm, without lights?

Thinking about the Text

1. "I'll take the risk." What is the risk? Why does the narrator take it?
2. Describe the narrator's experience as he flew the aeroplane into the storm.
3. Why does the narrator say, "I landed and was not sorry to walk away from the old Dakota..."?
4. What made the woman in the control centre look at the narrator strangely?
5. Who do you think helped the narrator to reach safely? Discuss this among yourselves and give reasons for your answer.

Thinking about Language

I. Study the sentences given below.

- (a) They looked like black mountains.
- (b) Inside the clouds, everything was suddenly black.
- (c) In the black clouds near me, I saw another aeroplane.
- (d) The strange black aeroplane was there.

The word 'black' in sentences (a) and (c) refers to the very darkest colour. But in (b) and (d) (here) it means without light/with no light.

'Black' has a variety of meanings in different contexts. For example:

- (a) 'I prefer *black* tea' means 'I prefer tea without milk'.
- (b) 'With increasing pollution the future of the world is *black*' means 'With increasing pollution the future of the world is very depressing/without hope'.

Now, try to guess the meanings of the word 'black' in the sentences given below. Check the meanings in the dictionary and find out whether you have guessed right.

1. Go and have a bath; your hands and face are absolutely *black*. _____
2. The taxi-driver gave Ratan a *black* look as he crossed the road when the traffic light was green. _____
3. The bombardment of Hiroshima is one of the *blackest* crimes against humanity. _____
4. Very few people enjoy Harold Pinter's *black* comedy. _____
5. Sometimes shopkeepers store essential goods to create false scarcity and then sell these in *black*. _____
6. Villagers had beaten the criminal *black* and blue. _____

II. Look at these sentences taken from the lesson you have just read:

- (a) I was flying my old Dakota aeroplane.
- (b) The young seagull had been afraid to fly with them.

In the first sentence the author was controlling an aircraft in the air. Another example is: Children are flying kites. In the second sentence the seagull was afraid to move through the air, using its wings.

Match the phrases given under Column A with their meanings given under Column B:

A	B
1. Fly a flag	- Move quickly/suddenly
2. Fly into rage	- Be successful
3. Fly along	- Display a flag on a long pole
4. Fly high	- Escape from a place
5. Fly the coop	- Become suddenly very angry

III. We know that the word 'fly' (of birds/insects) means to move through air using wings. Tick the words which have the same or nearly the same meaning.

swoop	flit	paddle	flutter
ascend	float	ride	skim
sink	dart	hover	glide
descend	soar	shoot	spring
stay	fall	sail	flap

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Writing

Have you ever been alone or away from home during a thunderstorm? Narrate your experience in a paragraph.

In This Lesson

WHAT WE HAVE DONE

Provided two stories about flying — one about a bird, another about a human being in a plane.

WHAT YOU CAN DO

- As they read the story of the seagull, students can be asked to imagine how a baby learns to walk, and compare and contrast the two situations.

- After they read the second story students should be asked for their ideas about the phantom plane: Was it really there or did the pilot imagine it? If the students feel it was really there, who could have been piloting it?
- Ask students to narrate their own stories about flying. It could be about flying in an airplane, or flying a kite, or about watching a bird flying — in short, anything to do with flight. Give students ten minutes to think quietly about the topic — during this time, they can make notes about what they want to say. Then ask for volunteer speakers.

Compound Words Whose Parts Mean Just the Opposite or Something Else

- Quicksand works slowly
- There is no egg in eggplant nor ham in hamburger; neither apple nor pine in pineapple.
- Boxing rings are square

How to Tell Wild Animals

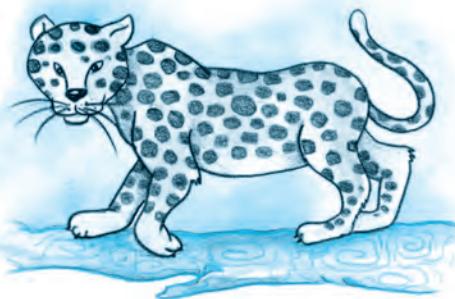
This humorous poem suggests some dangerous ways to identify (or 'tell') wild animals! Read it aloud, keeping to a strong and regular rhythm.

If ever you should go by chance
To jungles in the east;
And if there should to you advance
A large and tawny beast,
If he roars at you as you're dyin'
You'll know it is the Asian Lion...



Or if some time when roaming round,
A noble wild beast greets you,
With black stripes on a yellow ground,
Just notice if he eats you.
This simple rule may help you learn
The Bengal Tiger to discern.

If strolling forth, a beast you view,
Whose hide with spots is peppered,
As soon as he has leapt on you,
You'll know it is the Leopard.
'Twill do no good to roar with pain,
He'll only lep and lep again.





If when you're walking round your yard
You meet a creature there,
Who hugs you very, very hard,
Be sure it is a Bear.
If you have any doubts, I guess
He'll give you just one more caress.



Though to distinguish beasts of prey
A novice might nonplus,
The Crocodile you always may
Tell from the Hyena thus:
Hyenas come with merry smiles;
But if they weep they're Crocodiles.



The true Chameleon is small,
A lizard sort of thing;
He hasn't any ears at all,
And not a single wing.
If there is nothing on the tree,
'Tis the chameleon you see.



CAROLYN WELLS

Glossary

ground: background

discern: make out; identify

hide: animal skin

peppered: here, covered with spots

caress: a gentle, loving touch

novice: someone new to a job

(be) nonplus (sed) (usually only in the passive): (be) puzzle(d), confuse(d), surprise(d)

Thinking about the Poem

1. Does 'dyin' really rhyme with 'lion'? Can you say it in such a way that it does?
2. How does the poet suggest that you identify the lion and the tiger? When can you do so, according to him?
3. Do you think the words 'lept' and 'lep' in the third stanza are spelt correctly? Why does the poet spell them like this?
4. Do you know what a 'bearhug' is? It's a friendly and strong hug — such as bears are thought to give, as they attack you! Again, hyenas are thought to laugh, and crocodiles to weep ('crocodile tears') as they swallow their victims. Are there similar expressions and popular ideas about wild animals in your own language(s)?
5. Look at the line "A novice might nonplus". How would you write this 'correctly'? Why is the poet's 'incorrect' line better in the poem?
6. Can you find other examples of poets taking liberties with language, either in English or in your own language(s)? Can you find examples of humorous poems in your own language(s)?
7. Much of the humour in the poem arises from the way language is used, although the ideas are funny as well. If there are particular lines in the poem that you especially like, share these with the class, speaking briefly about what it is about the ideas or the language that you like or find funny.

45

English is funny, because...

We have noses that run and feet that smell

The Ball Poem

A boy loses a ball. He is very upset. A ball doesn't cost much, nor is it difficult to buy another ball. Why then is the boy so upset? Read the poem to see what the poet thinks has been lost, and what the boy has to learn from the experience of losing something.

What is the boy now, who has lost his ball,
What, what is he to do? I saw it go
Merrily bouncing, down the street, and then
Merrily over — there it is in the water!
No use to say 'O there are other balls':
An ultimate shaking grief fixes the boy
As he stands rigid, trembling, staring down
All his young days into the harbour where
His ball went. I would not intrude on him;
A dime, another ball, is worthless. Now
He senses first responsibility
In a world of possessions. People will take
Balls, balls will be lost always, little boy.
And no one buys a ball back. Money is external.
He is learning, well behind his desperate eyes,
The epistemology of loss, how to stand up
Knowing what every man must one day know
And most know many days, how to stand up.

JOHN BERRYMAN



Glossary

- O there are other balls:** The words suggest that the loss is not important enough to worry about
- shaking grief:** sadness which greatly affects the boy
- rigid:** stiff

(to) intrude on: here, to enter a situation where one is not welcome

a dime: ten cents (U.S.)

desperate: hopeless

epistemology of loss: understanding the nature of loss — what it means to lose something

epistemology: The Greek word *episteme* means ‘knowledge’ (it comes from a word meaning ‘to understand, to know’). Epistemology is the study of the nature of knowledge itself.

Thinking about the Poem

In pairs, attempt the following questions.

1. Why does the poet say, “I would not intrude on him”? Why doesn’t he offer him money to buy another ball?
2. “... staring down/All his young days into the harbour where/His ball went ...” Do you think the boy has had the ball for a long time? Is it linked to the memories of days when he played with it?
3. What does “in the world of possessions” mean?
4. Do you think the boy has lost anything earlier? Pick out the words that suggest the answer.
5. What does the poet say the boy is learning from the loss of the ball? Try to explain this in your own words.
6. Have you ever lost something you liked very much? Write a paragraph describing how you felt then, and saying whether — and how — you got over your loss.



Words and Expressions 2

WORKBOOK IN ENGLISH
FOR CLASS X



1076



राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

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FOREWORD

Teaching and learning of language in school education should be based on the insight that language learning is a natural process which should be enhanced in school for academic and overall achievement of the learners. It is extremely important that learner-centric methodologies of language learning should be promoted for eliciting critical responses, and developing sensitivity to social issues.

The focus of language learning is on developing skills of language and communicative competence. Language learning progresses naturally with exposure to and use of language in meaningful situations. In this context, importance has been attributed in the *National Curriculum Framework-2005*, to methods of teaching which are process based. These give opportunities to learners for engaging with texts through various activities and exercises and equip them for self-assessment.

In multilingual India, English has been one of the languages which is being learnt in schools. It is therefore recommended that English be learnt along with the language of the learners since it leads to transference of skills from the child's own language to the second language (English).

We, at the NCERT, make an endeavour to provide engaging, relevant, and authentic resources. This supplements and complements language acquisition and provides opportunities for learners to associate experiences with everyday life.

The Council had developed two books, *First Flight* (textbook) and *Footprint without Feet* (Supplementary Reader) for Class X based on the *National Curriculum Framework-2005*. The workbook, *Words and Expressions 2* is a sequential continuation of these. It has been developed taking into account the feedback on these books and needs of learners and teachers.

The workbook has also taken into account the skills that are critical for overall development of the learners, such as the skills of collaboration, creativity and imagination, critical thinking and problem solving, communication and compassion.

We hope this workbook will serve as an effective instrument for learners and teachers for adding quality to the teaching and learning processes. We are indebted to the institutions and organisations which have generously permitted us to draw upon their resources and materials. All the publications of the Council are regularly revised on the basis of the feedback from students, parents, teachers, and teacher educators.

HRUSHIKESH SENAPATY

Director

New Delhi

June 2019

National Council of Educational
Research and Training

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RATIONALISATION OF CONTENT IN THE TEXTBOOKS

In view of the COVID-19 pandemic, it is imperative to reduce content load on students. The National Education Policy 2020, also emphasises reducing the content load and providing opportunities for experiential learning with creative mindset. In this background, the NCERT has undertaken the exercise to rationalise the textbooks across all classes. Learning Outcomes already developed by the NCERT across classes have been taken into consideration in this exercise.

Contents of the textbooks have been rationalised in view of the following:

- Content based on genres of literature in the textbooks and supplementary readers at different stages of school education
- Content that is meant for achieving Learning Outcomes for developing language proficiency and is accessible at different stages
- For reducing the curriculum load and examination stress in view of the prevailing condition of the Pandemic
- Content, which is easily accessible to students without much interventions from teachers and can be learned by children through self-learning or peer-learning
- Content, which is irrelevant in the present context

This present edition, is a reformatted version after carrying out the changes given above.

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a ¹[**SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC**] and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the ²[unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)

ABOUT THE WORKBOOK

Words and Expressions 2 is a sequence to the textbook in English for Class X, *First Flight*. Like *Words and Expressions 1*, it is a self-study material. It lays emphasis on providing a variety of rich and comprehensible inputs. This gives learners exposure to the target language and enables them to further their skills in the English language. The passages and activities given here create opportunities for them to handle the English language for performing important language functions and help them develop critical thinking on contemporary concerns. The book is expected to help learners to read for meaning in context and also serve as a base for communication in the English language.

There are 9 units in this workbook. The chapters of the textbook and the units are to be taught in a coordinated manner. The units correspond to each lesson in the textbook. There are various tasks in each unit. 'Let's begin' is followed by Comprehension passages, Vocabulary tasks, Grammar exercises, Editing, Listening, Speaking, and Writing activities. All units end with Project work reiterating the learning through elaborate activities. The sections have followed an integrated approach and focus on a particular skill of the English language.

The introductory section, 'Let's begin' asks questions making the students think and discuss on the chapter they have read. They are asked to collect information, read various written texts and e-texts, watch, and listen to online resources from Internet services like YouTube. They can also refer to the materials given in the QR code of the textbook along with the reading aloud of the texts and recitation of the poems. They are required to work in groups of two or four, note down points, develop speech, debate, etc., and then to speak before the whole class. This follows an integrated process of reading with comprehension, reflection, writing, and expressing thoughts.

The themes of the unseen comprehension passages, span across the literary, cultural, and sociological realms—which appeal to and inspire the adolescents—are chosen based on the corresponding chapters in the textbook. Reading Comprehension has prose passages as well as poems. The familiarity of the context has been taken care of while selecting the passages. An attempt has been made to expose the learners to a variety of texts, comprehend the meaning of words in context, understand the theme, and answer factual and thought-provoking questions. Learners are also given opportunities to interpret poems, be acquainted with beautiful expressions, phrases, and understand the expressions of the images. Some questions have been given to infer meaning and other to inspire learners to think critically and bring out their deeper understanding of the text. Multiple choice questions are also given in the book for students to assess themselves.



The workbook is a self-study material for the students. They are encouraged to work in pairs or groups so that they support each other and learn from each other. However, if required, teachers may guide. A variety of tasks, exercises, and 'Look up and understand' are placed strategically to build vocabulary in the given context. The learners are encouraged to use the dictionary as often as required. The intention is to help them learn new words and their usages in different contexts. Further, 'Proofreading marks' have been given for students to learn the basics of proofreading and editing.

The written and spoken compositions are preceded by discussions in peer groups. The themes of the composition include contemporary issues like gender, environment, diversity, human values, animal rights, adolescent issues which are relevant to the age group, and appropriate in the contemporary time. This is to enable the learners to see the world, develop necessary skills, and face the challenges of the present as well as future.

Enough opportunities are given to the students to develop listening comprehension and to use the English language in real-life situations. It is reiterated that basic language skills are developed simultaneously, not in isolation, but in an integrated manner. So integrated listening and speaking activities are given in the book. Grammar activities are presented in everyday contexts and are given with keeping usage in mind, not the formal explication of grammatical concepts.

The fine distinction of the workbook is that it is directly addressed to the students. The language used is simple, so that there is less dependence on the teachers. The activities are simple and stress free, enabling the learners to complete these confidently. Self-learning is encouraged. The pair or group work will give students an opportunity to look at the work of their peers and make each of them feel both responsible as well as independent. Every learner has a unique learning style. The group work may help them understand their challenges, evaluate themselves vis-a-vis their peers, and find the best way to overcome them.

The project activities given at the end of each unit are expected to be engaging, across the entire curriculum and interdisciplinary. These help generate interest to explore, analyse, think critically, reflect, and then present thoughts orally or in writing.

'Fun facts' are given in the margins throughout the workbook, with the hope that the learner would have a lasting impression of the correct usage of the English language. Teachers must remember that 'Fun facts' are for joyful learning and non-evaluative.

It is hoped that this book will help students use the English language effectively and meaningfully for the purpose of communication which will make them proficient and perceptive users of the English language. They will find this workbook enjoyable and rewarding as it is learner-centered and activity based. Comments and suggestions on any aspect of the workbook are welcome. This would enable us to improve the next edition.

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“*Perfection is achieved, not when there
is nothing more to add, but when there
is nothing left to take away.***”**

—Antoine de Saint-Exupéry

“*To write is human,
to edit is divine.***”**

—Stephen King

UNIT 8

THE SERMON AT BENARAS

LET'S BEGIN

1. In the lesson 'The Sermon at Benaras' you were asked to find out the meaning of 'sermon'. The meanings are given below but these are in different contexts:
 - a talk on a religious or moral subject
 - a long or monotonous piece of admonition or caution or a warning, a lecture.
 - (a) Discuss with your classmates the context to which the present text belongs.
 - (b) What could be the examples for the different context according to you?
 - (c) When your parents or elders say something, you say, "Oh, not again!" When do you say so and why?
2. Read the poem given below in the context of 'The Sermon at Benaras'. It was actually delivered as a part of a sermon in 1910 by the author, Canon Henry Scott Holland (1847—1918), a priest at St. Paul's Cathedral, London. After reading the poem, discuss in groups of four and list the similarities and differences between 'The Sermon at Benaras' and 'Death Is Nothing At All'. For example the theme, the situation, the philosophy of the two speakers etc.



1076CH10

Death Is Nothing At All

Death is nothing at all.
It does not count.
I have only slipped away into the next room.
Nothing has happened.


**LOOK UP
AND
UNDERSTAND**

familiar
fondly
negligible
parting
solemnity

Everything remains exactly as it was.
I am I, and you are you,
and the old life that we lived so fondly together is untouched,
unchanged.

Whatever we were to each other, that we are still.

Call me by the old familiar name.
Speak of me in the easy way which you always used.
Put no difference into your tone.
Wear no forced air of solemnity or sorrow.

Laugh as we always laughed at the little jokes that we enjoyed together.
Play, smile, think of me, pray for me.
Let my name be ever the household word that it always was.
Let it be spoken without an effort, without the ghost of a shadow upon it.

Life means all that it ever meant.
It is the same as it ever was.
There is absolute and unbroken continuity.
What is this death but a negligible accident?

Why should I be out of mind because I am out of sight?
I am but waiting for you, for an interval,
somewhere very near,
just round the corner.

All is well.
Nothing is hurt; nothing is lost.
One brief moment and all will be as it was before.
How we shall laugh at the trouble of parting when we meet again!

Canon Henry Scott Holland

READING COMPREHENSION

TEXT I

Read the passage given below and answer the questions that follow.

In the future, if we want a happier humanity, a happy world, we must tackle the root of the problem. Of course the economy and political power are also causes. But the ultimate cause lies within the human mind. Every human action, verbal or physical,

even minor actions, have some motivation. Proper motivation or proper development is an important factor. Thus, if intelligence is accompanied with human affection and compassion, what I call human feeling, then it is very useful.

If society's moral values and standards of behaviour become negative, each of us will suffer. Therefore, the intentions of an individual are very much related to the interests of society. There is a definite correlation.

The educational system and family life are two very important areas. In the educational field, one has to take care not only of the brain, but also of one's spiritual development. I say "spiritual development" not in a religious sense but simply in the sense of having a good and compassionate heart. If one has a compassionate heart, it automatically brings inner strength and allows for less fear and less doubt. Subsequently, one becomes happier and more open-minded, thus making more friends in society.

(Source: *The Transformed Mind* by His Holiness the Dalai Lama)

**Look Up
AND
UNDERSTAND**

humanity
motivation
correlation
spiritual
compassionate

Q.1. According to His Holiness the Dalai Lama, what should we do if we want a happier humanity?

Q.2. Where does the ultimate cause of the problem lie?

Q.3. "What I call human feeling, then 'it' is very useful." What is 'it' referred to here?

Q.4. Why does the Dalai Lama say that proper motivation is important?





**Look Up
AND
UNDERSTAND**

flock
grieve
parishioners
spake

Q.5. Why is there a requirement of correlation between the intention of an individual and the interest of society?

Q.6. What does His Holiness the Dalai Lama mean by “spiritual development”?

Q.7. A compassionate heart brings—

- (a) _____
- (b) _____
- (c) _____

TEXT II

Read the poem given below and answer the questions that follow.

Father Gilligan was overworked and extremely tired as he kept attending to the sick and dying among his parishioners. He was offering them spiritual comfort day and night. One night he fell asleep on a chair. God sent his angel down to help his most beloved servant of the people.

The Ballad of Father Gilligan

The old priest Peter Gilligan
Was weary night and day,
For half his flock were in their beds,
Or under green sods lay.

Once while he nodded on a chair,
At the moth-hour of eve,
Another poor man sent for him,
And he began to grieve.

"I have no rest, nor joy, nor peace,
For people die and die;"
And after cried he, "God forgive!
My body spake, not I!"

And then, half-lying on the chair,
He knelt, prayed, fell asleep;
And the moth-hour went from the fields,
And stars began to peep.

They slowly into millions grew,
And leaves shook in the wind;
And God covered the world with shade,
And whispered to mankind.

Upon the time of sparrow chirp
When the moths came once more,
The old priest Peter Gilligan
Stood upright on the floor.

"Mavrone, Mavrone! The man has died,
While I slept on the chair,"
He roused his horse out of its sleep
And rode with little care.

He rode now as he never rode,
By rocky lane and fen;
The sick man's wife opened the door:
"Father! You come again!"

"And is the poor man dead?" he cried.
"He died an hour ago."
The old priest Peter Gilligan
In grief swayed to and fro.

"When you were gone he turned and died,
As merry as a bird."
The old priest Peter Gilligan
He knelt him at that word.

"He who hath made the night of stars
For souls who tire and bleed,
Sent one of His great angles down
To help me in my need.

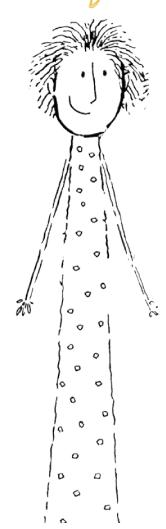
Look Up
AND
UNDERSTAND

peep
pity
roused
swayed



He who wrapped in purple robes,
With planets in His care,
Had pity on the least of things
Asleep upon a chair."

W.B.Yeats



Q.1. Why did Father Gilligan cry "my body spake, not I"?

Q.2. "The moth-hour of eve", "the moth hour went" and "the moths came once more" establish a link. They suggest—

- (a) the movement of moths.
- (b) the passage of time.
- (c) the actions of Father Gilligan.

Q.3. Why did the poet say that the priest "rode with little care"? Does it mean that the old priest, Peter Gilligan, had no care for the safety of the horse and people on the way? What did he not care about?

Q.4. How did the priest feel when he heard that the sick man was dead? (Choose the correct option.)

- (a) He was frustrated and amazed.
- (b) He was ashamed and annoyed.
- (c) He was full of grief and self-condemnation.

Q.5. Why did Father Gilligan kneel down when he heard the sick man's wife say "When you were gone...?"?

Q.6. How did God help when "the least of things" was in need?

VOCABULARY

1. Antonyms for the words in the text 'The Sermon at Benaras' are given below. Find the words and fill in the blanks.

- (a) unfit _____
- (b) joy _____
- (c) contentment _____
- (d) found _____
- (e) cheered _____
- (f) lively _____
- (g) calm _____

FUN FACTS

SILENT LETTER: W

Wrap

Wrist

Wreck

2. Use a dictionary to find out four words each having the meaning nearest to the ones given below.

Example:

wander — stroll dawdle drift roam

- (a) vow — _____
- (b) preach — _____
- (c) preserve — _____
- (d) awaken — _____
- (e) enlighten — _____
- (f) reign — _____

GRAMMAR

Reported Speech

We use direct speech when we repeat someone's words and indirect speech when we use our own words to report what someone else has said. We use an appropriate reporting verb, make pronominal (relating to pronouns) changes and change certain words denoting 'nearness' in the direct form to words suggesting 'remoteness' (in time and place) in the indirect form.




**FUN
FACTS**

Allude — refer
Elude — escape

For example

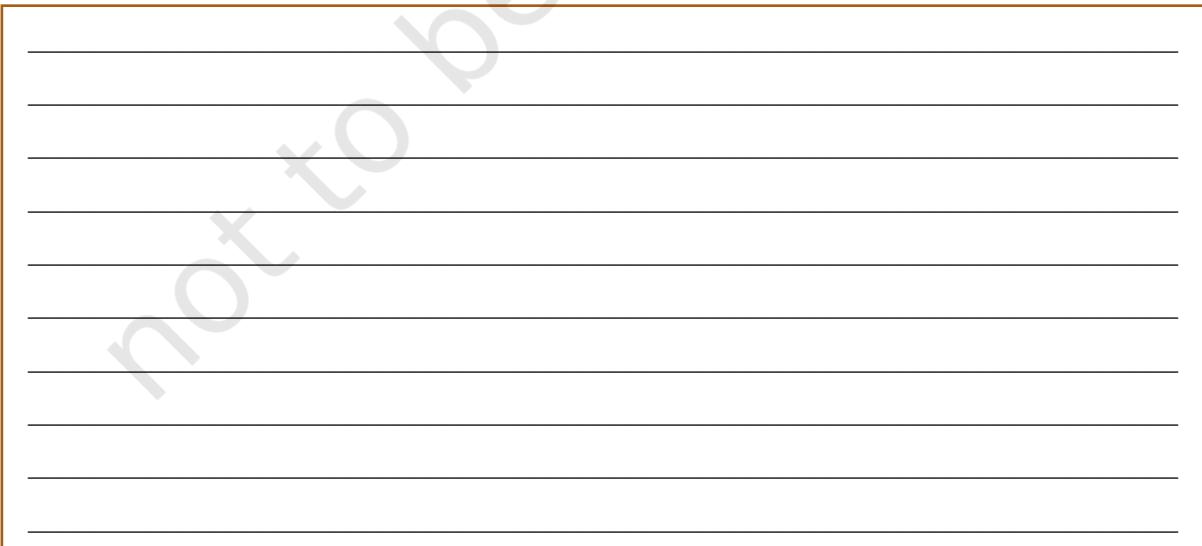
- Riki said, "I'm hungry."
- Riki *said* that *he* was hungry.
- Alexa said to Meena, "Have you visited your home town Puducherry?"
- Alexa *asked* Meena if *she* had visited her home town Puducherry.

In the sentences 'b' and 'd' there are changes of person (I-he, Meena-you-she, your-her). The reporting verb 'said' has been changed to 'asked'.

Some of the reporting verbs are: tell, ask, reply, warn, say, report, answer, explain, exclaim, mention, promise, suggest, order, etc.
Example

- The doctor said to me, "Drink eight glasses of water to avoid acidity."
- The doctor told me to drink eight glasses of water to avoid acidity.
- "Please don't tell anybody about my illness", Amita said to me.
- Amita asked me not to tell anyone about her illness.

1. Read the passage ("Kisa Gotami had an only son, ... a child, husband, parent or friend.") from the text, 'The Sermon at Benaras' (page 134). Rewrite the paragraphs changing the direct speech into reported speech in the space given below.



2. Read the story given below. Change the direct speech into reported speech and rewrite the story in the space provided. Use the reporting verbs given above wherever necessary. You can use any other reporting verb you find suitable.

It is said, “It is not how much we have, but how much we enjoy that makes happiness.”

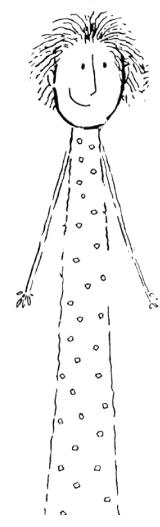
Being happy does not require everything to be good but an eye to see good in everything. One day a crow saw a swan. “This swan is so white,” he thought, “and I am so black. This swan must be the happiest bird in the world.”

The swan replied, “I was feeling that I was the happiest bird around. But I think the parrot is the happiest bird as it has two colours.” The crow then approached the parrot. The parrot said, “I have only two colours, but the peacock has multiple colours.”

The crow then visited a peacock in the zoo. “Dear peacock,” the crow said, “you are so beautiful. Every day, thousands of people come to see you. You are the happiest bird on the planet.”

The peacock said, “I always thought that I was the most beautiful and happy bird on the planet. But I am entrapped in this zoo. I have realised that the crow is the only bird not kept in a cage, and could happily roam everywhere.”





EDITING

1. There are some omissions in the paragraph given below. Edit the paragraph, use suitable prepositions and words.

The Wild Geese

One day, Prince Siddhartha was going the royal gardens on his way the river. A flock wild geese passed overhead. Devadatta, the Prince's cousin, shot arrow into their midst one of the geese fell. It was wounded and fell just front of Siddhartha. His heart was filled compassion when he saw poor bird bleeding profusely. He lifted it and he drew the arrow very carefully from its body. He took the bird with him. Devadatta sent a messenger claim the bird. But Siddhartha

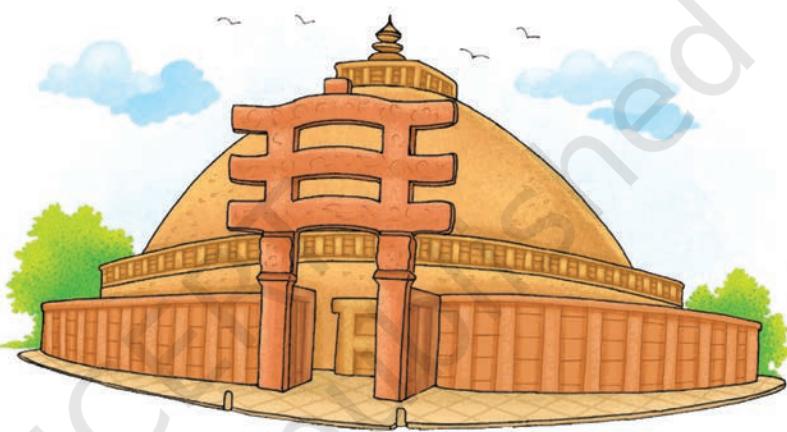
refused to give it. He said that belonged to him because he had saved its life. It did not belong to Devadutta who had tried to kill.

LISTENING

1. Following is a narrative on Sanchi stupa. Listen to it carefully and answer the questions that follow. You can listen to the recorded narrative or ask your teacher, sibling or friend to read it aloud.

The fascinating and world famous Sanchi stupa is located on a hilltop in Sanchi town, Madhya Pradesh, India. It is one of the most important Buddhist monuments that portrays Buddhist art and sculpture. Starting from the third century BC through the twelfth century AD, it attracts the attention of thousands of visitors round the year including national and foreign tourists, archaeologists, and historians among others.

This stupa is the oldest stone structure in India that was built during the Mauryan period. Originally commissioned in the third century BCE by Emperor Ashoka, this huge hemispherical dome consists of a central chamber. In this chamber, the relics of Lord Buddha are placed. The original construction work of this stupa was supervised by Ashoka. His wife, Devi, was the daughter of a merchant of nearby village, Vidisha. Sanchi was also her birthplace as well as the venue of her and Ashoka's wedding. Later, four ornamental gateways or *toranas* facing four directions and a balustrade surrounding the stupa were added in the first century BCE. The Great stupa at Sanchi is one of the oldest stone structures in India and counted among the best conserved ancient stupas of Central India. It has been enlisted as an UNESCO World Heritage Site since 1989.




**FUN
FACTS**
TONGUE TWISTER

I saw Susie
sitting in a shoe
shine shop.

Where she sits
she shines, and
where she shines
she sits.

The sculptures on the ornamental gateways or *toranas* consist of decorative illustrations of events encompassing the life of Lord Buddha. These events are explained in the Jataka tales. The tree used here symbolises Lord Buddha. The most striking features regarding the stupa is that Lord Buddha has been depicted symbolically by figures like thrones, wheels, and footprints among others.

- (a) Which Buddhist monument is referred to here and what does it portray?

- (b) Who are the people who visit this Stupa throughout the year?

- (c) In which period the Stupa was built, and who commissioned it?

- (d) Where is the central chamber in the Stupa? What is kept inside it?

- (e) What structures were added to the huge hemisphere in first century BCE?

- (f) The *toranas* are decorated with: (Tick the right answer)

- (a) stone ornaments ()
 (b) events of Lord Buddha's life ()

- (c) Lord Buddha's relics ()
- (d) symbolic depiction of Lord Buddha as throne, wheel, footprints, etc. ()

SPEAKING

It is important to know that everyone has some problem or other, and they grieve in unique ways. Your grief is different than those around you. You have experienced a loss or an intense sorrow, especially caused by someone's death. This can also refer to the loss of physical or cognitive abilities or the loss of something that was routine in your life such as friendship, head boy or head girl, playing for school, etc.

Discuss with your friend and note down—

- what could be the possible reasons for someone's grief or sorrow.
- how can they overcome this.

Share your feelings and suggestions in the class.

WRITING

1. Write a paragraph on how you can help others who are in grief. You may consider the following points:

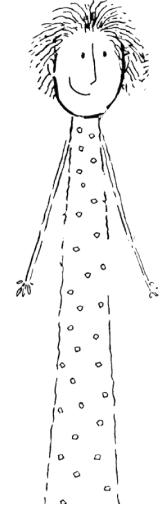
- grief is expressed through a variety of behaviours—observe these
- reach out to others in their grief, but some people may not want to accept help; some will not share their grief—understand this
- some others will want to talk about their thoughts and feelings—be a support to them, stand by them
- let the grieving person know you care for them—be patient
- focus on what you can do, like holding their hand, etc.—a solace or a consolation



EXTRAPOLATION



Editing



2. Two poems are given in the textbook, *First Flight*, page 138–139, one by Kahlil Gibran, and the other by Rabindra Nath Tagore. Read the poems, discuss in groups of four on what these two poets want to say in their respective poems. Then write the summary of each poem and share it with your classmates.

not to be

PROJECT

- Work in groups of four.
 - Collect Jataka tales (at least six) concerning the previous births of Gautama Buddha in both human and animal form.
 - Read these and rewrite the stories in your own words. You can develop a comic strip too.
 - Make a collage of the stories.
 - Illustrate the stories and display the collage in your class.



UNIT 9

THE PROPOSAL



1076CH11

LET'S BEGIN

- Facial expressions are non-verbal communications. These expressions play an important role in a play. They are powerful communication tools. The human face is extremely expressive. It is able to convey countless emotions without saying a word. Expressions tell us the mood of the characters in the play. Some facial expressions are given below. The facial expressions are for happiness, sadness, anger, surprise, fear, and disgust. Look at the facial expressions and write which emotion do they express.



2. You have read 'The Proposal', a one act play. It is a farce. The play is set in only one location, the drawing room of Chubukov's house. All three characters in the play are quarrelsome people and they quarrel over petty issues. Lomov and Natalya start with the issue like a piece of land that is situated at the border between the two neighbors' properties. The discussion turns into a quarrel and the marriage proposal is forgotten. They shout at each other. They are again dragged into an argument over the superiority of each other's dogs. So, they drag their ancestors in their foolish quarrel. They again abuse each other and call names.

Now, make groups of four and discuss the following points. While conducting the discussion, try to use the facial expressions given above.

- The marriage proposal is a mockery of romance and marriage in the upper class.
- The pride in property, even the superiority of dogs, take priority over love and marriage.
- The characters lack patience, stop listening to each other, and then contradict each other.
- Do you think these quarrels will promise a happy life?
- What qualities would you consider for a well-matched couple?
- Do you think all of us should know how to manage our anger?

READING COMPREHENSION

TEXT I

How Can We Control Anger?

Do you get angry when your mother switches off the television? Do you get upset when you lose a game? Do you crib when your teacher does not pay attention to you? Most of us can have "yes" as an answer to one or more of these situations. Anger sometimes gets the better of us and leaves us to regret the consequences later. The question is 'How can we control anger?'

Anger is a normal and healthy emotion only if we know how to respond to it. Uncontrolled anger can often harm us directly or



**LOOK UP
AND
UNDERSTAND**

aggressive
assertive
consequences
distress
grudge
uncontrolled

indirectly whether we realise or not. Before we learn to address the issue, let us revisit the concept of anger. Anger is nothing but absence of peace with oneself, people or situations around us. We express it either by being assertive or aggressive.

Let us all become the managers of our own anger. When angry, take a few moments to calm down (take five deep breaths, count up to ten, drink water, change your place) before responding. More often than not we do not have control over the situations that distress us. Getting physically active reduces stress. Funny dances, clapping, thumping your feet, a walk, making funny faces at the mirror, etc., go a long way in helping us let go of the anger or the frustration inside us. Once we have our feelings under control, go through all the aspects of the situation and try to see the same situation from different perspectives. If it is a problem try to equip yourself with a few solutions before entering the same situation. Avoid holding a grudge with people and learn when to seek help from others. Realising your own shortcomings can become one of the greatest strengths of character over the years to come.

We can never control circumstances, people or situations as they are constantly changing. The only thing we can control is our response. So we have to increase our capacity to tolerate, ability to understand, and learn to nurture love for others.

Q.1. What do you understand by the word ‘anger’?

Q.2. List any four strategies to manage anger.

Q.3. How can you develop strengths of character as given in the passage above?

Q.4. Anger management helps you in (Tick the correct answer.)—

- (a) remaining always happy
- (b) developing strength of character
- (c) remaining stress free
- (d) learning how to respond to the situation

Q.5. What is under our control? How can we make it a positive one?

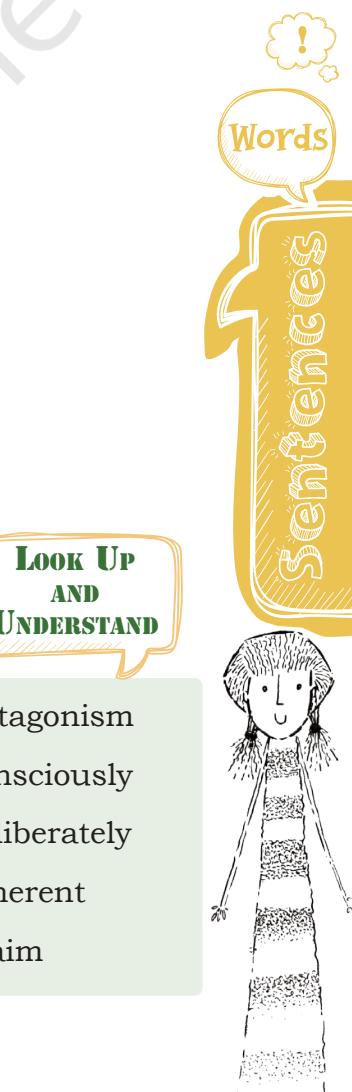
TEXT II

On Violence

There is a great deal of violence in the world. There is physical violence and also inward violence. Physical violence is to kill another, to hurt other people consciously, deliberately or without thought, to say cruel things, full of antagonism and hate and inwardly, inside the skin, to dislike people, to hate people, to criticise people. Inwardly, we are always quarrelling, battling, not only with others, but with ourselves. We want people to change, we want to force them to our way of thinking.

In the world, as we grow up, we see a great deal of violence, at all levels of human existence. The ultimate violence is war—the killing for ideas, for so-called religious principles, for nationalities, the killing to preserve a little piece of land. To do that, man will kill, destroy, maim, and also be killed himself. There is enormous violence in the world, the rich wanting to keep people poor, and the poor wanting to get rich and in the process hating the rich. And you, being caught in society, are also going to contribute to this.

There is violence between husband, wife, and children. There is violence, antagonism, hate, cruelty, ugly criticism, anger—all this is inherent in man, inherent in each human being. It is



**Look Up
AND
UNDERSTAND**

antagonism
consciously
deliberately
inherent
maim


**LOOK UP
AND
UNDERSTAND**

aggressiveness
brutality
exploded
vaporised

inherent in you. And education is supposed to help you to go beyond all that, not merely to pass an examination and get a job. You have to be educated so that you become a really beautiful, healthy, sane, rational human being, not a brutal man with a very clever brain who can argue and defend his brutality. You are going to face all this violence as you grow up. You will forget all that you have heard here, and will be caught in the stream of society. You will become like the rest of the cruel, hard, bitter, angry, violent world, and you will not help to bring about a new society, a new world.

But a new world is necessary. A new culture is necessary. The old culture is dead, buried, burnt, exploded, and vaporised. You have to create a new culture. A new culture cannot be based on violence. The new culture depends on you because the older generation has built a society based on violence, based on aggressiveness and it is this that has caused all the confusion, all the misery. The older generations have produced this world and you have to change it. You cannot just sit back and say, "I will follow the rest of the people and seek success and position." If you do, your children are going to suffer. You may have a good time, but your children are going to pay for it. So, you have to take all that into account, the outward cruelty of man to man in the name of god, in the name of religion, in the name of self-importance, in the name of the security of the family. You will have to consider the outward cruelty and violence, and the inward violence which you do not yet know.

(Source: 'On Violence', *On Education* by J. Krishnamurti)

Q.1. What is the physical violence that J. Krishnamurti is talking about?

Q.2. What is the violence that cannot be expressed?

Q.3. War, the ultimate violence, could be due to (Tick the correct options)—

- (a) difference of ideas
- (b) religious principles
- (c) nationalities
- (d) the feeling to protect a little piece of land
- (e) all of the above
- (f) none of the above

Q.4. How has J. Krishnamurti given the feelings of the rich and the poor in the given paragraph?

Q.5. What is the role of education in a human being's life?

Q.6. How, as a student, will you create a new world?



FUN FACTS

SILENT LETTER: H

Honest
Hour
Honour

VOCABULARY

- Some verbs are given below. Write their nouns and adverb forms in the space provided.

VERB	NOUN	ADVERB
encourage		
excite		
trouble		
beautify		
tremble		

GRAMMAR

Reported speech

- Some children are taken to a health clinic for a regular checkup. Rewrite the sentences they speak in reported speech. (Use complain, say, tell, ask, inquire, mention, etc., wherever necessary.)

Ashish : I feel sleepy all the time.

Neha : I get pain in my legs when I run.

Sonal : I'm fine.

Ritu : I had fever last week.

Akash : Why do I always cough?

Rehman : Should I walk everyday to keep myself fit?

Sumi : Oh, thank you, Doctor. Now I know the reason for my constant stomach-ache.

- Though ‘tell’ and ‘say’ almost mean the same, there are differences in the usage of the two words. ‘Tell’ is always followed by an indirect object but ‘say’ is not.

Example

I told my sister that she was right.

Ashish said he worked hard to achieve success.

- We can use ‘ask’ with or without an indirect object.

Example

My mother asked (me) if I was ready for the party.

Madhu asked (the tailor) whether her dresses were ready.

2. Use ‘said’, ‘told’ or ‘asked’ to fill in the blanks in the following sentences. One has been done for you.

Shilpi : Father, I want to go on a trip to Uttarkashi.

Shilpi told her father that she wanted to go on a trip to Uttarkashi.

Archana : It is very hot in Jaisalmer.

Archana said that it was very hot in Jaisalmer.

- The Scientist _____ that dinosaurs lived 230 million years ago.
- The teacher _____ the students that she was going to conduct a new experiment.
- Could you please _____ me where the new bookshop is located?
- The student _____ (the teacher) if it was possible is located?
- It is requested that he should _____ the truth.
- Father _____ (his son) whether he had paid his fees or not.



FUN FACTS

Tick-tock, not
tock-tick
Chit-chat, not
chat-chit
Sing-song, not
song-sing



EDITING

Jumbled Sentences

1. Join the parts of the sentences given below and write meaningful sentences.

(a) by giving ultimate/individual can transform everything/
expression to /the inner determination of an/the infinite
potential of human being

(b) down many a time/but keep rising/that you may go/the
Sun teaches us

(c) but how much love/much we give/we put into giving/it's
not how

(d) fit for human habitation/would mould the world/the
citizens of tomorrow/into a globe

(e) you must hear/to be a great leader /and pains of people/
the unspoken joys

LISTENING

1. You have read a play by Anton Chekov. Given below is a story by the same author. Listen and enjoy the recorded

story or someone may read it aloud to you. Then answer the questions that follow.

Vanka

(Vanka Zhukov, a nine-year old boy, was made an assistant to Alyakhin, the Shoemaker. He didn't go to bed on Christmas Eve. When everyone in the shop had gone to Church, he began to write on a crumpled sheet of paper. "Dear Grandfather Konstantin, he wrote", I'm writing a letter to you. I wish you a Merry Christmas and all good things from the Lord God. I've no father and mother, and you are all I have left.")

Vanka raised his eyes to the dark windowpane. In his imagination he saw his grandfather Konstantin standing there. His grandfather was a night watchman on the estate of a rich man. Konstantin was a small, thin and lively old man of sixty-five whose face was always crinkling with laughter. In the daytime the old man slept in the servant's kitchen or cracked jokes with the cooks. At night, wrapped in a big sheepskin coat he made rounds of the estate, blowing his whistle at regular intervals. He was always followed by his dogs, Brownie and Eel. Eel was a particularly remarkable dog. He was extremely respectful and endearing and looked lovingly on friends and strangers alike; yet no one trusted him. He would creep behind someone and bite his leg or run off with a peasant's chicken. Many a time Eel was beaten mercilessly, yet he always managed to survive.

At this very moment, Vanka thought, grandfather was probably standing by the gates, looking up at the bright red windows of the village church and cracking jokes with the servants.

"What about a pinch of snuff?" he would say, holding out his snuffbox to the women.

The women would take a pinch and sneeze and the old man would feel happy about it. "Fine for frozen noses, eh!" he'd say.

The dogs, too, were given snuff. Brownie would sneeze, shake her head and walk away looking hurt. Eel, too polite to sneeze, only wagged his tail.

Vanka looked through the window. The weather was glorious. The air was fresh. The night was very dark, but the roofs of the houses and trees were all covered with snow.

FUN FACTS

SILENT

LETTER: B

Lamb

Climb

Bomb



Sentences




FUN FACTS
TONGUE TWISTER

How much wood would a woodchuck chuck if a woodchuck could chuck wood?

Stars twinkled in the sky and it appeared that they had been washed and placed there only for the holidays.

Vanka sighed, and went on writing: "Yesterday I was given a beating. That was because when I was rocking the baby in the cradle, I unfortunately fell asleep. Another day the mistress of the house asked me to clean the fish. I didn't know how, so she rubbed the fish all over my face. My friends laughed at me. Then there's nothing to eat. In the morning they give me bread, there is porridge for dinner and in the evening only bread again. The master and the mistress eat all the good things themselves. I sleep in the corridor and when the baby cries, I don't get any sleep at all because I've to rock the cradle. Dear Grandfather, please take me away from here, take me to the village, it's more than I can bear." Vanka rubbed his eyes with his fists and sobbed.

"I'll grind your snuff for you, he went on", I'll pray to God to keep you healthy and if I ever do anything wrong, you can beat me as you like. If you think there's no place for me then I can clean boots or even work as a shepherd boy. Grandfather, it's more than I can bear. I thought of running away to the village, but I don't have any boots. If you'll help me now, I'll feed you when I grow up and when you die I'll pray for your soul just like I do for my mother.

"Dear Grandfather, when they put up the Christmas tree at the big house, please take down a golden walnut for me and hide it in the green box. Ask the young mistress Olga, and say it is for Vanka."

Vanka sighed and gazed in the direction of the window. He remembered it was grandfather who always went to the forest to cut down a Christmas tree for the rich people, taking Vanka with him. They had a wonderful time together, the snow falling, the trees crackling and hares springing across the trees,

When the tree had been chopped down, grandfather would drag it to the big house and they would start decorating it. The young mistress Olga, Vanka's favourite, was the busiest of all. Vanka's mother, when alive, had worked as Olga's maid. Then Olga had given him all the sweets and played a lot with Vanka. But after his mother's death, Vanka was sent to the kitchen to be with his grandfather and from there to Alyakhin, the shoemaker.

"Come to me, dear grandfather," Vanka wrote on, "Please, take me away from here, have pity on me, a poor orphan. They are always beating me. I'm terribly hungry and so miserable that I'm always crying. Remember me to all my friends. I remain your grandson, Ivan Zhukov. Dear grandfather, please come soon."

Vanka folded the sheet of paper and then put it in an envelope he had bought the previous day. He thought for a while, then wrote the address: To Grandfather in the Village. He added the words: Konstantin Makarich. He was happy that no one had disturbed him while he was writing his letter. He ran out to the street to post it. Vanka had been told by the clerks that letters were dropped in boxes from where they were carried all over the world on mail coaches drawn by horse and driven by drunken drivers, while the bells jingled. Vanka ran to the nearest mailbox and put his letter in it.

An hour later, lulled by sweetest hopes, he was fast asleep. He dreamed of a stove. His grandfather was sitting beside it, reading out his letter to the cooks. Eel, the dog, was walking round the stove, wagging his tail.

Anton Chekov

(a) Vanka went to bed early on Christmas Eve as _____.

(b) Why, of all people, did he write a letter to his grandfather?

(c) How was his grandfather a very lovable person?

(d) Vanka was beaten _____ times.

(e) Vanka was beaten because _____.

(f) What was Vanka prepared to do for grandfather if he was taken away from the shoemaker?





FUN FACTS

TONGUE TWISTER

Swan swam over
the pond,
Swim swan swim!
Swan swam back
again
Well swum swan!

(g) He was sent to Alyakhin, the shoe-maker, to _____.

(h) Who does Vanka remember most at Christmas, next to his grandfather?

(i) How did he address the letter?

(j) Did he sleep well after posting the letter? What did he dream?

SPEAKING

1. Enact the play in the class. Keep in mind— dialogue delivery— tone, voice modulation; non-verbal communications— facial expressions, gestures, movements, etc. Many things are communicated through these non-verbal tools.
2. A communicative task is given below. Practice in pairs or groups.

Task I

(Discussing, giving opinions, agreeing, and disagreeing)

Role Play

Smita : Well! What do you think about violence on television?

Romila : If you ask me, there is too much violence on television. Children should not be exposed to it.

Smita : I don't agree with you. Why do you say so?

Romila : It's not wise to expose children to a lot of fighting, shooting, stabbing, and killing.

Smita : But children find it thrilling.

Romila : No, they don't. On the contrary it brutalises them and makes them insensitive. They look upon violence and killing as common place incidents.

Smita : But the young people now-a-days are quite violent.

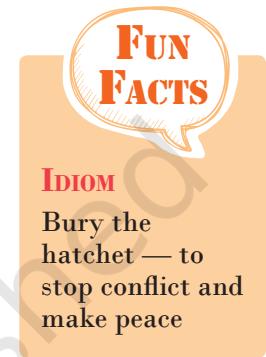
Romila : Precisely. It is the influence of television. Wouldn't it be better if through television we give them the message of peace and togetherness.

Pair or Group Work

Discuss with your friends the following topics—people going abroad for studies, building a dispensary in place of a playground, sports cannot be a profession, or any topic that is of interest to you and your friends.

WRITING

- Letters in the olden times were carried by mail coaches driven by horses. How are they carried today? List the types of letters sent by different means of transport.





2. You have listened to the story of Vanka. Try writing an e-mail to your grandfather describing your life. Have you ever felt as bad as Vanka did? What did you do to feel happy again?

3. a) You have read 'A Letter to God' in your textbook *First Flight*. Lencho wrote a letter to God expressing his desire. Did it reach God?

-
- b) Do you think Vanka's letter reached his grandfather? What is the correct way to address a letter?

- c) Suppose Vanka and Lencho meet. Create an interesting dialogue between the two. What encouraged them to write letters to God and grandfather?

Dialogue

Lencho : Hello! Vanka.

Vanka : Hello! How are you?

Lencho : _____.

Vanka : _____.

Lencho : _____.

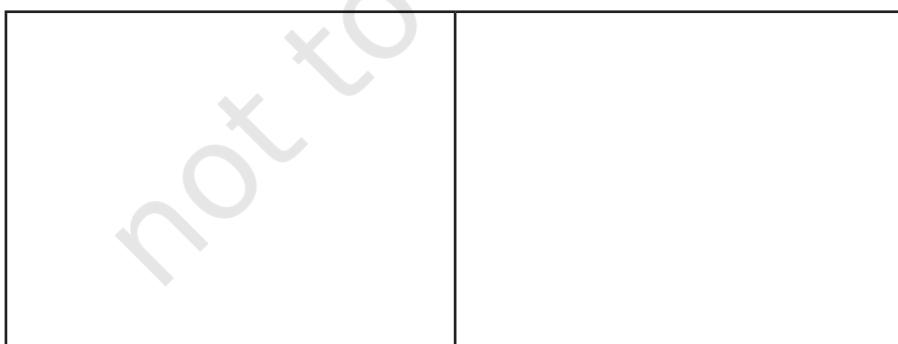
Vanka : _____.

Lencho : _____.

Vanka : _____.

PROJECT

1. Suppose you were asked to find a groom or a bride for a member of your family. What characteristics would you look for in them? Make a list.



You can also talk to them to know what they think their partner must possess.

Appendix : Proofreading marks

Proofreading symbols generally in use have been strongly influenced by the British Standard's Institution's BS 5261 Part 2: 1976 and supplements. The most common are included here.

Instruction	Textual mark	Marginal mark
Correction is concluded	None	/
Insert in text the matter indicated in the margin	k	New matter followed by k
Insert additional matter identified by a letter in a diamond	k Followed by, e.g. A	The relevant section of the copy should be supplied with the corresponding letter marked on it in a diamond, e.g. A
Delete	/ through character(s) or —— through words to be deleted	§ or #
Close up and delete space between characters or words	linking characters	○/
Delete and close up	I through character or I——I through characters, e.g. character character	§ or #
Substitute character or substitute part of one or more word(s)	/ through character or ——I through word(s)	New character or new word(s) followed by /
Substitute or insert full point or decimal point	/ or k through character where required	•/ or •
Substitute or insert colon	/ or k through character where required	•/ or :
Substitute or insert semicolon	/ or k through character where required	; / or ; k or ;
Substitute or insert comma	/ or k through character where required	, / or , k or ,
Substitute or insert solidus (oblique)	/ or k through character where required	(/)
Substitute or insert character in superior (superscript) position	/ or k through character where required	Y or V under character e.g. Y or V
Substitute or insert character in inferior (subscript) position	/ or k through character where required	L or A over character e.g. L
Substitute or insert opening or closing parenthesis, square bracket, or curly brace	/ or k through character where required	(/) or (), (/), or (/)
Substitute or insert hyphen	/ or k through character where required	=/ or = or = k
Substitute or insert rule	/ or k through character, e.g. 2em	Give the size of rule in marginal mark 1em 14mm
Set in or change to bold type	~ ~ ~ under character(s) to be set or changed	(bold) or (b) or ~ ~ ~
Set in or change to bold italic type	~~~~ under character(s) to be set or changed	(bold italic) or (bf italic) or (W)
Set in or change to italic	— under character(s) to be set or changed	(ital) or (I)
Change italic to upright (roman) type	Encircle character(s) to be changed	(rom) or (R)
Set in or change to capital letters	≡ under character(s) to be set or changed	(cap) or (C)
Change capital letters to lower-case letters	Encircle character(s) to be changed	(lc) or (L)
Spell out number or abbreviation	Encircle matter to be changed 38pp	(sp)
Set in or change to small capital letters	≡ under character(s) to be set or changed	(sc) or (S cap) or (S)
Set in or change to capital letters for initial letters and small capital letters for the rest of the word(s)	≡ under initial letters and —— under rest of the word(s)	≡ where space does not permit textual marks, encircle the affected area instead

Instruction	Textual mark	Marginal mark
Change small capital letters to lower-case letters	Encircle character(s) to be changed	(<i>lc</i>) or ≠
Start new paragraph	└─	(NP) or └─ or 1
Run on (no new paragraph)	└─	2 or 2
Transpose characters or words	LN between characters or words, numbered when necessary	(<i>trs</i>) or (<i>tr</i>) or LN
Transpose lines	5	(<i>trs</i>) or (<i>tr</i>) or 5
Invert type	Encircle character to be inverted	◎
Transpose a number of lines	_____ ① _____ ② _____ ③	To be used when the sequence cannot be clearly indicated otherwise. Rules extend from the margin into the text, with each line to be transplanted numbered in the correct sequence
Centre	[] or [enclosing matter to be centred]	
Insert space between characters	between characters affected	Y or #
Insert space between words	Y between words affected	Y or (more#)
Reduce space between characters	between characters affected	↑ or (less#)
Reduce space between words	↑ between words affected	↑
Equalize space between characters or words	between characters or words affected	Y or (eq#)
Close up to normal interlinear spacing	(each side of column linking lines)	
Insert space between lines or paragraphs	←C or →C	The marginal mark extends between the lines of text. Give the size of the space to be inserted if necessary
Reduce space between lines or paragraphs	←C or →C	The marginal mark extends between the lines of text. Give the amount by which the space is to be reduced if necessary
Take over character(s), word(s), or line to next line, column, or page	_____	The textual mark surrounds the matter to be taken over and extends into the margin
Take back character(s), word(s), or line to previous line, column, or page	_____	The textual mark surrounds the matter to be taken back and extends into the margin
Insert or substitute em space, en space, or thin space	□ (em), □ (en), † or †(thin)	□ (em), □ (en), † or †(thin)
Indent	└─	└─
Cancel indent	└─C	└─
Move matter specified distance to the right	enclosing matter to be moved to the right ┌─┐	└─
Move matter specified distance to the left	└─C enclosing matter to be left ┌─┐	└─
Correct vertical alignment		or (align)
Correct horizontal alignment	Single line above and below misaligned matter, e.g. misaligned	= or (align)
Correction made in error. Leave unchanged	under characters to remain	✓ or (stet)
Remove extraneous mark(s) or replace damaged character(s)	Encircle mark(s) to be removed or character(s) to be changed	✗
Wrong font. Replace by character(s) of correct font	Encircle character(s) to be changed	✗ or (wf)
Refer to appropriate authority anything of doubtful accuracy	Encircle word(s) affected	?

Note:

All instructions to the typesetter should be circled as shown above, e.g. (align) (stet). Otherwise they can be mistakenly inserted into the text.



NOTES

UNIT 2

NELSON MANDELA: LONG WALK TO FREEDOM

LET'S BEGIN

1. You have read the story about Nelson Mandela in your textbook, *First Flight*, and the struggle of the people of South Africa. Mandela draws our attention to the meaning and importance of freedom and leading a life with freedom.

He states that freedom comes with responsibilities. Discuss with your peers, how freedom and responsibilities go hand in hand.



1076CH02

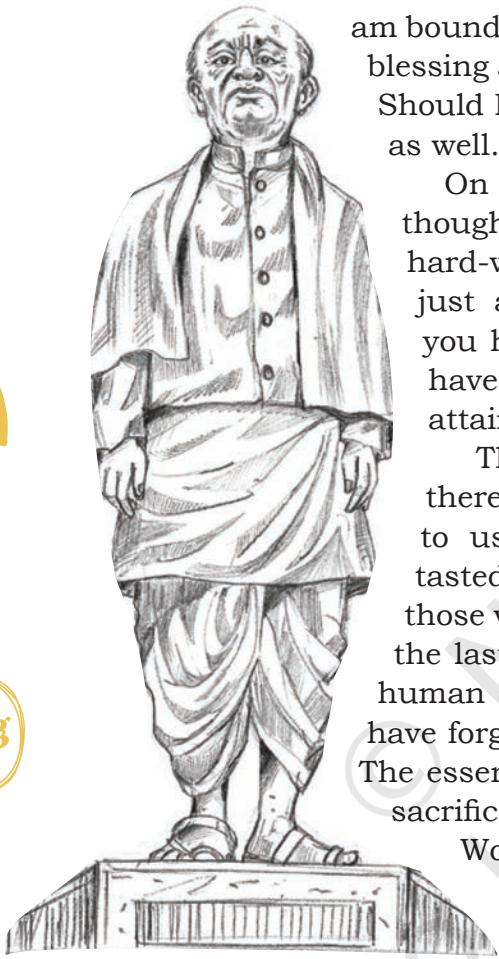
READING COMPREHENSION

TEXT I

Given below is a speech by Sardar Patel, one of the prominent figures of India's freedom struggle. This is one of the convocation speeches delivered by him. Read the speech and answer the questions that follow.

Sardar Patel's Call to Youth to build Character and be Disciplined

I must thank you for the affectionate and warm welcome which you have extended to me and for the love and regard which you



have shown me by conferring this honour to me. Gifts are of many kinds those achieved by one's own endeavour are good and deserved, but no gift should be conferred on one whose worthiness has not been tested. By selecting me without assuring yourself of my fitness for the gift, you have laid me under a heavy debt and, by your injunctions that I should continue to prove worthy of it throughout my life, you have imposed on me a very difficult obligation. At present, I cannot say anything because I am bound by your love and affection; and, therefore, with your blessing and God's grace, I pray that I may prove worthy of it. Should I fail, the blame for my failure will be shared by you as well.

On this occasion, I wish to place before you a few thoughts which occur to my mind as incidental to our hard-won freedom. We have now won our freedom. But just as I am doubtful, if I deserved the honour that you have done me, you have also to think whether you have done everything to deserve freedom that you have attained after such a bitter and sustained struggle.

There are people who think that having won freedom, there is nothing more to do about it. Freedom has come to us through sacrifices. Those who made sacrifices tasted the fruit of their efforts and self-denials, but it is for those who are now enjoying freedom to taste its fruit. After the last World War, there is an all-round deterioration in human standards. People have become self-centered. They have forgotten or ignored the wider interests of the country. The essential and noteworthy features of our struggle were: sacrifice, truth, and non-violence. The weapons of the World War were: violence, brute force, political and military moves, and counter moves. As a result of the churning of the ocean, the world has emitted poison. That poison is spreading all over and there is none to swallow it. The countries which

were free have managed to digest it somewhat, but we, who have just attained our freedom, it is hard to do the same. Therefore, those who think that having attained freedom they have attained everything have really attained nothing! The freedom that we have won is yet to be consolidated. The foundations of freedom have to be well and truly laid! This one-year old child has to be nursed and nourished, instructed and strengthened. It is for us to do it and we must do it.

In India today, there is no time for useless controversies and unnecessary debates and disputes. One can indulge in these pastimes when one has time and leisure. At present, we have to occupy ourselves with the all absorbing task of making the foundation of our freedom strong and unassailable. We have to reflect on our place in this broken and destructed world and what our duty and obligations are! If we fail to make the best use of our freedom to make it worthwhile and turn it to our advantage and advancements, future generations will heap curses on us. They will say that a spiritualist, a great soul gave us this precious boon, but we did not know how to retain it and lost it.

I should like to urge upon those who train citizens of tomorrow and to those citizens of tomorrow that we have yet to stand on our feet. We must concentrate on one thing alone, viz., how to make our country strong and united. We can make it strong when hearts are pure and when we fully appreciate our duty. Now that foreign rulers have gone, are we in a position to sustain the whole burden that has devolved on us? When we took over from them, the administrative fabric was in tatters. We have to mend and place it. This, in itself, is a heavy responsibility. It is for our universities to train young men to shoulder these responsibilities.

The great university of life is full of experiences, but to make full use of those experiences, all of us students, teachers and professors—have to be cautious and on guard.

The most essential requisite is character. If your character is lacking and you leave the precincts of the alma mater without your character fully developed, you will be wasting an opportunity of a lifetime.

You have to realise that India has to attain its rightful place in the comity of nations. The leadership of Asia would be hers if she conducts herself well and if her citizens make their fitting contribution to nation's resurgence. Whatever trials and troubles we might have passed through, there is no denying the fact that we have a precious inheritance and the teachings we have received from the departed leaders are great assets for us.

India abounds in the resources of nature and manpower. They are awaiting full use. That task must devolve on young men and women. We ourselves were trained in the school of experience. We fought for freedom and we have attained that prize for you. It is now up to you to prove yourself worthy of the same. This you can do only if you work with single-minded devotion to the cause of the country. It is only then that you can deserve this freedom and be proud of it.

LOOK UP AND UNDERSTAND

conferring
endeavour
obligation
precincts
unassailable



**LOOK UP
AND
UNDERSTAND**

comity of nations
communalism
inheritance
resurgence

The real danger of India lies in our disunity. That poison of communalism was spread in the past. You should draw a curtain over it. Only then could we equip ourselves for the freedom that has come to us. There are still people in the country whose loyalty to India has not settled down. They should and will leave India.

This is the occasion for mutual help and mutual cooperation. We must know what our duty is as true citizens. Your teacher has to impart that duty. Unless we learn to shoulder our responsibility in the true spirit of discipline and citizenship we cannot go ahead. We must strengthen our shoulders and our legs so that we can stand erect and bear the burden that has devolved on us. Then alone would we secure the real objective of freedom.

(Source: *The Collected Works of Sardar Vallabhbhai Patel*
Volume XIII [1 January 1948–31 December 1948],
Editor: P.N. Chopra, Konark Publishers Pvt. Ltd., New Delhi)

Complete the sentences given below by choosing the most appropriate word or phrase.

Q.1. The occasion of the speech of Sardar Patel here is _____.

- (a) an address to a public gathering
- (b) a convocation address at a university
- (c) a speech in Indian Parliament
- (d) a speech delivered to civil servants

Q.2. Patel feels that future generations will heap curses on us if _____.

- (a) we fail to protect our freedom
- (b) we fail to protect the corrupt people in public life
- (c) we wage war against other nations
- (d) we understand the need for peace

Q.3. The first and foremost thing Patel stressed to be done is _____.

- (a) to make the country strong and united
- (b) to give employment to everyone
- (c) to fight a war against those who oppressed us
- (d) to make every citizen feel happy

- Q.4. One major characteristic of university education, as Sardar Patel believes, is _____.**
- (a) character
(b) duty
(c) knowledge
(d) power
- Q.5. What did Patel not mean when he said, “You have to realise that India has to attain its rightful place in the comity of nations”? Tick the right answer.**
- (a) Friendly and cordial relationship with other nations
(b) Group of nations which wage war against other
(c) Community of people
(d) Nations from a continent
- Q.6. ‘India abounds in the resources of nature and manpower’ means _____.**
- (a) India has a vibrant economy
(b) India’s natural resources and population are a great resource
(c) India’s lack of manpower
(d) Indians are great resource for development
- Q.7. What is the greatest danger for India as Patel believes in his speech?**
- (a) India has a vibrant economy.
(b) India’s natural resources and population are a great resource.
(c) India’s lack of manpower.
(d) Indians are great resource for development.
- Q.8. Complete the following statement based on your understanding of Patel’s speech.**

The first and foremost duty of the young nation is




**FUN
FACTS**
IDIOM

Break the ice: to end a conflict or commence a friendship


VOCABULARY

1. Use the following words and phrases in your own sentences.

(a) Precincts _____

(b) Comity of nations _____

(c) Unassailable _____

(d) Mutual cooperation _____

2. Sardar Patel called upon young students to understand the meaning of freedom and ways to sustain it. Here are two key words which he stressed upon—‘Freedom’ and ‘Responsibility’. Working in pairs, find words and phrases which convey the feeling of these words and write below.

Freedom	Responsibility
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

You may have written above at least seven to eight words for each key word. Using the words write at least five sentences describing 'Freedom' and 'Responsibility'. One has been done for you.

Example: Freedom is not free.

GRAMMAR

Use of Articles

1. You have come across the use of articles ‘a’, ‘an’, and ‘the’ in the lesson. The tasks in the textbook give you the idea that the use of ‘the’ with proper noun carries a special meaning. Read the following paragraph from the speech you have read above. The articles are missing in the paragraph. With the help of your partner, fill in the blanks.

_____ weapons of _____ world war were: violence, brute force, political and military moves, and counter moves.

As _____ result of _____ churning of the ocean, _____ world has emitted poison. That poison is spreading all over




**FUN
FACTS**
PRONOUNS

When I was a kid, my English teacher looked my way and said, "Name two pronouns."

I said, "Who, me?"


**FUN
FACTS**
COMMA

Comma can be used between words in a series.

I like to drink coffee, tea, orange juice, and milk.

and there is none to swallow it. _____ countries which were free have managed to digest it somewhat, but we, who have just attained our freedom, it is hard to do _____ same. Therefore, those who think that having attained freedom they have attained everything, have really attained nothing! _____ freedom that we have won is yet to be consolidated.

2. Which article most frequently occurs in the passage? Why is it so? Can you replace it with some other article? Why / Why not? Discuss with your peers and make notes.
-
-
-
-
-
-
-
-
-
-
-
-

3. Fill in the blanks with suitable articles.

- _____ boy and _____ girl were shopping in a market. _____ boy was from Kerala and _____ girl was from Nagaland.
- Can you turn off _____ light?
- He has taken _____ taxi to _____ station.
- Is there _____ police station nearby?
- My sister works in _____ bank.
- He has been looking for _____ job for the last seven years.
- Would you like to eat _____ apple?
- He goes to the theatre once _____ month.

- (i) This morning I bought _____ newspaper and _____.
magazine. _____ newspaper is on my table and I forgot
where I have placed _____ magazine.
- (j) We would like to have dinner at _____ good restaurant.

EDITING

1. The following passage has an error in each line. Find the error and write the correct word or words against the line.

I don't mean that some peoples are born clear headed

and is therefore natural writers, whereas others
are naturally fuzzy and will never wrote well.

Thinking clearly was a conscious act that writers
must forced on themselves, as if they were working
on any other project that requires logic: makes
shopping list or doing an algebra problems.

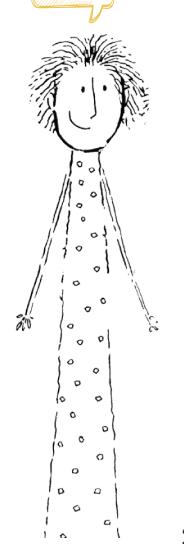
Good writing do not come naturally,
though most people seems to think it does.

Professional writer are constantly bearded by
people who say they'd like to "trying a little
writing sometime"—meanted when they
retire from their real profession.

LISTENING

1. Your teacher or any one student will read out the text given below to the whole class. Listen carefully. Working in groups of four, note down in short the important points as you listen. Discuss in your group. Recreate and write the text you have listened to. You need not write the exact text, but the meaning should be nearest to the actual text read out to you. Your teacher will read out the text again for all the





Fun Facts

COMMA

Comma can be used before the conjunction in a compound sentence.

She likes to read poems, and she likes to read fiction.

groups so that you can check whether you have understood the text well.

Text for listening

A few minutes ago, walking back from lunch, I started to cross the street when I heard the sound of a coin dropping. It wasn't much but, as I turned my eyes caught the heads of several other people turning too. A woman had dropped what appeared to be a one rupee coin. The tinkling sound of a coin dropping on the pavement grabs attention. Whatever be the value of the coin no one can ignore the sound of it. It got me thinking about sounds again.

SPEAKING

1. You have read the speeches of Nelson Mandela and Sardar Patel. You know their beliefs and ideas on freedom and responsibilities for a new born nation. Discuss with your partner and put down your ideas on what freedom means to you. Prepare an outline.

2. Prepare a speech for the morning assembly reflecting on the following questions.

 - (a) How do you feel today about the country's freedom?
 - (b) Are we free and independent?
 - (c) Are we serious about our responsibilities as citizens?

WRITING

1. Make pairs. One of you takes the role of Nelson Mandela and the other becomes the interviewer.
 - (a) The interviewer prepares a questionnaire on Nelson Mandela—Mandela as a person and his contributions to the removal of Apartheid.
 - (b) The interviewee responds to them. The interviewer's task is to note down the answers also.
 - (c) The interviewer, through the questions, tries to get an overview of Mandela's life.



EXTRAPOLATION

For interviewer

S. No.	Questions to be framed
1	
2	
3	
4	
5	

For interviewee

S. No.	Answers by the Interviewee
1	
2	
3	
4	
5	

2. Make groups of four and find out the background information on Nelson Mandela, Mahatma Gandhi, and Martin Luther King. All three of them fought against all odds and used non-violence to achieve their aim. Choose any two of the above stated leaders and do a comparative study of their principles and lives.

S. No.	Leader 1: _____	Leader 2: _____
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		





PROJECT

1. You have learnt about the freedom struggles of many nations after the Second World War and how many leaders spearheaded freedom movements in their countries. Based on the learning from history and political science, write about any two leaders from different nations. The following are prompts that can help you:
 - (a) Their thoughts
 - (b) Their uniqueness
 - (c) Honesty and integrity
 - (d) Confidence and leadership qualities
 - (e) Inspirational speeches
 - (f) Contributions to free their countries

Hints: You may develop their profiles in chronological order. You may visit the library. Consult social science teachers in your school and elders in your neighbourhood.)

UNIT 3

TWO STORIES ABOUT FLYING

LET'S BEGIN

You have read two stories about flying. 'His First Flight' is about how a young bird learns to fly and 'Black Aeroplane' is a mystery.

1. Read the story, 'His First Flight' again. Working in groups of four, answer the following questions selecting the correct option.

Q.1. The young seagull was afraid of flying because _____.

- (a) he felt his wings would not support him
- (b) other bird knew to fly very well
- (c) the sea was very large
- (d) his mother and father threatened him

Q.2. Why did his family taunt him about his cowardice?

- (a) He went with his sisters and brothers.
- (b) He was not listening to them.
- (c) He was not accepting their request to fly with them.
- (d) He was not liked by them at all.

Q.3. How did the young seagull start flying?

- (a) His mother showed him the fish and moved away from him to make him fly.
- (b) His brothers and sisters trained him to fly.
- (c) He was hungry and he moved to fly in search of food.
- (d) He did not learn to fly at all.



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Q.4. Which of the following statements is not true of the young seagull?

- (a) He was lazy and did not want to fly.
- (b) He wanted to fly, but was afraid of flying.
- (c) His mother, father, brothers, and sisters helped him fly.
- (d) His hunger made him fly.

Q.5. Say whether the following statements about the seagull are true or false.

- (a) The young seagull liked to fly with his brothers and sisters. ()
- (b) The young seagull was hungry so he started to fly. ()
- (c) He was scared of flying first. ()
- (d) He flew on his own to get the food. ()

2. You have another story, 'The Black Aeroplane' in the lesson. Read the story again and develop at least five multiple choice questions based on the story. Work in pairs and ask your partner to answer them. The questions may be based on the events, persons, reasons and causes of the events, and results in the story.

Your questions

1.

2.

3.

4.

5.

READING COMPREHENSION

TEXT I

Let's now read the story of a bus conductor and his passengers with a dog. The story is written by A.G Gardiner.

All about a Dog

It was a bitterly cold night, and even at the far end of the bus the east wind that raved along the street cut like a knife. The bus stopped and two women and a man got in together and filled the vacant places. The young woman was dressed in sealskin, and carried one of those little Pekinese dogs that women in sealskin like to carry in their laps. The conductor came in and took the fares. Then his eyes rested with old malice on the beady eyed toy dog. I saw trouble brewing. This was the opportunity for which he had been waiting and he intended to make the most of it. I had marked him as the type of what Mr. Wells has called the Resentful Employee, the man with a great vague grievance against everything and a particular grievance against passengers who came and sat in his seat while he shivered at the door.

"You must take that dog out," he said with sour venom.

"I shall certainly do nothing of the kind. You can take my name and address," said the woman, who had evidently expected the challenge and knew the reply.

"You must take the dog out—that's my orders."

"I won't go on the top in such weather. It would kill me," said the woman.

"Certainly not," said her lady companion, "You've got a cough as it is."

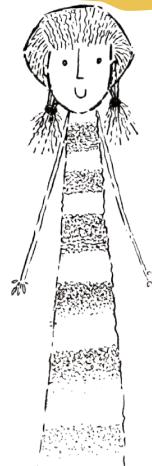
"It's nonsense," said her male companion.

LOOK UP
AND
UNDERSTAND

bitterly
embittered
evidently
malice



Sentences




**Look Up
AND
UNDERSTAND**

avalanche
imperiously
imperturbably
indignant
quarterdeck




The conductor pulled the bell and the bus stopped. "This bus doesn't go until that dog is brought out." And he stepped on to the pavement and waited. It was his moment of triumph. He had the law on his side and the whole bus full of angry people under the harrow. His embittered soul was having a real holiday.

The storm inside rose high "Shameful!" "He's no better than a German." "Why isn't he in the army?" "Call the police. Let's all report him." "Let's make him give us our fares back." Everybody was on the side of the lady and the dog.

That little animal sat blinking at the dim lights in happy unconsciousness of the rumpus of which he was the cause. The conductor came to the door, "What's your number?" said one, taking out a pocket-book with a gesture of terrible things. "There's my number," said the conductor imperturbably. "Give us our fares back." "You can't leave us here all night." "No fares back," said the conductor.

Two or three passengers got out and disappeared into the night. The conductor took another turn on the pavement, then went and had a talk with the driver. Another bus, the last on the road, sailed by indifferent to the shouts of the passengers to stop, "They stick by each other the villains," was the comment.

Someone pulled the bell violently. That brought the driver round to the door, "Who's conductor of this bus?" he said and paused for reply. "None coming," he returned to his seat, and resumed beating his arms across his chest. There was no hope in that quarter. A policeman strolled up and looked in at the door. An avalanche of indignant protests and appeals burst on him. "Well, he's got his rules, you know," he said. "Give your name and address." "That's what he's been offered, and he won't take it." "Oh," said the policeman, and he went away and took his stand a few yards down the street, where he was joined by two more constables.

And still the little dog blinked at the lights, and the conductor walked to and fro on the pavement, like a captain on the quarterdeck in the hour of victory. A young woman, whose voice had risen high above the gale inside, descended on him with an air of threatening and slaughter. He was immovable as cold as the night, and as hard as the pavement. She passed on in a fury of impotence to the three policemen, who stood like a group of statuary on the street watching the drama. Then she came back,

imperiously beckoned to her ‘young man’ who had sat a silent witness of her rage, and vanished. Others followed. The bus was emptying. Even the dashing young fellow who had demanded the number and who had declared he would see this thing through if he sat there all night, had taken an opportunity to slip away.

Meanwhile the Pekinese party was passing through every stage as of resistance to abject surrender. “I’ll go on the top.” said the sealskin lady at last. “You mustn’t.” “I will.” “You’ll have pneumonia.”

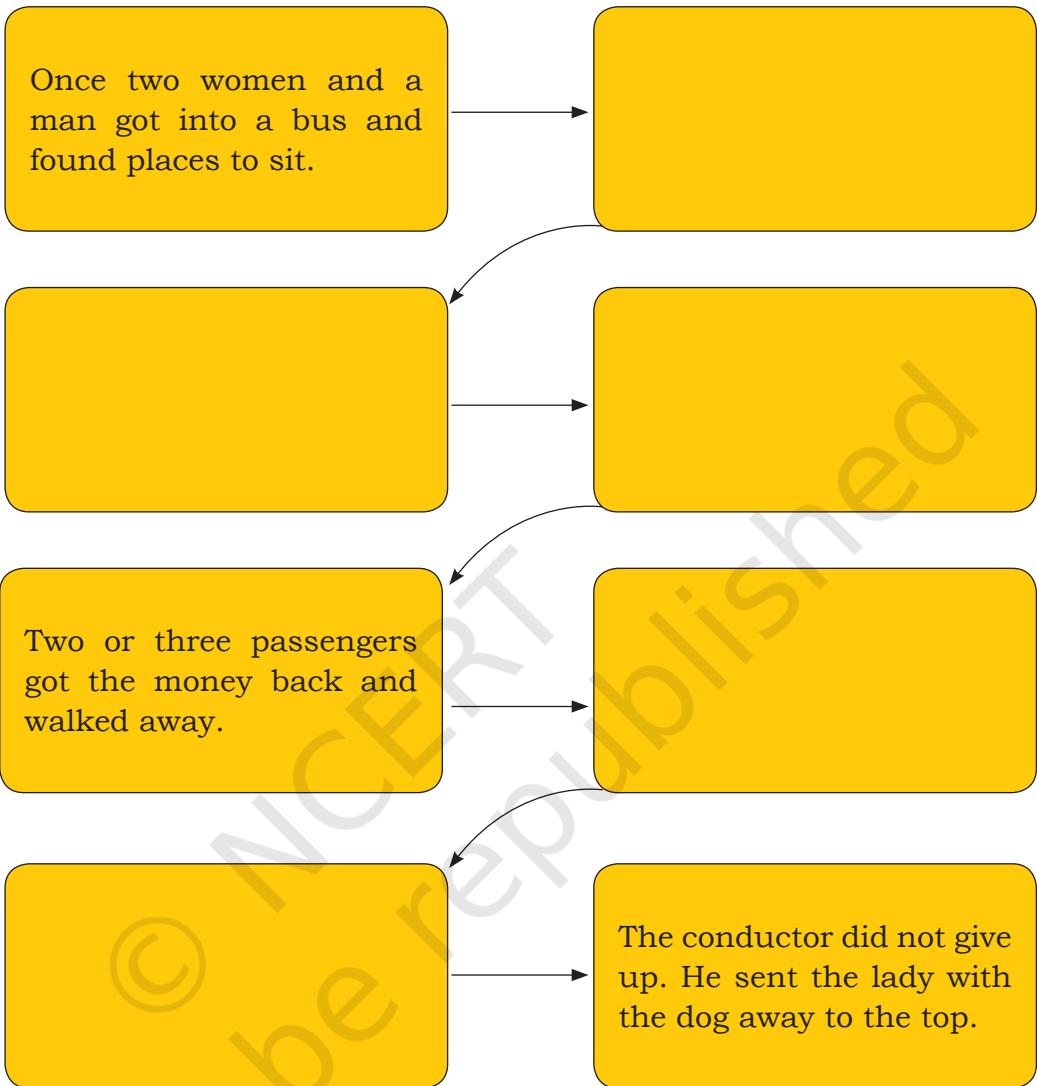
“Let me take it.” (This from the man) “Certainly not.” She would die with her dog. When she had disappeared up the stairs, the conductor came back, pulled the bell, and the bus went on. He stood sourly triumphant while his conduct was savagely discussed in his face by the remnant of the party.

Then the engine struck work, and the conductor went to help the driver. It was a long job and presently the lady with the dog stole down the stairs and re-entered the bus. When the engine was put right, the conductor came back and pulled the bell. Then his eyes fell on the dog, and his hand went to the bell-rope again. The driver looked around, the conductor pointed to the dog, the bus stopped, and the struggle recommenced with all the original features — the conductor walking the pavement, the driver smacking his arms on the box, the little dog blinking at the lights, the sealskin lady declaring that she would not go on the top and finally going.

“I’ve got my rules,” said the conductor to me when I was the last passenger left behind. He had won his victory, but felt that he would like to justify himself to somebody. “Rules,” I said, “are necessary things, but there are rules and rules. Some are hard and fast rules, like the rules of the road, which cannot be broken without danger to life and limb. But some are only rules for guidance, which you can apply or wink at, as common sense dictates, like that rule about the dogs. They are not a whip, put in your hand to scourge your passengers with, but an authority for an emergency. They are meant to be observed in the spirit, not in the letter, for the comfort and not the discomfort of the passengers. You have kept the rule and broken its spirit. You may mix your rules with a little goodwill and good temper.” He took it very well and when I got off the bus he said “Good night” quite amiably.



Now, complete the box narrating the story in the correct sequence.



VOCABULARY

1. Making adverbs: bitterly, imperturbably, violently, and evidently are some words you have come across in the story. These are adverbs. A few words are given below. Make adverbs of these words and use them in sentences of your own. (Take care of the spelling when you convert these into adverbs.)

(a) Angry

(b) Vague _____

(c) Indignant _____

(d) Threatening _____

(e) Hurry _____

FUN FACTS

FOR, SINCE, DURING

She is going to Mumbai for three years.

I am working on the book since Thursday.

Can you meet me during tea time.

2. Now, look at the word given below in italic.

He was *immovable*.

'im' is the prefix added to the word 'movable'. The prefix 'im' made 'immovable' an antonym of 'movable'. Now, make more words with the prefix im- which are antonyms.

1. mobile—immobile	2.
3.	4.
5.	6.
7.	8.

3. In groups of five, create a word-web or collocation chart of words with prefixes 'il' and 'in' .

Example: logical—illogical	Example: secure—insecure
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.





GRAMMAR

A. Phrasal verbs

The sentence below is taken from the text you have read. The phrase in italic is a phrasal verb. A phrasal verb is a combination of words (a verb + a preposition, for example *check in* or a verb + an adverb, for example *break down*). When they are used together, they usually take on a different meaning to that of the original verb.

...Walk away from the old Dakota.

walk away is a phrasal verb which means *to move away from*.

Find out the meaning of the following phrasal verbs and use them appropriately in sentences.

- (a) walk in _____

- (b) walk out _____

- (c) take away _____

- (d) take up _____

- (e) take in _____

- (f) take out _____

- (g) give away _____

- (h) give in _____

- (i) give up _____

- (j) put in _____

(k) put away _____

(l) put out _____

B. The Passive

Compare the two sentences given below:

Ramesh painted the walls.

The walls were painted by Ramesh.

The first sentence is in *active* form and the second sentence is in *passive* form. When the person doing the action (Ramesh) is the subject, we use the verb in the active voice. When the subject is what the action is directed at (the walls), we use the verb in the passive voice. In the first sentence, we talked about Ramesh but in the second sentence we talked about what happened to the walls.

In the passive sentence we use *by+agent* to add important information, that is *by Ramesh*. We can leave out *by+agent* if it does not provide any specific information.

Example:

All the students were given sweets yesterday.

My room is cleaned everyday in the morning.

A large number of films on wildlife conservation have been made.

Use the words given below and frame sentences using the passive forms of the verbs.

Examples:

- Rice / cultivate / Gangetic valley and coastal region.
(Simple Present)
Rice is cultivated in Gangetic valley and coastal region.
- The documents / sign / principal. (Present Perfect)
The documents have been signed by the principal.

(a) Taj Mahal / build / Shah Jahan. (Simple Past)

(b) Malaria virus / transmit / female Anopheles mosquito.
(Simple Present)

(c) The case / solve / police and two persons arrest. (Present Perfect)




**FUN
FACTS**
COMMA

Comma can be used to set off a dependent clause at the beginning of a sentence.

After working for an hour, he decided to rest for a while.



- (d) Many houses / and lives / destroy / the volcanic eruption in Mt. Etna. (Simple Past)
-

- (e) The ultraviolet rays / prevent / the ozone layer / entering the earth's surface. (Simple Present)
-

- (f) The field / convert / playground. (Present Perfect)
-

C. Unscramble the following sentences to make meaningful ones:

- (a) records / flying / many / who / American aviator / was an / Amelia Earhart / set
- (b) the first / across / woman / solo / to fly / the Atlantic Ocean / she / became
- (c) a flight / July 1937 / the globe / Earhart / disappeared / to circumnavigate / somewhere / over the / Pacific / in / during
- (d) was never / found / and / she was / officially declared / plane wreckage / lost / at sea / her
- (e) century / her / disappearance / remains / of the / one of the / greatest / unsolved mysteries / twentieth

1.	_____
2.	_____
3.	_____
4.	_____
5.	_____

(Source: <https://io9.gizmodo.com/the-weirdest-unsolved-mysteries-of-world-war-ii-5886698>)

EDITING

1. Use capital letters, commas, and full stops to edit this paragraph.

In some parts of our country, there are frequent reports about Unidentified Flying Objects (UFOs) which people claimed to have seen flying in the sky and which are believed to be space ships carrying aliens from other planets some people have given evidences to support their observations they said that they have found mysterious objects in paddy fields. Some others, after seeing a film on space said that they had seen unusual objects flying in the sky. Public panicked there were arguments and discussions all over the country. Police were on red alert Many community centres were established people become more vigilant gradually the number of sightings reduced.

LISTENING

1. Do you like riddles? Riddles make us think and attempt to solve puzzles through various ways and means. Read this riddle out loud and find answers to it. You can also discuss with your friends. You will notice that we speak out what we think. This is known as Think-aloud protocol. As you solve the riddles, speak out all the ideas that come to your mind to solve it.

Riddle 1

A farmer returns from the market, where he bought a goat, a cabbage and a wolf (what a crazy market). On the way home he must cross a river. His boat is small and won't fit more



FUN FACTS

COMMA

Comma can be used before and after quotation marks.

“He is happy,” the Principal said.

The principal said, “He is happy.”

than one of his purchases. He cannot leave the goat alone with the cabbage (because the goat would eat it), nor he can leave the goat alone with the wolf (because the goat would be eaten).

How can the farmer get everything on the other side in this river crossing puzzle?

Riddle 2

Three humans, one big monkey, and two small monkeys are to cross a river:

- Only humans and the big monkey can row the boat.
- At all times, the number of humans on either side of the river must be greater or equal to the number of monkeys on that side (or else the humans will be killed by the monkeys!).
- The boat only has room for two (monkeys or humans).
- Monkeys can jump out of the boat when it's on the river bank.

How will they cross the river? Help them out.

WRITING

Article Writing

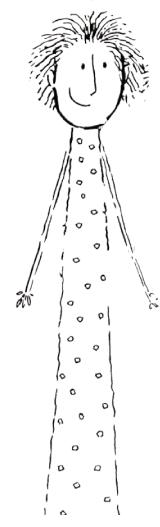
- ‘Rules are meant to be observed in spirit not only in letter’. Explain what you understand by this statement. Write an article in about 120–150 words on how the rules can be effectively implemented in the society and citizens can follow it in the true spirit. You may use any of the ideas given in the box. Follow the stages involved in the process approach to writing.

- Use it in the context of gender (protection of women’s rights / dowry / female infanticide, etc.).
- In the context of environment (cutting of trees / poaching / pollution).
- Smoking in public / following traffic rules, etc. (add cartoons with fun facts, for example parking in front of no parking sign).
- In the context of value and self discipline.

2. You have read and experienced how the little seagull learnt to fly and then the story of the mysterious black aeroplane. You have also read the story, 'All about a dog'. How were these experiences? You may have also experienced some such situations in your life: learning to ride on a bicycle, watching a cat or any other animal trying to jump over the wall, your own bitter experience in a difficult situation, etc. Think of such an experience and write down the points and develop the ideas into an outline. Write your experiences like a short story.

Story Writing





PROJECT

Go around your neighbourhood and talk to people, particularly elders, and collect riddles and puzzles in their languages.

- Ask them how and why such riddles could have emerged.
 - Collect at least 10–15 riddles and write them in an order with information.
 - Find out more about the riddle.
 - Present it to the class as a chart and oral presentation.

UNIT 4

FROM THE DIARY OF ANNE FRANK

LET'S BEGIN

The World Wars fought in the past stand testimony to the fact that fighting wars brings severe human suffering. The sufferers, including women and children are left behind with trauma and indelible impressions on their minds. You have read in the Class X English textbook the account of one such war in the diary of Anne Frank who captured the miseries of war in her diary. Discuss how you may relate to Anne Frank's feelings of alienation and isolation.



1076CH04

READING COMPREHENSION

TEXT I

The following excerpt is from the diary of Lena Mukhina, a teenage girl who had undergone the atrocities of Germans when they fortified the city of Leningrad. The siege of Leningrad is an important landmark in the history of Russia. The siege of Leningrad lasted from September 1941 to 1944. The city was cut off from the rest of Russia. The Germans continuously bombarded the city which resulted in death, destruction, and starvation of the people. However, the resolute Russians were warned in the beginning that the enemy was at the gate and it was a question of life and death. They fought bravely and failed the Germans in their evil designs.

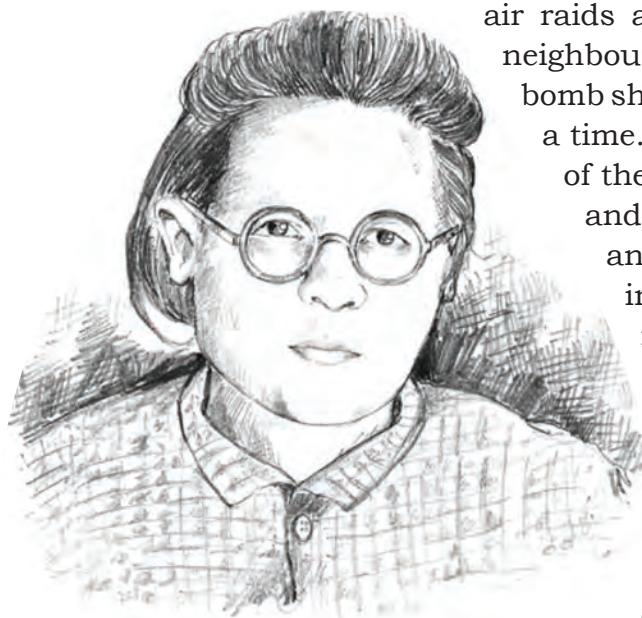
Read the excerpt and answer the questions that follow.

Foreword from *The Diary of Lena Mukhina*

No one could possibly have known that the city would remain in the grip of siege for 872 days and nights. But Leningrad's citizens had begun to feel the breath of war as early as September. Daily

LOOK UP
AND
UNDERSTAND

aftermath
apathy
appalling
inclement
severely
siege



Lena Mukhina

air raids and artillery bombardment of residential neighbourhoods drove the city's inhabitants into bomb shelters, several times a day, and for hours at a time. People's initial curiosity in the aftermath of the first bomb attacks soon gave way to fear and then, in conditions of appalling hunger and cold, to apathy. Leningraders welcomed inclement weather for the reduced visibility it brought. They came to dread sunny days and moonlit nights, when the Germans would be sure to bomb their city. Cloud cover, however, offered no protection from artillery fire: in just over six months from the start of the siege there were only thirty-two days when shells did not explode on the city's streets.

Hunger soon set in. Between September and November 1941 the bread rations that had been announced in July were reduced five times, reaching their lowest point on 20 November—125 'blockade grams' for children, dependents and white-collar workers and 250g for manual workers, technicians and engineers. Rations of meat, butter, sugar and other food items were severely reduced. The summer months and the beginning of autumn, when it was still possible to buy food without ration cards in ordinary shops and canteens were no more than a distant memory.

**Q.1. Infer the meanings of the following expressions.
The first has been done for you as an example.**

- (a) to feel the breath of war: there were indications that war was going to start soon
- (b) appalling hunger and cold: _____
_____.
- (c) start of the siege: _____
_____.
- (d) blockade grams: _____
_____.

Q.2. List the words from the passage which are related to the war, for example ‘bombardment’.

Q.3. Answer the following questions:

(a) Who were the captives as stated in the above passage?

(b) Why did the people under siege welcome the bad weather conditions?

(c) What were the fears in the mind of the people?

(d) Have the people lost hope or reconciled to the existing situation?

Q.4. Tick the correct answer

‘...when it was still possible to buy food without ration cards in ordinary shops and canteens were no more than a distant memory.’ It means:

- (a) There was hope of getting ration soon.
- (b) Citizens under siege had to show their ration cards for buying food.
- (c) There were shops and canteen for buying food for the people under siege.
- (d) The possibility of buying the food without a ration card as in the past, was no more than a memory now.



READING COMPREHENSION

TEXT II

There are many ways of recording the events, news, and personal experiences. Diary writing, logbook, daybook, journal, etc. are a few to name. The journal writing is about writing the everyday record of an event or writing about an event, activity or experience, etc.

The following is an excerpt from the beginning of *A Journal of the Plague Year* by Daniel Defoe.

A Journal of the Plague Year

Look Up AND UNDERSTAND

discourse
inspection
plague
tokens
vent

It was about the beginning of September, 1664, that I, among the rest of my neighbours, heard in ordinary discourse that the plague was returned again in Holland; for it had been very violent there, and particularly at Amsterdam and Rotterdam, in the year 1663, whither, they say, it was brought, some said from Italy, others from the Levant, among some goods which were brought home by their Turkey fleet; others said it was brought from Candia; others from Cyprus. It mattered not from whence it came; but all agreed it was come into Holland again.

We had no such thing as printed newspapers in those days to spread rumours and reports of things, and to improve them by the invention of men, as I have lived to see practiced since. But such things as these were gathered from the letters of merchants and others who corresponded abroad, and from them were handed about by word of mouth only; so that things did not spread instantly over the whole nation, as they do now.

But it seems that the Government had a true account of it, and several councils were held about ways to prevent its coming over; but all was kept very private. Hence, it was that this rumour died off again, and people began to forget it as a thing we were very little concerned in, and that we hoped was not true; till the latter end of November or the beginning of December 1664 when two men, said to be Frenchmen, died of the plague in Long Acre, or rather at the upper end of Drury Lane. The family they were in endeavoured to conceal it as much as possible, but as it had gotten some vent in the discourse of the neighbourhood, the Secretaries of State got knowledge of it; and concerning themselves to inquire about it, in order to be certain of the truth, two physicians and a surgeon were ordered to go to the house

and make inspection. This they did; and finding evident tokens of the sickness upon both the bodies that were dead, they gave their opinions publicly that they died of the plague. Whereupon, it was given in to the parish clerk, and he also returned them to the Hall; and it was printed in the weekly bill of mortality in the usual manner, thus — Plague 2. Parishes infected 1.

Q.1. The above passage is written in the English that was prevalent in the eighteenth century. Find some words and phrases from the text which seem different as compared to the English language usage at present. List them and find an appropriate substitute for each. Look at the example given below:

Example: whence—when

Q.2. Answer the following questions:

(a) What is being talked about in the first paragraph of Daniel Defoe's journal?

(b) How was news about important events circulated during those days?





FUN FACTS

IDIOM

A baker's dozen:
thirteen

Egg on one's
face: be
embarrassed, feel
foolish

- (c) Why did the rumour about the plague die off?

- (d) How was the news about the plague confirmed?

Q.3. Tick the correct answer.

'... the weekly bill of mortality' means:

- (a) The weekly payment of dues
- (b) The weekly news about the deaths
- (c) The statement about the hospital expenditure issued every week
- (d) The list which was issued weekly, of persons who died due to plague

VOCABULARY

1. Choose a word or expression that completes each of the following sentences. One has been done for you.

- (a) I can't tell you the plan because I don't know about it.
(him her it them)
- (b) One should learn to defend oneself against bullies.
(herself itself himself oneself)
- (c) The girls who were helping you were probably Rahul's friends.
(which who that they)
- (d) These dresses belong to you. I am sure they are yours.
(yours your yours' theirs)
- (e) The fire caused serious damage to the group of houses.
(damage damages injuries injury)

- (f) The board was _____ plans for the tournament.
 (concerned to
 concerned at
 concern about
 concerned with)

GRAMMAR

Idiomatic expressions

1. Refer to the lesson 'From the diary of Anne Frank' in your Class X textbook. There are some idiomatic expressions in the text. For example:

- (a) Our entire class is quaking in its boots.
 Quake in (one's) boot: to tremble with fear or nervousness
- (b) Until then we keep telling each other not to lose heart.
 Not to lose one's heart: not to lose hope or not to feel demoralised

Now, look at the idiomatic expressions given below. Use a dictionary to find out the meanings. Make sentences using the expressions.

all's fair in love and war

icing on the cake

call the shots

chalk and cheese

raining cats and dogs

breaking the ice

2. Fill in the blanks using the contracted forms of the verbs. One has been done for you.

This is a beautiful flower. Is not it? Isn't it?

- (a) You should not eat so much. You _____ eat so much.
- (b) They have written the story. _____ written the story.
- (c) Let us go watch a movie. _____ go watch a movie.
- (d) He did not play tennis. He _____ play tennis.
- (e) I could not find my friend in the crowd.

I _____ find my friend in the crowd.

- (f) Here is your bag. _____ your bag.





TONGUE TWISTERS

I saw Susie sitting
in a shoeshine shop

FUN FACTS

1. Read this quote from Max Müller. There are errors in the text. Find out the errors and write the correct word in the space provided

“If I was asked under what sky the human mind _____
has most fully developed some for its choicest gifts,

has most deeply pondered on the greatest problems
of life, and has find solutions of some of them which

well deserve the attention even of them who have _____
studied Plato and Kant, I should pointed to India.

And if I were to ask me from what literature _____
we who has been nurtured almost exclusively _____
on the thoughts of Greeks and Romans, and of the Semitic
race, the Jewish, may draw the corrective which is most want
in order to make our inner life more perfect, _____
more comprehensive, more universal, in fact most truly
human a life...
again I should point to India.”

Max Müller

(Source: <https://www.goodreads.com/quotes/1039434-if-i-were-asked-under-what-sky-the-human-mind>)

(g) I would guide him. _____ guide him.

(h) They are not rich. They _____ rich.

3. Fill in the blanks with the phrasal verbs given below. Change the tense of the verbs wherever required.

(breakdown, find out, look for, go out, check out)

Suhasini wanted to _____ with her mother to the book shop. Her mother came back home very late. She said that her car _____ on the way back. She had to _____ a mechanic. She _____ several apps for roadside assistance but then _____ that her internet was not working.

EDITING

1. Read this quote from Max Müller. There are errors in the text. Find out the errors and write the correct word in the space provided

“If I was asked under what sky the human mind _____
has most fully developed some for its choicest gifts,

has most deeply pondered on the greatest problems
of life, and has find solutions of some of them which

well deserve the attention even of them who have _____
studied Plato and Kant, I should pointed to India.

And if I were to ask me from what literature _____
we who has been nurtured almost exclusively _____
on the thoughts of Greeks and Romans, and of the Semitic
race, the Jewish, may draw the corrective which is most want
in order to make our inner life more perfect, _____
more comprehensive, more universal, in fact most truly
human a life...
again I should point to India.”

Max Müller

LISTENING

1. Listen to the following YouTube link on 'The Siege of Leningrad' and make notes in the first box. Then write a narrative account of it in the second box.

(Source: 8th September 1941: Start of 'The Siege of Leningrad'
<https://www.youtube.com/watch?v=5n2ym0LHyRU>)



**COMMA**

Comma can be used in the opening and closing of a letter.

*Dear Rashmi,
I would like to thank you.
Love, Rekha*

FUN FACTS**SPEAKING**

1. The following poem is taken from *The Diary of Lena Mukhina*.
 - (a) Ask your teacher to recite the poem. Listen to the poem attentively and identify the qualities mentioned.
 - (b) Discuss these qualities with your partner.
 - (c) Think of a person who has some of these qualities and talk about them to your partner. You can highlight the incidents and actions of the person that reflect these qualities.

Lena Mukhina's Diary

22 May 1941–25 May 1942

'Remember My Sad Story: Lena Mukhina's Siege Diary'

Consider any day on which you do not discover anything new or learn anything useful a lost day!

Anyone can become strong, smart and steadfast. There is only one essential requirement—will power!

Will power can conquer anything.

A strong-willed person is persistent and determined.

People are not born brave, strong and smart.

These qualities must be acquired through perseverance and with determination, like the ability to read and write.

WRITING

1. You have read in the passage 'A Journal of the Plague Year' by Daniel Defoe about how the news of plague was reported in those times. What are the means of reporting today?

2. Write a report on any one of the following—conservation of environment, plantation of trees, waste disposal, water harvesting, and the cleanliness drive under *Swachh Bharat Abhiyan* carried out in your locality.

PROJECT

1. Work in groups of four. Find out about 'The Bengal famine of 1943'. It was a major famine in the Bengal province in India during World War II. Collect information on the following points on The Bengal famine of 1943 for the project:





- (a) Affected area(s)
- (b) Reasons of famine
- (c) Relief measures
- (d) Pictures, films, etc.

Prepare a poster using pictures and highlighting the information you have collected. Give a title of your choice to the poster and display it in the class.

Do YOU KNOW

One of the three islands in the Juan Fernandez archipelago, 700 km off the Pacific coast of Chile was discovered in the 16th century. Alexander Selkirk, the Scottish sailor was marooned there for four years and four months. He related his experience to Daniel Defoe, who wrote his famous adventure book Robinson Crusoe based on the sailor's experience, since then the island is known as Robinson Crusoe.

There is a seemingly unbelievable true story of the orphaned bear cub, which was found by Polish troops during World War II who travelled with them through Iraq, Syria, Palestine, Egypt, Italy and Scotland. During the war, Wojciech Narebski and his fellow Polish servicemen had to lift crates of heavy metal artillery. Fortunately for them, one of the soldiers had superhuman strength: Corporal Wojtek, a Syrian brown bear. When the bear saw that soldiers were struggling, he'd want to help... he'd come over, grab a crate and carry it to the truck. This can be heavy work, even for a bear. When Wojtek (bear) got tired, he would simply stack one crate on top of the other which also helped the soldiers because they didn't have to lift the crate off the ground. Of course, Corporal Wojtek (bear) got a reward of honey and marmalade. That was his favourite!

You know, things can happen that you wouldn't normally think are true. Collect some more stories under the title—‘Sometimes truth is stranger than fiction.’

UNIT 5

GLIMPSES OF INDIA

LET'S BEGIN

In the 'Glimpses of India' (*First Flight*, Class X textbook, NCERT) you have read about interesting people and places. India is a place of diversity in terms of culture, language, food, traditions, etc. There are many stories unknown to us about the way of life of people. Work in groups of four and find out about the following in any five Indian states.

- Their regional cuisine
- Dance form and music
- Art form
- Any other information

Mark these five places on a map and represent the information highlighting the interesting facts.

READING COMPREHENSION

TEXT I

The following is an excerpt about the Parsi community in India and their food.

Read the passage and answer the questions.

"Aavoji, aavo, aavo! Welcome to Delhi! Let me show you my beautiful city." The booming voice of Nowrosji Kapadia could be heard across the length and breadth of the platform. It was Nowrosji's favourite pastime: a walk to the Old Delhi railway station to greet the Frontier Mail as it chugged into Delhi from Mumbai to Peshawar. With this refrain, an eager Nowrosji would cajole Parsi visitors off the train and take them home for a meal and often persuade some to stay overnight or for a few days. He



1076CH07

**LOOK UP
AND
UNDERSTAND**

cajole
dainty
extensive
overruled
vouch

would use this opportunity to tell them about the advantages of shifting to Delhi. Though his wife Jer Bai would occasionally object to unknown visitors, she was always overruled. This was the beginning of the community of Parsis in Delhi....

...Writing about Parsis in the Delhi of old is not easy. There are memories of my grandparents and parents—a collective memory of generations past and people long gone, yet here in spirit.... During festive gatherings, the women went to town with the food; outside catering was unheard of. The poorer members of the community never knew who had paid for what. This tradition continued in the northern cities of Lucknow, Kanpur, and Allahabad well into the '70s. Sadly, that kind of life has almost gone forever.

Food preparations began two days in advance. *Dar ni pori* (rich pastry stuffed with sweetened lentils) and *malido* (*halwa*) were carried in big *vatus* (pots) and served with *puris*. Anyone who has made *malido* can vouch for the fact that you need strong biceps; it is an exhausting exercise. The first time I made it under my grandmother's supervision was also the last. I could hardly move my arms for the next two days! Since then, I gained a healthy respect for my dainty grandmother.

The menu was extensive. Breakfast would start with either *sev*—brown vermicelli cooked in milk and served with fresh cream—or *ravo*, semolina pudding, *Mithu dahi* or sweetened curd made with full cream milk was an absolute must. This was followed by *bafellaeeda*, hard-boiled eggs, and *kheemo kaleji*, mutton mince with liver. For lunch, there was almost always *smori dal chawal* and *macchi no patio*—white boiled rice with yellow *dal* offset by a tart and tangy fish curry.

Teatime was special at our home. My grandmother made it a point to dress for tea; I was made to do the same. Once we were ready, out came the treats: Parsi biscuits—*batasa*, *nankhatai* and flaky *khari*; *patrel*, rolled, steamed *arbi* leaves stuffed with *besan masala*; *kumas*, rich Parsi cake; and my favourite, *bakra*, sweet deep fried doughnuts. That tradition has stayed with me. I certainly don't dress up, but I still need a snack with at least three cups of tea!...

(Source: 'Down Memory Lane with the Parsis of New Delhi'
by Shernaz Italia, *The Wire*)

Q.1. Infer the meaning of the following expressions

- (a) Nowrosji would cajole Parsi visitors off the train.

- (b) Jer Bai would occasionally object to unknown visitors, she was always overruled.

- (c) ...outside catering was unheard of.

- (d) I gained a healthy respect for my dainty grandmother.

Q.2. Answer the following questions.

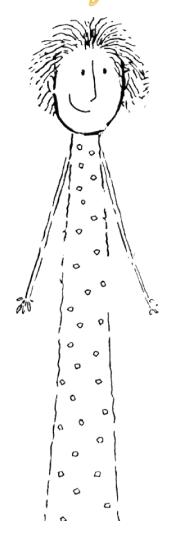
- (a) “Aavoji, aavo, aavo! Welcome to Delhi! Let me show you my beautiful city.” Who said this and why?

- (b) Why were Jer Bai’s arguments always overruled?

- (c) Why do you think outside catering was unheard of?

- (d) According to the writer what “kind of life has almost gone forever”?





- (e) What has made the writer more respectful to her grandmother?
-
-
-

- (f) What was special about the tea time in the writer's home?
-
-
-

Q.3. Tick the correct answer.

What is “an exhausting exercise”?

- (a) Preparing for the festival. ()
- (b) Travelling from Mumbai to Peshawar. ()
- (c) Writing about Parsis in old Delhi. ()
- (d) Cooking *malido*, the Parsi style *halwa*. ()



Patara ni Machhi



Dhansak



Lagan Nu Custard



Ravo



Parsi Malido



Dar ni pori

Q.4. Make a list of Parsi delicacies as mentioned in the passage. A few are given above. You can add more to the list. Find the words for *Mithu dahi* in your language.

TEXT II

You have read about Coorg, its rainforests, and coffee and tea from Assam in ‘Glimpses of India’ (*First Flight*, Class X textbook, NCERT). The following extract is about the cultivation of coffee in Araku valley in Andhra Pradesh. The story of Araku Valley traverses an unusual trajectory through Adivasi empowerment, hot-air balloons and some of the best coffee in the world.

Read the passage given below and answer the questions.

Located at about 1,200m above sea level, the valley, tucked away in the north-eastern corner of Andhra Pradesh, shares a border with Odisha. For guests and participants at the Araku Balloon Festival (ABF), held between 18-20 January every year, this is sightseeing like nothing else.

The drive to far-flung coffee estates takes us through the five northern mandals of Anantha giri, Dumbriguda, Hukumpeta, Munchingi Puttu and Araku valley. The name Araku for the coffee was chosen simply because it sounded poetic. The view from the ground level is as impressive as the one from above — the landscape changes from densely forested hills to sweeping valleys and terrace farms surrounding occasional village clusters. The journey of Araku Coffee from a livelihood initiative by the Naandi Foundation to a globally appreciated product has been in the making for over a decade. It is also intrinsically tied to the history of how coffee arrived in this valley. It was a British civil servant, N.S. Brodie, who introduced coffee to these hill tracts in 1898.

**LOOK UP
AND
UNDERSTAND**

bio-dynamic
entrepreneurs
intrinsically
mandals
terroirs (ter'wa:)
trajectory
traverses
tucked





Today, Araku coffee is a brand that works with 517 villages and 10,986 farmers, all of whom are estate owners and entrepreneurs with a stake in the business. The reason the coffee is of such high quality is that it follows the best practices of bio-dynamic farming by creating an interconnected and symbiotic ecosystem. The soil is enriched through composting and a variety of shade trees are planted, including cash-yielding fruit trees like mango and jackfruit. Terroirs are assessed and careful standard operating procedures are put in place from “sapling to savouring”, which ensures healthier plants and sweeter cherries and eventually a far superior coffee aroma and flavour.

(Source: 'What's Brewing in Araku Valley?' by Diya Kohli, *livemint*, 23 February, 2019)

Q.1. Infer the meaning of the following:

- (a) traverses an unusual trajectory

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- ### (b) The drive to far-flung coffee estates

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- (c) densely forested hills

I *re* *re*

- (d) village clusters

Digitized by srujanika@gmail.com

Q.2. Find words from the text which mean the following:

- (a) in a place that is hidden (paragraph one)

- (b) distant or remote (paragraph two)

- (c) to improve the quality or flavour of something
(paragraph four)

- (d) a smell specially a pleasant one (paragraph four)

Q.3. Answer the following questions.

- (a) What is unique about the Araku valley as stated in paragraph one?

- (b) Where is Araku valley?

- (c) Underline and write below the sentences, words, and expressions which indicate that Araku coffee has moved ahead of being the only means of livelihood.

- (d) State a historical fact about the coffee in the valley?

- (e) There are specific terms being used in the passage for the cultivation of coffee for example, terrace farms, biodynamic farming, etc. Find more such terms and their meanings.

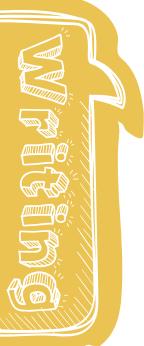
Q.4. The expression “sapling to savouring” in paragraph four means: (Tick the right answer)

- (a) Coffee plants are taken care of from the stage of plantation till its beans are ready for an enjoyable cup of coffee. ()
- (b) Coffee saplings are very delicate hence a lot of care is being taken of them. ()




**Fun
Facts**
IDIOM

Butter someone up — to impress someone with flattery



- (c) The growth of coffee plants is dependent on shady trees. ()
 (d) Coffee plant can give a cup of enjoyable coffee. ()


VOCABULARY

1. Match the sounds in Column A with the appropriate words from Column B.

Example: rustling of leaves

The meanings of some words are given below which will help you to find out the words.

A

- (a) shuffling
- (b) striking
- (c) puffing
- (d) clanking
- (e) sighing
- (f) rustling
- (g) banging
- (h) gurgling
- (i) howling

B

- of chains
- of leaves
- of feet
- of a match
- of the door
- of the wind
- of an engine
- of hyenas
- of water


GRAMMAR

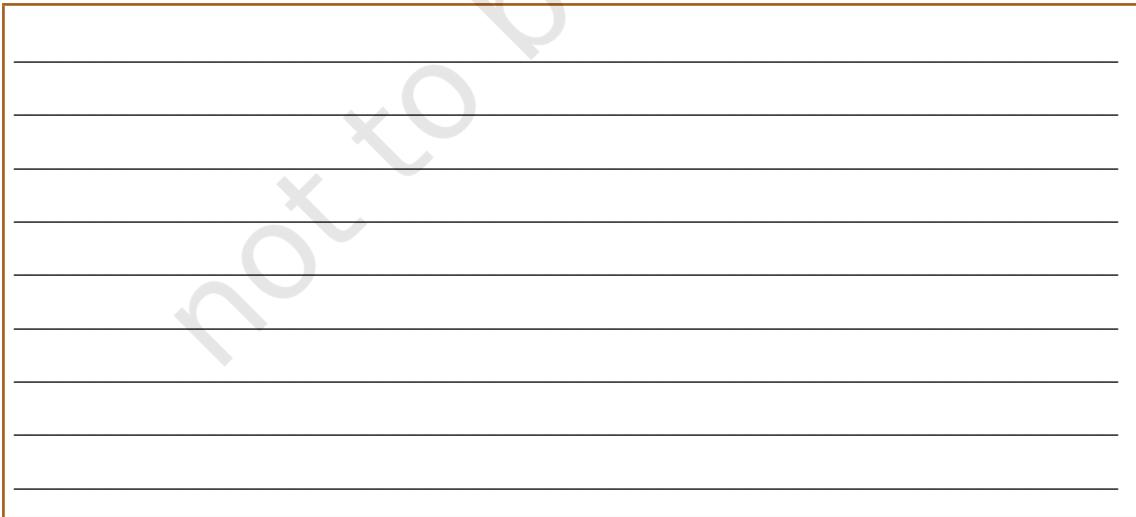
1. You have read about *-ing* and *-ed* adjectives in the textbook, the *First Flight*, page number 97. Read it again to understand how these adjectives are used. These are also the present participles (*-ing* forms) and past participles (*-ed* forms) of verbs and are used as adjectives. Read the following sentences to know this.

- Rita gave me a *welcoming* cup of coffee..
- Her performance in the test was *pleasing*.
- She appeared *delighted* with the gift.
- The *bored* students became restless.

Now fill in the blanks of the sentences with past participle from one of the following words.

(infect, take, quote, use, watch, frighten, propose)

- (a) People demonstrated against the changes _____
 - (b) The loud cheer went up from the students _____
 - (c) After the editor read the article, she checked all the examples _____.
 - (d) Rub the antiseptic cream in the _____ area.
 - (e) My wallet was among the things _____.
 - (f) Cyclone Fani was a _____ experience.
2. Rewrite in the past tense the following excerpt from the 'Glimpses of India' (*First Flight*, Class X textbook) and check your answers with a partner.
- Birds, bees, and butterflies are there to give you company. Macaques, Malabar squirrels, langurs, and slender loris keep a watchful eye from the tree canopy. I do, however, prefer to step aside for wild elephants. The climb to the Brahmagiri hills brings you into a panoramic view of the entire misty landscape of Coorg. A walk across the rope bridge leads to the sixty-four acre island of Nisargadhama. Running into Buddhist monks from India's largest Tibetan settlement, at nearby Bylakuppe, is a bonus. The monks, in red, ochre, and yellow robes are amongst the many surprises that wait to be discovered by visitors searching for the heart and soul of India, right here in Coorg.



EDITING

1. Some words have been wrongly spelt in the paragraph given below. Correct the words and read the paragraph aloud.

The Valley of Flowers

The journey to the Valley of Flowers begins about 16 km away from Joshimath, at Govindghat (1,770 m) on the Rishikesh-Badrinath heightway. The Valley of Flowers is covered with a rich varity of magnifiscent plants.

Over the past few years, thousand of visitors have ‘discovered’ this idyll amidst the mountain. However, they live like marks only by way of empty cans, waste-paper and cigarette butts. Trakking in the area has resulted in the trampling of these delikate plants by humans and ponies. As a result, the government of India was compeled to ban all mountainering, trekking, expeditions and livestock grasing in the area, with effect from February 20, 1983. This is to privent further damage to one of our nation’s unique repositories of natural beauty.

LISTENING

Ask your classmate or teacher to read aloud the following passage from the text ‘Glimpses of India’ (*First Flight*, Class X textbook). Listen carefully, and note down the keywords, main ideas and interesting expressions in your notebook while listening.

During our childhood in Goa, the baker used to be our friend, companion and guide. He used to come at least twice a day. Once, when he set out in the morning on his selling round, and then again, when he returned after emptying his huge basket. The jingling thud of his bamboo woke us up from sleep and we ran to meet and greet him. Why was it so? Was it for the love of the loaf? Not at all. The loaves were bought by some Paskine or Bastine, the maid-servant of the house! What we longed for were those bread-bangles which we chose carefully. Sometimes it was sweet bread of a special kind.

The baker made his musical entry on the scene with the ‘jhang, jhang—sound of his specially made bamboo staff. One hand supported the basket on his head and the other banged the bamboo on the ground. He would greet the lady of the house with a “Good morning” and then place his basket on the vertical bamboo. We kids would be pushed aside with a mild rebuke and the loaves would be delivered to the servant. But we would not give up. We would climb a bench or the parapet and peep into the basket, somehow. I can still recall the typical fragrance of those loaves; loaves for the elders and the bangles for the children. Then we did not even care to brush our teeth or wash our mouths properly. And why should we? Who would take the trouble of plucking the mango leaf for the toothbrush? And why was it necessary at all? The tiger never brushed his teeth. Hot tea could wash and clean up everything so nicely, after all!

Now summarise the paragraph using your notes.

FUN FACTS

Adverse — difficult

Averse — strong feelings against



SPEAKING

- Excursions give opportunities to explore nature, places of historical interest, etc. Tourists are interested in meeting people, understanding their culture, and enjoying the variety in food. The Indian Railways have recently introduced glass Vistadome coach in train to provide a delightful travelling experience to the picturesque valley of Araku in Vishakhapatnam.

In groups of four, discuss and plan a budget trip to Araku valley. You may keep the following in mind while planning. Add more points to the following as per your requirement.

- Find out the location (look up the map) and accessibility to the places to be visited.
- Calculate the cost of the stay.
- Search for an economic and safe accommodation, perhaps a home stay.
- Find out the modes of transport and booking.

Now, prepare an itinerary of your excursion to Araku valley and share with the class.

- Try repeating some of these tongue twisters:

- Pre shrunk shirts
- Six slim slick slender saplings
- The sixth sheikh's sixth sheep's sick
- Tie twine to three twigs
- Double bubble gum bubbles double

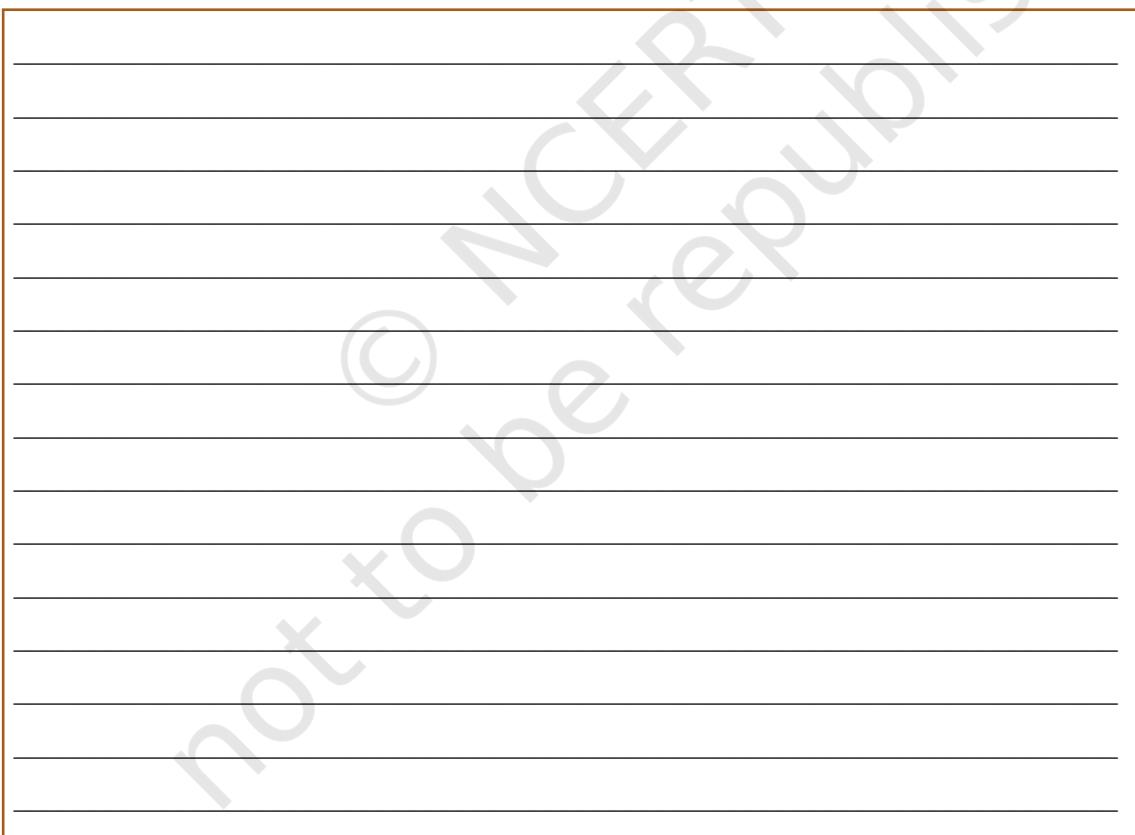
WRITING

1. Infer the meaning of the following expressions in the passage on Parsi community. “Aavoji, aavo, aavo! Welcome to Delhi.”

- length and breadth
- chugged into
- vouch for
- long gone
- out came the treats

Now, write an account of a travel by train using these expressions.

Describe the journey by giving details of distance, booking of tickets, facilities available, and suggestions for improvement. You can add pictures of places, people, etc.



2. Write an advertisement for your favourite tea or coffee.

3. You have read about breads and bakers in Goa. (*First Flight*, Class X).

Traditional breads are famous in Kashmir as well. It is said that a Kashmiri's day starts with a cup of piping hot *nun chai* (salty pink tea) and a crisp, freshly baked bread from the *Kandur* (the traditional baker). In Kashmir, the *Kandur* shop isn't just a place where one goes to buy the morning and evening breads, it is a social hub. It is a place where you get to hear and participate in discussions that range from gossip to political discourses. The *Kandur* shop or *Kandur waan* as it is called in Kashmiri has variety of breads for different occasions that are baked in the *Kandur*'s oven.

Read about some of the Kashmiri breads:

Tsot-Girda : is a medium sized round everyday bread that is a must on every breakfast table in Kashmir.

Lavasa : is a puffy level bread made from *maida*.

Tsochwor or *Tilvor* : is a bagel shaped, slightly hard bread with a sprinkling of sesame seeds on top. The baker prepares '*tsochwor*' at noon time to be enjoyed with the afternoon tea.

Kulcha : These are crispy palm-sized breads sprinkled with poppy seeds. These are—*mith* (sweet) and *namkeen* (savoury). The bread is taken with some traditional *Dodh Kehva* (milk *Kehva*).

Sheermal : is another type of bread from Kashmir. It is mildly sweet.

Roath : The sweet bread with a cake like texture is baked in traditional tandoor and is topped with

FUN FACTS

REFUSE AS VERB AND NOUN

The dump was so full that the workers had to refuse more refuse.

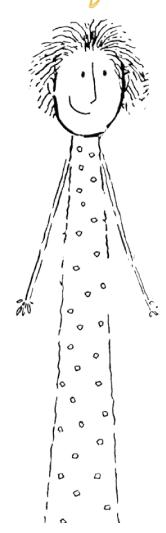
dry fruits. However, this one bread is made for grand occasions like weddings, child birth or engagements and served with *Kehva*.

- Now, collect information about breads, *parathas*, *rotis* in different parts of the country.
 - You can talk to peers, teachers, parents, grandparents, community members and make use of internet.
 - Make an interesting collage using pictures and write a few sentences about each bread based on the information you have gathered.



PROJECT

1. The Frontier mail, the train mentioned in the passage on the Parsi community was the prestigious and luxurious train which was flagged off in 1928 from Bombay to Peshawar. It was the fastest train known for its punctuality. It covered the distance of 2,335 kms in record time of seventy two hours.



(Source: From the collection of pictures by Shri Mukul Jain, Western Railways, Indian Railway's website)

The train used to depart from Ballard Pier Mall Station at Bombay harbour for passengers arriving from England by ship and for the collection of mail brought in from steamers from Europe. It was fashionable to travel by Frontier Mail in those days!

- Our railways have undergone magical transformation since independence from electrification to high speed etc. Find more about Indian Railways and prepare a write up. You can add experiences of rail travel of the people.
- Collect the pictures and information about vintage, royal and luxury trains in India.

UNIT 6

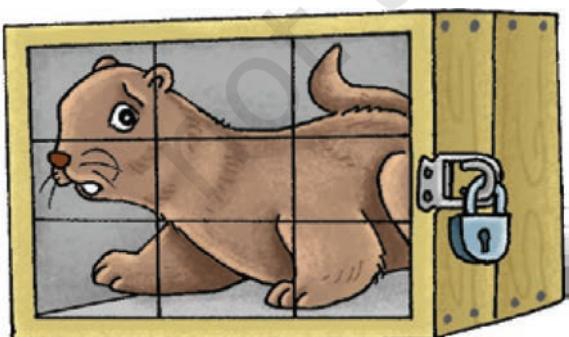
MIJBIL THE OTTER

LET'S BEGIN

1. You have read the chapter 'Mijbil the Otter'. Discuss with your partner the commitment the author had towards Mijbil, what arrangements he made for his pet. What good care did he take like getting fish, taking it for a walk or exercise, providing things, and space to play etc. Make a list and then share with other friends in the class.
2. Find out which illustrations will go with your list.



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3. Mijbil is an active animal who shows many emotions. Refer to the chapter and complete the following Table.

What Mijbil Does	How Mijbil feels
1. Plunges, rolls in water	1. Goes wild with joy.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

READING COMPREHENSION

TEXT I

The following is a story of a baby Civet cat that fell from a tree and was raised by humans. It is a true story from Assam written by Rommel Shunmugam who is a conservation photographer. Through his photo stories, he seeks to inculcate in children a love for nature and wildlife.

Civet cats are found in most parts of India. They are also called toddy cats. They live on palm trees and love to drink the sweet sap, which is collected by toddy tappers to make wine! Dharini and his family rescues and rehabilitates wild animals. These are mostly babies or animals that cannot look after themselves.

LOOK UP AND UNDERSTAND

arboreal
inculcate
nocturnal
omnivorous
rehabilitates

Baby Bhakat

Hi! My name is Bhakat. I am a baby Civet cat. I am three month old. Shhh! I am taking a nap with my brothers. Yes, I live in a family of humans. They treat me like their own Baby!

My home is a little thatched hut by a river in a small village in Assam. The hut has an earthen floor and mud-splattered walls. Its doors are always open. I come and go as I please! Mama takes care of all three of us! Her name is Anjali. She cooks, cleans and plays with me. I secretly think she loves me the most. She lets me be real naughty!

Mama is about to make brunch! She is making *roti* and vegetables. I don't like vegetables, but I like fruits. I love meat. I am omnivorous. Mama always feeds me before anyone else! I love things dipped in milk. They are yummy!

The man of the house is Dharini. If not for him, I would not be alive today! My civet mother built a nest for me in a very tall coconut tree. One night I slipped and fell to the ground! When villagers found me they took me to Dharini. Dharini loves animals. I began to live in his home. I was very small. I could not walk. I ate and slept a lot!

Do you know why my eyes are so large? That's because I am a nocturnal animal. I sleep in the day and am active in the night. My large eyes help me see better in the dark! I also have a very long tail! It helps me balance on tree-tops and branches. I mostly live on trees, though I do come down to the ground. Animals like me are called arboreal!

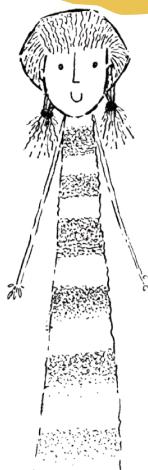
Inside Dharini's house, I always snooze in the rafters. I like being high up; it reminds me of trees! One day I woke up to find a strange sight, Dharini's house was filling with water! In the night, the river behind the house started overflowing its banks! Inside everything was helter-skelter. Things were piled on top of one another! The monsoon had arrived!

Dharini and Anjali carried us babies outside the house! There was water everywhere and it was very muddy! But the sun was out and it was not raining! I stayed high on the fence and made sure even my long tail did not get wet! Dharini went to pick snails.



Words

Sentences





Snails had climbed branches and walls to escape drowning in the flood! Every gardener knows that snails eat plants. By eating snails, I ensure that they do not overrun your garden. I maintain the balance of life in nature!

When it floods, you find fish everywhere! Dharini cast his net in the garden and began catching fishes. They are kept in a pan of water to keep them alive and fresh to eat!

Montu, my brother, tried to be naughty! He caught me and threatened to dip me in water! He got a scolding from Dharini. I hate to be in water! Back inside the house, it is time for me to play with Mama! I shall rest awhile and then be up again at night. Mama always leaves a midnight snack by the lantern!

Rommel Shunmugam

Now read the following questions and tick the right answer.

Q.1. Dharini—

- | | |
|-----------------------|-------------------------|
| (a) is the land owner | (b) loves animals |
| (c) is a gardener | (d) is father of Bhakat |

Q.2. Civet cats are also called _____.

- | | |
|----------------|----------------|
| (a) Baby cats | (b) Night cats |
| (c) Toddy cats | (d) Snail cats |

Q.3. Baby Bhakat loves to eat _____.

- | | |
|------------|----------------|
| (a) roti | (b) vegetables |
| (c) fruits | (d) meat |

Q.4. Baby Bhakat hates to _____.

- | | |
|--------------------|-------------------------|
| (a) eat snails | (b) be in water |
| (c) play with Mama | (d) sleep in the rafter |

Q.5. The home for the Bhakat is _____.

- | |
|--------------------------------|
| (a) a garden near a river |
| (b) the roof of the little hut |
| (c) a little hut by a river |
| (d) the nest in a coconut tree |

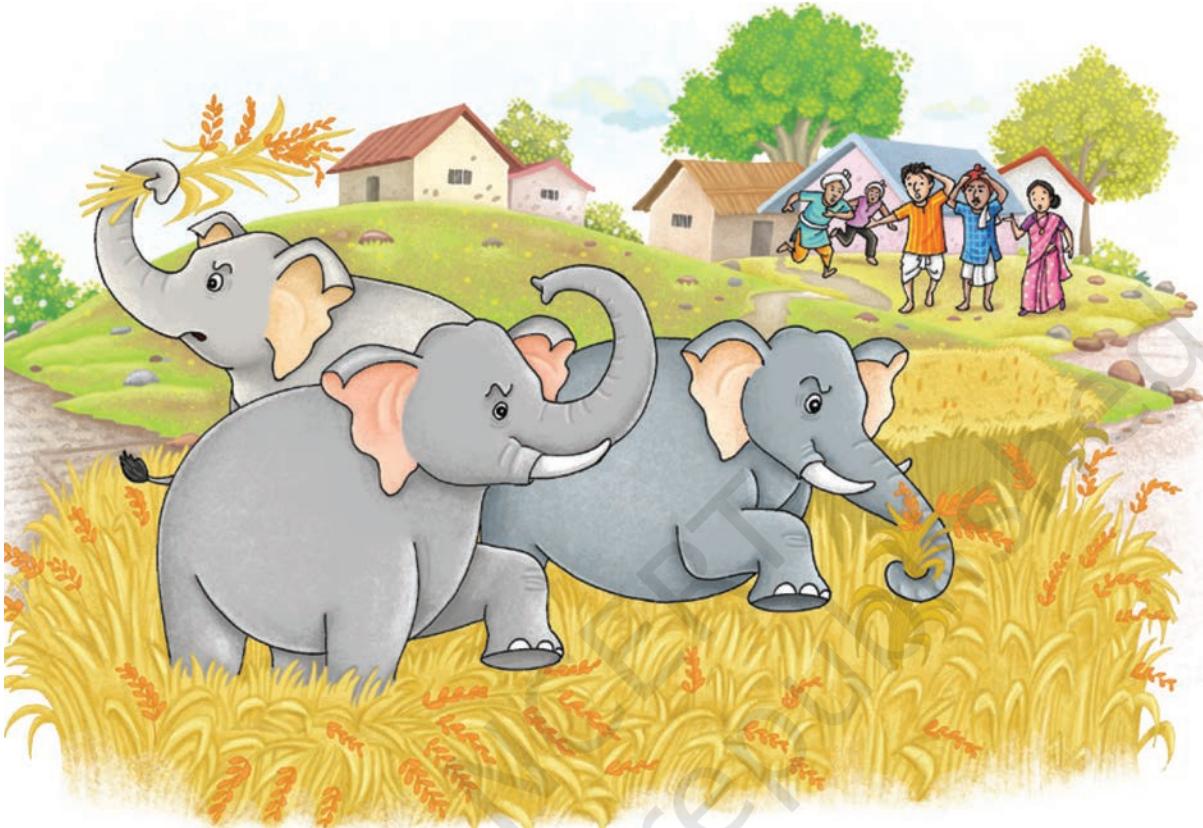
Q.6. Tick the statement which is not true.

- | |
|--------------------------------------------------------|
| (a) Dharani and Anjali treat Bhakat as their own baby. |
| (b) They keep the door closed to keep Bhakat safe. |
| (c) Anjali plays with Bhakat and lets it be naughty. |
| (d) Anjali feeds Bhakat before anyone else. |

TEXT II

Read the passage given below and answer the questions that follow.

It's not easy having Elephants in your backyard.



Around the world, as communities expand, and natural wild places are reduced, people and wildlife are increasingly coming into conflict over living space and food.

It might be baboons in Namibia attacking young goats or elephants in Nepal eating crops or European bears and wolves killing livestock. The problem is universal, affects rich and poor, and is bad news for all concerned.

The impacts are often huge. People lose their crops and livestock (and therefore a source of income and food security), property, and sometimes their lives—even a severe injury caused by wildlife can result in a loss of livelihood. The animals, some of which are already threatened or even endangered, are sometimes killed in retaliation or to prevent future conflicts.

Human-wildlife conflict is happening more and more, affecting a lot of different species. The effects of climate change will probably make the problem worse.

Look Up
AND
UNDERSTAND

coexistence
conflict
endangered
livestock
retaliation





How we are tackling human-wildlife conflict

The solutions are often specific to the wildlife or area concerned, and are often creative and simple—for instance planting a barrier of crops that repel the animals (elephants and some other wildlife don't like chilli, for example).

An important aspect of the work is that it benefits both the animals and local people and actively involves the communities concerned (in the case of chilli, it can be sold to increase income). It's about finding solutions that lead to mutually beneficial coexistence.

The work has also often led to people being more enthusiastic and supportive of conservation, and has demonstrated that people can live alongside wildlife while developing sustainable livelihoods.

(Source: <https://www.wwf.org.uk/what-we-do/area-of-work/preventing-human-wildlife-conflict>)

Q.1. What happens when communities expand?

Q.2. What is the meaning of “impact” in the passage? How it is affecting people and their life?

Q.3. What will make the human-wildlife conflict more intense?

Q.4. The passage talks about one solution to tackle human-wildlife conflict. What is it?

Q.5. These types of creative and simple solutions lead to—

(Tick the statement(s) which is/are not true.)

- (a) active community involvement.
- (b) generate income naturally.
- (c) mutually beneficial coexistence.
- (d) people live with wildlife happily.
- (e) be more enthusiastic and supportive of conservation
- (f) developing sustainable livelihood.

TEXT II

Read the passage given below and answer the questions that follow.

Animal rights

People who support animal rights recognise that all animals have an inherent worth, a value completely separate from their usefulness to humans. Every being with a will to live has the right to live free from exploitation and suffering.

All animals have the ability to suffer in the same way and to the same degree that humans do. They feel pain, pleasure, fear, frustration, loneliness, and familial love. Whenever we consider doing something that would interfere with their needs, we are morally obligated to take them into account.

People often ask if animal rights mean that animals should have the right to vote or drive a car. Of course, that would be silly because those aren't rights that would benefit animals. But animals have the right not to suffer at the hands of humans and to live their lives free from suffering and exploitation because they have an interest in doing so. That is the difference between equal consideration and equal treatment.

Almost everyone cares about animals in some context, whether it's a beloved family companion, an irresistibly cute kitten or a majestic wild animal seen in a documentary. After all, we each have some built-in capacity for empathy and compassion, as can

**LOOK UP
AND
UNDERSTAND**

consideration
exploitation
familial
inherent



**LOOK UP
AND
UNDERSTAND**

arbitrary
compassion
documentary
empathy

be seen from the lengths that children often go to in order to help animals.

Logically and morally, there is no reason to differentiate in the way we treat the animals we share our homes with and those who are farmed for food. They are all individuals, with the same capacity to feel pain and fear. Animal rights help us to look past the arbitrary distinctions between different species, to rediscover our innate compassion, and to respect all animals equally.

Anyone who cares about animals can start putting these principles into practice every single day with the food they eat, the clothes they wear, and the products they buy. These choices are a form of non-violent protest that makes a real difference both by reducing the profits of corporations that harm or kill animals and by creating a growing market for cruelty-free food, fashion, services, and entertainment.

(Source: <https://www.peta.org.uk/action>)

Q.1. What do the people who support animal rights recognise?

Q.2. As human beings, what are our moral obligations towards animals?

Q.3. What is the right of animals as mentioned in paragraph three?

Q.4. Why should we rediscover our empathy, compassion, and respect for animals?

- Q.5.** Anyone who cares about animals can start putting “these principles” into practice. What are “these principles”?

FUN FACTS

IDIOM

Cat got your tongue—asked to a person who is at a loss of words.

VOCABULARY

1. The following words are from the text you have read. The synonyms for each word are given. Find the odd one out.

- (a) serious, grave, ridiculous, stern, solemn
- (b) suitable, unfitting, appropriate, right, proper
- (c) hostile, unfriendly, averse, agreeable, unreceptive
- (d) peaceful, harmonious, quiet, serene, violent
- (e) appalling, atrocious, wonderful, awful, dreadful

2. Look at the two sentences given below. These are from the text. Look at the words in italics. These are used as verbs. They can be used as nouns as well.

- (a) By then it had *crossed* my mind...
- (b) Camusfearna, *ringed* by water...

The noun forms of these two verbs are ‘cross’ and ‘ring’.

- (a) I’ve put a *cross* on the map to show where the river Mahanadi is.
- (b) She put the *ring* back in the jewellery box.

A list of words is given below. Make sentences using these words as verb and noun.

- (c) Book



EXTRAPOLATION



(d) Mail

(e) Cable

(f) Sack

(g) End

(h) Head

(i) Colour

(j) Lead

GRAMMAR

1. You have read about “noun modifiers” in the chapter ‘Mijbil the Otter’, page 112. These give more information about a noun, hence are called noun modifiers. These are adjectives or adjective phrases. Let us look at more of the adjective phrases and their usage.

Example: I went to a party. It was a Christmas party. The party was lovely.

I went to a lovely Christmas party.

Now, join the sentences given below and make a simple sentence with an adjective phrase.

- (a) I bought a Maruti car. The colour is blue. It is sporty.

I bought _____ car.

- (b) He made a speech. The speech was short. The speech was interesting.

He made _____ speech.

- (c) Suresh went to a house. It was decorated beautifully.

Suresh went _____ house.

- (d) She bought a dress. It is a designer one but frightfully expensive.

She bought _____ dress.

- (e) The food was tasty. It was prepared quickly.

_____ food was tasty.





2. Use the correct form of the word given in the bracket and fill in the blanks. One has been done for you.

His behaviour was disappointing. I expected him to be more polite. People present there were disappointed. (disappoint)

- (a) The death of 40 *jawans* was _____. We were _____ when we heard the news. (shock)
- (b) I met an _____ person in the party. He was _____ in tasting each and every dish kept in the food counter. (interest)
- (c) Ravi is not very _____ to visit new places. He tells his friends no place is _____ compared to his village in Ranikhet. (excite)
- (d) She got a new guest in her house. She was _____ by his handling the pups. His voice was more _____ when he was calling these pups near him. (amuse)
- (e) It is very humid in the Summers. I don't like this weather. This weather is _____. I am _____ as I sweat a lot. Children are _____ as they can't play outside. (disgust)

3. You have read about how to describe a repeated action in the past by using 'would' or 'used to'. Go through the rules again and fill in the blanks with 'would' or 'used to' as appropriate.

- (a) Every day she _____ come home from work with a rose to give to her mother.
- (b) I _____ lend him my books when he was preparing for his examination.
- (c) He _____ visit his friend in the hospital every evening.
- (d) Each time I called him he _____ come immediately.
- (e) During his hostel life, he _____ eat all kinds of food without grumbling.
- (f) When I was a child, I _____ believe that fire flies were small fire balls.

EDITING

1. Use capital letters, full-stops, commas, and inverted commas wherever necessary in the following paragraph.

the land of the Bisnois in rajasthan is known for conservation of wildlife. it is a living religion to the Bishnois. It is said This is probably only one religion in the world that is founded on the principles of conserving nature. It has followers over ten lakhs. For these many people protection of living beings is a way of life for the ishnois tree is sacred and their empathy and love extend to all living beings on earth. They protect the ecosystem that surrounds the village which is a safe haven for blackbucks chinkaras vultures great Indian bustards peacocks etc they protect them from poachers and provide them plenty vegetation they keep water in the stone vessels for the animals to drink from, and hang water filled pots from the branches for the birds.

2. Parts of sentences are given below. Rearrange the parts and write meaningful sentences in the space provided. Use appropriate punctuation marks.

- (a) a town in iraq/ in large numbers/ otters are found/ in the marshes near Basra.
- (b) to the market/ we were fatigued/ having walked so far/ on account of
- (c) 40 paramilitary personnel/ the suicide car/ pulwana district killed/ bombing in
- (d) india's first semi-high speed train,/ was flagged off with excitement/ the inaugural trip of/ Vande Bharat Express,

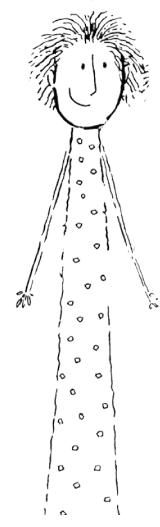
FUN FACTS

Affluence —
having a great deal of money
Effluence- a substance that flows out of something.





Editing



- (e) the eastern hemisphere/ the longer than all/ the nile is said to be/ other rivers in

LISTENING

- 1 . Following is a story of Gangaram, a 130 years old crocodile, who died in a Chhattisgarh village. Listen to the story carefully and answer the questions that follow. You can listen to the recorded story or ask your teacher, sibling or friend to read the story aloud.

The incident took place in Bawamohatra, a village in Bemetra district of Chhattisgarh. The residents of Bawamohatra gathered near the community pond and started weeping after they saw that the crocodile had died. The villagers were emotionally attached to the reptile and were heartbroken after his death. About 500 people of the small village attended the last rites of their beloved crocodile, Gangaram. The over three-metre long crocodile was buried in Chhattisgarh's Bawamohatra village after his last rites were performed by the villagers. A forest department official estimated that the crocodile was 130 years old. The crocodile was carried to its funeral on a tractor decorated with flowers and garlands. The villagers say Gangaram was friendly. Even the kids of

TONGUE TWISTER

Nine nice night
nurses nursing
nicely

the village could swim around him. He had never harmed or attacked anyone. He was not a crocodile but a friend and a divine creature for them, who was worshipped in this village. Some say that he would even eat rice and dal which was served by the villagers and kids. He was very understanding and if he saw anyone swimming near him, he used to go to the other side of the pond. Villagers used to identify themselves with the crocodile as people used to call this village—*Magarmachha vala gaoon*, the Crocodile's village. In fact, the villagers now wish to build a statue of Gangaram near the pond to remember their friend, who got the village a new name. It may be weird, but it could be an example of how humans and animals can coexist without harming each other.

1. Why did the residents gather near the village pond?

2. Why were the villagers crying?

3. Who was Gangaram?

4. How big was he?

5. How old was he?

6. Give three reasons to justify Gangaram was friendly:

(a) Children could _____.

(b) Gangaram never _____.

(c) Gangaram was very _____.

7. What was the new name given to the village and why?





8. What will the villagers do to remember their friend?

SPEAKING

1. We all have seen hand puppets on YouTube or during story telling sessions. Try to make one hand puppet of an Otter. The situation is: Mijbil playing with water and spilling water every where. Write a few dialogues between Mijbil and Maxwell. Be the characters and exchange dialogues.

Maxwell : Oh! Mijbil, what have you done?

Mijbil : He, he _____

Maxwell : _____

Mijbil : _____

Maxwel : _____

Mijbil : _____

2. You have read a story 'The Bond of Love' in the class IX textbook, *Beehive*. In this story, the author talks about a sloth bear that his wife kept as a pet. The sloth bear was sent to the Zoo when it became too big to be kept at home. Now, discuss in a group of four, the following points, list views, and then share in the class.

- Keeping any big wild animal, like the sloth bears, at home.
- Keeping unusual pets for pleasure
- Using tigers, lions, dancing bears in circus
- Making the monkeys dance, cock fighting, bull fighting for amusement

Your views

WRITING

1. Based on the above points, write a paragraph giving your points of view. You can highlight on the loss of natural habitat, cruelty, loss of freedom etc.





2. Read these quotations and write one paragraph in the context of 'Animal Rights'.

(a) "The greatness of a nation and its moral progress can be judged by the way its animals are treated."

– Mahatma Gandhi

(b) When it comes to pain, love, joy, loneliness and fear, a rat is a pig is a dog is a boy. Each one values his or her life and fights the knife."

– PETA founder, Ingrid E. Newkirk

PROJECT

1. In a group of four, conduct research on the following question and write a report on the findings.

What animals can be exported or imported under law? (Customs seizures show a variety of animals from reptiles, lizards, leopards to pythons, venomous reptile. These are carried in tiny suitcases and smuggled.)

2. Make a team of four students. Imagine a unique animal or bird as a pet. Draw the animal and write the following information about it.
- Name of the pet and draw the animal on a chart paper.
 - My pet: (Make a table like the following and write its specifications)

has	can	is
For example: webbed feet, long legs. fat legs, etc. heavy body, very light weight, soft fur, feather, sense of smell, etc.	Swim, fly, run, grow tall, small size, hunt, carry weight, guard the house, etc. communicate, sing, speak, make variety of sounds to communicate, show affection, emotion, etc.	Warm-blooded, mammal, good swimmer, largest animal, smallest animal, good hunter, etc. sensitive, ferocious, short tempered, docile, smart, etc.





- (c) What all do you have to do to keep the animal with you at home? (You can refer to the dos and don'ts given on page no. 102 of the textbook *First Flight*.)
- (d) Prepare a write up, share it in the class, and put it on the wall for the class to read.

NOTES

UNIT 7

MADAM RIDES THE BUS

LET'S BEGIN

1. In the story 'Madam Rides the Bus', Valli took a bus ride on the bus that she wanted to for last several months. She knew that she had to buy tickets for this. So she saved money suppressing all temptation to buy things like peppermints, toys, balloons, etc., and paid for the ticket.
 - What all exciting things did she see from the bus?
 - Was the excitement the same on her return journey?

Discuss with your classmate and write a paragraph based on your discussion on the above mentioned questions.



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2. Have you undertaken any journey by bicycle, boat, bus, train, or on an elephant back? Share your experience with your friends in the class.

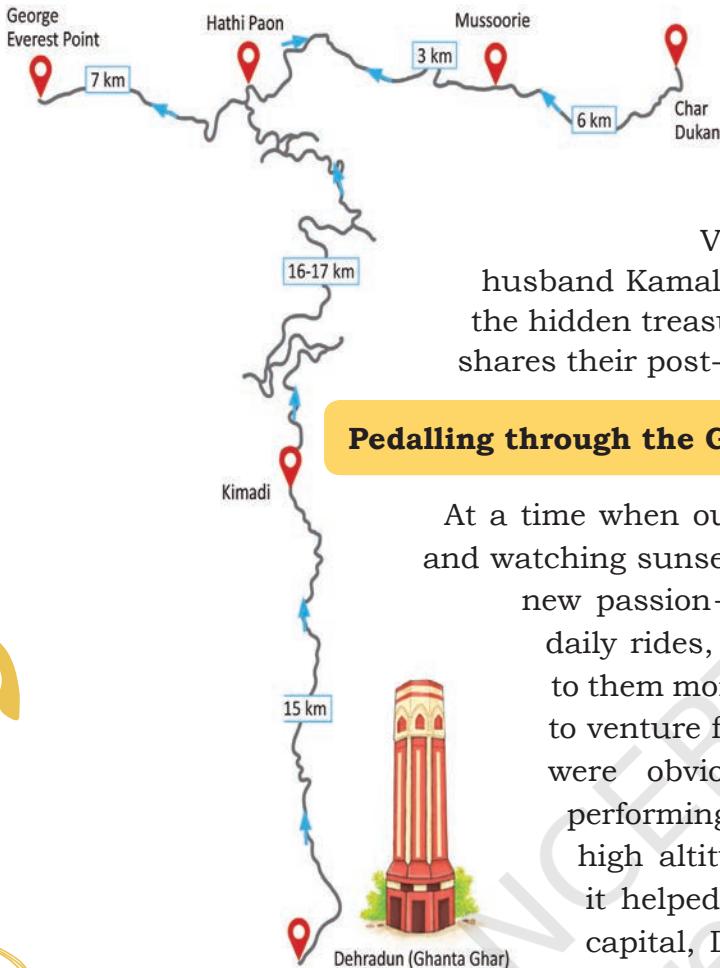


Editing



LOOK UP AND UNDERSTAND

acclimatised
cyclotrons
extended
strenuous
venture



Pedalling through the Golden Years

At a time when our peers were slowing down, relaxing and watching sunsets from their front porch, we found a new passion—cycling. We started out with short daily rides, but found ourselves looking forward to them more and more, so much that we decided to venture further and cover more ground. There were obvious health concerns—the risk of performing a physically strenuous activity at a high altitude, the most obvious of them. But it helped that we had lived in Uttarakhand's capital, Dehradun, our entire lives, and were therefore acclimatised to the cold winds and narrow winding roads that characterise this beautiful state. We were also familiar with almost all the scenic mountain trails it had to offer.

Short rides extended to longer ones as we started falling deeper in love with not just the sport, but the very idea of discovering a world we had always been a part of, but never had the time to explore. Soon, a simple hobby turned into a project of sorts, and we started participating in cyclotrons and other cycling events being held in the city. Admiration and encouragement poured in from family members, friends and neighbours along the way, sparking a new thought—was it possible to travel across the state on our bicycles? It seemed daunting at first, but we knew we had to try. Our gear in place, our bikes serviced, and our minds set, we set off on an adventure we would remember for the rest of our lives.

READING COMPREHENSION

TEXT I

Read the passage given below and answer the questions that follow.

Vishav Driman (65 year old) and her husband Kamal Jeet (69 year old) set out to discover the hidden treasure of Uttarakhand by bicycle. Vishav shares their post-retirement adventure.

In my opinion, there are very few ways to enjoy and appreciate the beauty of Uttarakhand and cycling is the most thrilling of them all. Sunlight filtering through the trees and a cool breeze gently caressing your faces as you ride, coupled with breathtaking views of sal forests spread like a green cover on the mountains and surrounding valleys, the experience of pedalling across the state is truly inexplicable. Of the many trails we navigated, there is one that occupies a special place in our hearts. It began from *Ghanta Ghar*, a popular tourist attraction in Dehradun, it took us through some of the most picturesque locations of the state such as Kimadi, Hathi Paon, Mussoorie and Chaar Dukaan, right up to George Everest point. This 100km ride (approximately) is also one of the few routes in Uttarakhand that encapsulates all the element that one expects while cycling here—steep slopes, sharp curves, endless hills, lush forests, and off-road experiences.

(Source: by Vishav Driman, *India Travel360*)



Q.1. What is the meaning of the expression “when our peers were slowing down, relaxing and watching sunsets from their front porch” and in what context has the author used this?

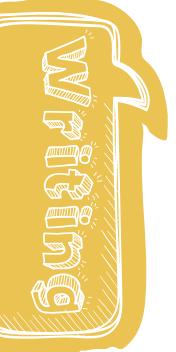
Q.2. What made Vishav and her husband confident to venture into Uttarakhand on their bicycles?

Q.3. What was the strong passion that prompted the retired couple to take up this adventurous journey?

**Look Up
AND
UNDERSTAND**

caressing
daunting
encapsulates
inexplicable
picturesque





**LOOK UP
AND
UNDERSTAND**

heedful
poised
slackens
treadles
vale

TEXT II

Read the poem given below and answer the questions that follow.

Going Down Hill on a Bicycle, A Boy's Song

With lifted feet, hands still,
I am poised, and down the hill
Dart, with heedful mind;
The air goes by in a wind.

Swifter and yet more swift,
Till the heart with a mighty lift

Makes the lungs laugh, the throat cry:
“O bird, see; see, bird, I fly.

“Is this, is this your joy?
O bird, then I, though a boy,
For a golden moment share
Your feathery life in air!”

Say, heart, is there aught like this
In a world that is full of bliss?
‘Tis more than skating, bound
Steel-shod to the level ground.

Speed slackens now, I float
Awhile in my airy boat;
Till, when the wheels scarce crawl,
My feet to the treadles fall.

Alas, that the longest hill
Must end in a vale; but still,
Who climbs with toil, wheresoe'er,
Shall find wings waiting there.



Henry Charles Beeching

Q.1. The poem describes the _____ of going downhill on a bicycle.

- (a) enjoyment
- (b) happiness
- (c) excitement
- (d) satisfaction

Q.2. Which line(s) depict the freedom like that of a bird that the poet enjoys?



Q.3. Which is the experience the boy is sharing with the bird? What is the golden moment he is referring to?

Q.4. What is the meaning of 'full of bliss' here? Can the boy find this kind of bliss in the world where he lives?

Q.5. There is a comparison in the third stanza. What is it?

Q.6. What is the meaning of the last two lines of the poem? Does "toil" mean dedication, determination, and will power to climb the hill? What is the reward here?

VOCABULARY

1. Find out the words from the text 'Madam rides the Bus' that match with the given meanings.

- (a) inquisitive _____
- (b) intricate _____
- (c) mesmerizing _____
- (d) immense _____
- (e) hardly _____

GRAMMAR

1. Read the two sentences given below. The groups of words in **italics** are **phrasal verbs**.

This way she *picked up* various small details.

Valli said, "I am the one to *get on*."

The verbs *picked* and *get* are combined with *up* and *on* respectively. Together they make phrasal verbs.

Now, complete each sentence using a verb from box A and a word from box B (by making a phrasal verb). Use the correct form of the verb wherever necessary.

A	B
break, drive, get, fill, wake, turn	out, down, off, on, in, up

- (a) It was evening. She _____ the light.
- (b) Do not _____ Ramesh. He was studying late at night yesterday.
- (c) The school bus _____ and had to be towed to the garage for repair.
- (d) They got in the car and _____.
- (e) She hurt herself as she was _____ of the car.
- (f) You have to _____ the form yourself.

EDITING

1. Use capital letters and full stops wherever necessary and correct the spelling errors as well, in the following paragraph.

An exciting boat journey gliding crosswise the river from Godkhali jetty will take to a place of incredible mystic beauty of Nature.

The sundarbans a unesco World Heritage Site is located at the South eastern tip of the 24 Paraganas district about 110 km

FUN FACTS

Allusion — a reference
Illusion — a mirage, hallucination, or magic trick





from Kolkata it got its name from one of the mangro plants known as Sundari (*Heritiera Minor*) Sundarbans are a part of the world's largest delta, formed by the mighty rivers ganga, brahmaputra and meghna it is one of the most attractive and alluring places remaining on earth, a truly undiscovered paradise the Sundarbans is the largest singl block of tidal, halophytic mangrove forests in the world. It is the largest tiger reserv and National Park

apart from being a unique largest mangrove eco-system of the world, the sundarbns has the world's largest deltaic mangrove forests and is also home to one of India's most iconic wildlife species - the royal bengal Ttger. The Sundarbans also serves as a crusial protective barrier for the inhabitents in and around Kolkata against the floods that result from the cyclones which are a regular occurrence. The Sundarbans have also been enlisted amongst the finalists in the New 7 Wonders of Nature.

LISTENING

- Following is a passage on Mizoram and its people. When one visits this place, one is enchanted by its natural beauty and the vibrant culture of the state. Listen to the passage carefully and answer the questions that follow. You can listen to the recorded story or ask your teacher, sibling or friend to read the story aloud.

Mizoram

Once a tourist remarked, “I visited the Eastern States this time—where the people talk in songs and they always dance.”

The eastern region of India is no doubt charmingly novel in many of its features. Mizoram, literally the land of Mizos is an expanse of blue-green hills. Mizoram is broken up lengthwise into five major mountain ranges gradually descending from the south to the north. The hills are rugged and their heights uneven. The name of the state Mizoram is made of two words. 'Mi' means human beings, 'Zo' means a hill. So, a 'Mizo' is a human dweller of a hill; Mizoram means the land of the hill-dwellers. Aizawl is the capital town of the State built in tiers along the hill.

The Mizos have three main festivals—Mim Kut, Chapchar Kut and Pawl Kut. These festivals are associated with their agricultural activities during which they enjoy life by singing and dancing. The Mizos, blessed as they are with a beautiful environment and rich culture, are a vibrant and social people. They love to dance as much as they love to sing. They boast a number of folk and community dances handed down from one generation to the other through the ages. The dances are expressions of the gay, carefree spirit of the Mizos. It should be noted here that these dances are not intended for stage performance, rather they have been evolved for community involvement and participation.

English with a Purpose
A Textbook for Class XII (Core Course)
NCERT, 2003

1. The land of Mizo is a large open area of _____.
The hills are _____ and _____.
2. The state referred here is made of two names—
 - (a) 'Mi' means _____.
 - (b) 'Zo' means _____.
 - (c) and Mizoram means _____.
3. Which activities are associated with Mizo festivals? How do Mizos enjoy these festivals?




**FUN
FACTS**
TONGUE TWISTER

We surely shall
see the sun shine
soon



4. What are the special features of a Mizo dance?
-
-
-

5. The following statements characterise Mizo people. Tick the one which is not true.
- Mizos have a beautiful culture. ()
 - They live in a beautiful natural environment. ()
 - They are a protective people. ()
 - They are a vibrant people. ()
 - They love to dance and not so much to sing. ()
 - They have a number of community and folk dances. ()
 - The community involvement and participation is always there. ()


SPEAKING

1. Read Part II of the story 'Madam Rides the Bus'. There are many conversations between Valli, the conductor, and some elderly people in the bus. Convert the conversations into dialogues between the characters. Many words like commandingly, haughtily, loudly (shouted), smilingly, irritably, curtly etc. have been used in this part. These are the different ways in which the characters have spoken. These show the mood, emotion, and intention of the characters.

Now, write the dialogues and then in groups of three, enact it as a skit in the class.

It was a fine spring afternoon. The bus was just on the verge of leaving the village. Valli, a small eight year old girl, wanted to go on a bus ride.

Valli (loudly): Stop the bus! Stop the bus!

Conductor (without looking up): Who is it? Hurry then!

Valli (loudly): It's me, I am the one who has to get on the bus.

Conductor (smilingly): Oh. really! _____

Valli (commandingly): I have to _____

Here is _____.

(Conductor stretched out his hand to help her up.)

Valli (smartly): I can _____

Conductor (jokingly): Oh, please _____

(The bus started to move forward with a roar. Valli stood up on the seat to see the outside world clearly.)

A voice (anxiously): Listen, child _____

Valli (haughtily): There is nobody _____

Conductor (smilingly): Oh, sir _____

Valli (angrily): I am _____

Conductor (mimicking her): _____

Valli (steadfastly): Because I _____

A voice (with concern): If you _____

Valli (irritably): I'm not _____

2. Two communicative tasks are given below. Practice with your partner.

Communicative Task I

(Offering, accepting and refusing help)

Role Play

Chaman : Hello Prem. You look tired. Is there anything I can do to help you?

Prem : Thank you very much. I think I can manage. I am preparing a chart on Children's Rights.

Chaman : It's a lot of work. Let me help you.

Prem : Thank you. But I've already collected all the necessary information.

Chaman : I can help you in illustrating some of the rights.

Prem : Oh, can you? That sounds wonderful.

Chaman : Could you tell me the themes to be illustrated?

Prem : Here you are. I'm really thankful to you.

Chaman : What about children's duties?





Prem : Oh, yes. It's a good suggestion. I'll list their duties also.

Chaman : Thank you.

Pair or Group Work

Write conversations like the one above imagining you are in the classroom. Use the clues given below.

- Excuse me...
- Yes?
- I wonder if you could lend me our dictionary. I'm doing my class work.
- I'm sorry. I'm using it right now. May be later.
- That's okay. Thanks anyway.

Write similar conversations imagining you are in the following situations: in the kitchen; at the railway station; asking somebody to open the door; in a hospital; in the playground.

Communicative Task II

(Asking for information, indirect questions and question tags)

Role Play

Vineet : Could you get me some warm clothes from the cupboard, please?

Ashima : Are you feeling cold?

Vineet : It's cold today, isn't it?

Ashima : Yes, it is. I shall have to light the fire soon.

Vineet : Oh, you have coal-fires, do you?

Ashima : Yes. We don't have a room heater. You have room heaters, don't you?

Vineet : Yes. We do. But coal-fires are nice. They are more comforting than a radiator, aren't they?

Ashima : Yes, but there is a lot more work than just switching on a heater. We keep talking about getting room heaters.

Vineet : I suppose coal-fires aren't very convenient, are they?

Ashima : They certainly aren't.

Pair or Group work

Using the above piece as a model, ask for information, make requests and give your opinion regarding—the floods in Chennai, ‘Cyberabad’ (Hyderabad), a celebration in your school, a landslide during the Amarnath yatra, etc.

WRITING

1. In the text, seeing Valli travelling alone in the bus, some of the characters showed concerns.

An elderly woman asked, “Are you alone, dear?”

The Conductor questioned, “Won’t your mother be looking for you?”

The old woman continued asking, “Is it proper for such a young person to travel alone? Do you exactly know where you’re going in town? What’s the street? What’s the house number?”

Do you think that the concerns of the elderly lady and the conductor are apt and genuine? Will you say that it is applicable to young boys as well? Discuss in groups, make note and then arrange a debate competition. You can consider the following points for discussion or debate. Then write a paragraph considering these issues and give your opinion as well.

- Girls and boys of Valli’s age can travel alone in a bus or auto rickshaw, etc.
- Freedom should be given to them to move around.
- Safety of the young children is of utmost concern.
- What type of education should be given to them?
- This is a vulnerable age and children are innocent.

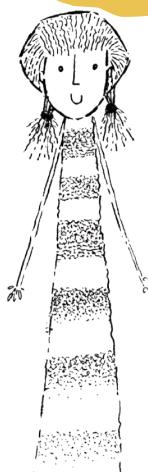
FUN FACTS

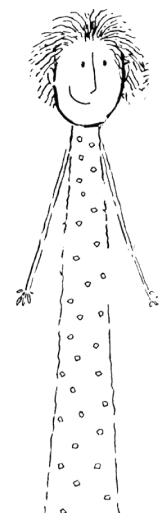
IDIOM

Turn a blind eye — to ignore situations, facts, reality



Sentences





2. You have read that on her return journey, Valli saw the young cow lying dead by the roadside. This young cow was running very fast in front of the bus and had given Valli unbound happiness when she was travelling to the town.

Now, write a paragraph on 'Should the domestic animals be let loose to walk on the roads freely' where the vehicles are plying? Who is responsible for the death of the young cow?

PROJECT

1. Read the quick tips for travelling by a bike given below.

When you travel by a bike, Vishav says that the frame and tyres of the bike should be according to the rider's height. One should carry a hand pump, extra tubes, and a puncture kit for emergency situations. Right accessories such as sweat-resistant gloves, helmets, knee and elbow pads, and a pair of shoes is of utmost importance. It is also necessary to carry essentials like dry food, water, and Oral Rehydration Salts (ORS). A first-aid kit with pain killers, muscle relaxing balms, and band-aids are also advisable.

Now, prepare a list of things that you would like to suggest to people who want to travel by:

- (a) a train
- (b) a bus
- (c) a boat
- (d) a motorbike
- (e) on foot (for example a trek)

2. A. Copies of some tickets are given here. Collect some more train tickets, bus tickets, flight tickets, platform tickets, entry tickets for the zoo, cinema hall, metro rail etc.





- Make a collage.
- Study the information given in these tickets.
- Draw a table to enter the information like PNR number, time of departure, time of arrival, confirmed ticket, wait-listed ticket, RAC status in train, seat number, food preferences, price of the ticket, number of passengers, etc.
- How are these tickets different from each other?

B. Write a paragraph on 'Why it is essential to travel with a ticket?'

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UNIT 1

A LETTER TO GOD

LET'S BEGIN

1. You have read about Lencho in 'A Letter to God', *First Flight*, textbook in English for Class X. How has the story of Lencho moved you? What do you think about Lencho's faith in God and his attitude towards the officials in the post office? Do you think he is right in asking God for support and then blaming the people at the post office? Discuss his actions with your friends. Why does he do so?
2. The summary of the story of Lencho is given below. The sequence of the story is jumbled up.

Read the story again and rearrange the jumbled sentences to make a coherent story.



1076CH01

Write the correct order in numbers in the column below	Jumbled sentences
	But it rained heavily and hailstorm thrashed his corn field and all the corn was destroyed.
	He wrote 'To God' on the envelope and posted it.
	Lencho predicted it will rain and it did. He and his wife were happy.
	Lencho felt desperate but believed that God would help him.
	Their corn field was longing for water.
	The postman and the postmaster laughed at Lencho's letter but were surprised by the faith of the man.

EXTRAPOLATION



	He wrote a letter to God asking for a hundred pesos to sow his field again and to survive until the next crop came up.
	After some days, Lencho went to the post office to receive the money as the postmaster watched him.
	He immediately went to the counter and asked for a pen and paper, wrote a few lines and posted the letter.
	Lencho, his wife, and their children lived in a lonely house in a valley.
	When the postmaster opened the letter, it said "Oh! Thanks for sending the money. But I have received only seventy pesos. Next time you please send the money directly to me. The people at the post office are a bunch of crooks. They have taken the thirty pesos."
	He opened the letter and was happy to find the money. He counted and found it was only seventy pesos.
	The postmaster collected about 70 pesos from his colleagues and sent it to Lencho.

Create a graphic description based on the given summary of 'A Letter to God'.

A. Lencho in his corn field.



B.

C.

D.



READING COMPREHENSION

TEXT I

Given below is a story of the tailor who has been known for his skills in cheating and stealing. Read in groups of four or in pairs. You may discuss the events and incidences of the story with your friends and write them in a sequential manner.

The Trader and the Tailor

LOOK UP AND UNDERSTAND

beguiling
cordiality
hamper
snipping
wagered

There was a tailor who was known for beating others in the art of being light-fingered and thievery. A trader swore that even with a hundred attempts, the tailor would not be able to take a coil of thread from him without his knowledge.

The trader was told that many others, more intelligent than him, had been beaten by the tailor. They said he should not imagine himself so great, for his ego would only give him worse troubles in competition with the tailor. Still, the trader became more competitive and made a wager that the tailor would not be able to rob him of anything.

He wagered an Arab horse with those who taunted him. If the tailor failed to steal, then they would have to give him a horse instead. That night, the trader lay awake troubled by the situation and could not sleep a wink.

In the morning, he put a piece of satin cloth under his arm and went to the bazaar and entered the shop and saluted the cunning rogue warmly. The tailor sprang up from his seat and welcomed the trader, inquiring about his health with cordiality exceeding even that of the trader, planting in his heart great feelings of affection for him. When the trader heard these songs of sweetness from the tailor, he flung down the piece of silk saying, “Cut this into a coat for me and make it wide below my navel so as not to hamper my legs and tight about it to show off my figure.”

The tailor answered, “O! kindly man, I will do you a hundred services,” and accepted the order. He measured the satin and inspected the working surface and all the time chatted away to the trader in idle gossip, about other amirs and of bounties and gifts he had received from them, and about misers and their mean ways, and made the trader laugh with hysterics. During this beguiling talk, he was snipping away with his scissors rapidly, cutting as fast as his lips moved.

The trader was laughing, the tailor was cutting, the trader closed his eyes in joy, the tailor cut extra pieces, tucking them under his thighs, hidden away from all but God. From his delight at the tailor's tales, the trader's former boast went out of his mind. What satin? What boast? What wager? The trader was drunk on the jokes told by the tailor.

Then the tailor told such an incredible story that the trader fell over on his back with laughter. The tailor swiftly stitched a swatch of the satin to the hem of his underpants while the trader was paying no attention at all, greedily sucking with every guffaw at the jests the tailor told. The tailor continued to tell funnier and funnier tales and jokes until the trader was completely within his power.

With his eyes shut and his reason vanished, the bewildered and boastful trader was drunk with joy. And the tailor continued to cut, filching yet more of the beautiful cloth, with nothing to stop him now. And yet the trader begged for more.

You who becomes the slave of the jest, no story is more laughable than you yourself, think on this at the edge of your grave. How long will you listen to the lies of this world that leave your mind and spirit unhinged? The Universal Tailor will cut and stitch the hems of a hundred travellers, silly as children.

Eventually the tailor became bored with the whole story and told the trader that he better leave before another tale was told, "For if I tell another one, the coat will be too tight for you, and you will stop laughing and weep tears of blood."

Rumi (Abridged)

Did you enjoy the story of 'The Trader and the Tailor'? The story is summarised below. Read the story again with your friend and complete the paragraph using short sentences with the given hints.

Once there was a tailor who was known for _____ (cheat and thievery). He could cheat anyone with his cunning way of deceiving people. A trader challenged that the tailor would not be able to cheat him. He _____ (go) to the tailor with _____

**LOOK UP
AND
UNDERSTAND**

filching

incredible

swatch

unhinged





USING 'NOTICE'

Thank you for noticing this notice.

Your noticing has been noted.

FUN FACTS

_____ (satin). The tailor _____ (welcome). The trader _____ (please) by the tailor's praise. He told the tailor to make a coat for him. The tailor _____ (praise) the trader _____ (maximum). The trader _____ (joy). The tailor _____ (recount) funny tales and the trader forgot _____ (bet). The tailor started snipping _____ and _____ (hide). Eyes of the trader _____ (tears and joy) and yet the trader kept on asking for _____ (stories). At last, the tailor told the trader that _____ (tight) and _____ (weep-blood).

VOCABULARY

- In this story you have come across a word "light-fingered" which means inclined to steal things. Some such words are given below. Use appropriate words and fill in the blanks.

light-headed, light year, light-hearted, light sleeper, light-duty

- The _____ is a unit of distance used to measure distance in space.
- The farmer bought a _____ truck to transport their produce, as it uses less diesel.
- We had a fairly _____ discussion with our colleagues.
- Rita felt dizzy and _____ after skydiving.
- He is a _____, a slightest noise wakes him.

GRAMMAR

1. You have come across Relative Clauses in the lesson ‘A Letter to God’. Read about the relative clauses again. Complete the sentences given below in the table by adding the most suitable clause from the box and make it a relative clause. The first one has been done for you.

contains meaning of words	need to fill in the application
stitches clothes	is a crook
tell lies	help themselves
won the best actor award this year	won the nobel prize
hit a century	believe in hard work
is faithful	

- (a) A tailor is a person *who stitches clothes*.
- (b) A dictionary is a book _____
- (c) The book is about a scientist _____
- (d) What is the name of the player _____
- (e) I don’t like people _____
- (f) What is the name of the actor _____
- _____
- (g) Students _____
should meet the principal in her office.
- (h) Friends of the trader thought the tailor _____
and can cheat anyone.
- (i) Lencho _____ thought God would help him.
- (j) Those _____ will succeed.
- (k) God helps those _____

FUN FACTS

WOUND AS VERB AND NOUN

The bandage was wound around the wound.



FUN FACTS

PROOFREADING MARKS

Editors have special symbols called proofreading marks to correct language.

Some are given below.

- # give space
 - put a full stop
 - ♂ insert comma
 - ↖ insert new word
- See page nos 140-141 for more such symbols.





EDITING

1. Suppose Lencho gets a hundred pesos in his envelope. He writes a letter to God expressing his gratitude. However, he has missed a word in each line. Help him with those words so that his letter is complete.

Dear God!

Thank for

- (a) sending a hundred pesos help.
- (b) I am very for this kind gesture.
- (c) You were my only and your
- (d) help has my faith in you.
- (e) This money will help me until the crop
- (f) and I promise to hard in the future.

Thank you for

Sincerely yours,

Lencho

LISTENING



1. Here is an interesting story. The story has been told in two ways. Story A has all the odd sentences (1,3,5,...) and story B has the even sentences (2,4,6,...). Working in pairs, one of you take up Story A and the other take up Story B. The person with Story A will read out the first sentence and the partner (person with story B) will write in the space provided. Then the person with Story B will read sentence two and the partner will write in the space for sentence two. Likewise complete the whole story. Once the story is completed, both of you will read out to each other to check whether you have listened carefully to your partner and written the complete story.

Story A The Race	Story B The Race
<p>1. Every evening the animals of the Machlipatti used to sit under the banyan tree.</p>	<p>1. _____</p> <p>_____</p> <p>_____</p>

2. _____

3. He said, "Let's run a race!" "Who will run a race with you?"
4. _____

5. Choo-Choo, the rat, shouted, "No, he's not the fastest runner."
6. _____
7. Everyone laughed at him.
8. _____

9. The starting point was the peepul tree and the finishing point was the neem tree.
10. _____

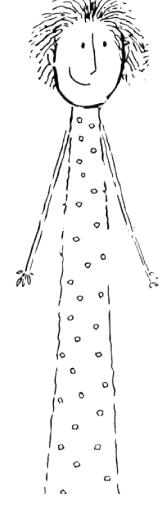
11. Kho-Kho and Choo-Choo started running.
2. One day Kho-Kho, the rabbit, was feeling bored.
3. _____

4. No one can run faster than you," said Bhalu, the bear, eating a mango.
5. _____

6. I can run faster than him."
7. _____
8. Then it was decided to have a race between Kho-Kho and Choo-Choo.
9. _____

10. Coocku, the cock, crowed to start the race.
11. _____





12. _____

13. "He must be far behind."
14. _____

15. He shouted, "I've won the race!
I've won the race!"
16. _____

12. After running half the distance,
Kho-Kho looked back but Choo-Choo was nowhere to be seen.
13. _____
14. When he was near the finishing point, Choo-Choo jumped over Kho-Kho's shoulder and touched the neem tree first.
15. _____

16. Everyone cheered for Choo-Choo.

SPEAKING

1. Lencho, the main character in the story, is a farmer. He supports his family through farming. The conflict in the story happens when a hailstorm strikes the field and destroys his farm. All the hard work, for nothing! The entire land is wrecked by catastrophe. There is no one who can help. Lencho's complete faith in God is amazing during the calamity.

So, one type of conflict dominating in the story is man versus nature. Discuss with your partner the natural calamities that play havoc in the lives of people. Collect photographs and make a visual presentation to share in the class.

2. Try writing a small poem on the topic man versus nature. Read aloud the poem with the required stress and intonation. Given below is a poem written by Norman Littleford, which may help you think and compose.

Man vs Nature

The heavens roared with thunder
as lightning filled the skies
was this God getting angry
or Nature's big surprise.
Is Mother Nature telling us
the best way that she can
to stop the interference
and abuse she gets from man.

We marvel at her beauty
each time we look around
then dig up all her treasures
from their natural burial ground.
We forget that Nature gives us
all that keeps us living
we take it all and still want more
but never think of giving.
We build across the countryside
progressing every day
but Mother Nature can't progress
for man is in the way.

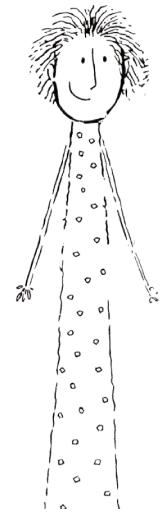
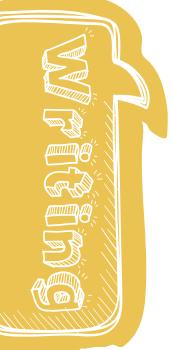
Norman Littleford

WRITING

1. The tailor here is a cheat, but Lencho in the story, 'A Letter to God', is naive and simple. He has immense faith in God. How do you distinguish between Lencho and the tailor? What makes them different? Working in pairs, list the actions and qualities of Lencho and the tailor and draw their character sketches.



EXTRAPOLATION



Action: What does the person do?	What quality it reveals?
Lencho lost all his crops.	He is helpless. Prays to God.
How does he manage the situation? _____	_____
Does he harm anyone by his action? _____	_____
How do others think of him? _____	_____
What is your judgement of him? _____	_____
He received 70 pesos and he thought 30 pesos had been stolen.	_____

Now, write the character sketch of Lencho and the tailor.

Lencho	The tailor
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

2. Writing a portrait or description of a person

Read the following description about two persons, Raavi and Mohini.



Raavi	Mohini
A portrait or a picture of a handsome young man in full sleeves shirt.	A portrait or a picture of a middle aged lady who is a singer.
Raavi is an engineer in a manufacturing firm.	She studied music and became a playback singer.
He likes to make, fix, and repair things.	She likes to be with people and participates in social functions.
He loves to watch television and goes to the movies thrice a month.	She loves music and reading books.
He is congenial and supportive.	She is firm and a lady with a purpose.
He does not like to play, but goes for a morning walk everyday.	She does not get time to exercise.

Now, write a description of any one of the above based on the details given. You may follow the process approach to writing. First, you read the given information in the box and make a list of describable (adjectives) points used for each person, in your own words. Secondly, take the help of these points to develop an outline in sentence form. Thirdly, use the outline and prepare the first draft of the description of the person and then edit the draft. Prepare the final copy after making all changes. The table



below gives you ideas on how the Process Approach is helpful for improving your writing.

Writing: The Process Approach	
The processes	What do you do?
Brainstorming	Note down as many ideas as you can about a given topic. Then arrange the ideas in a sequence.
Outlining	Create an outline of your writing—which ideas will go first, how will they be supported by evidence, will there be a picture, etc.
Drafting	Write the first draft; here the focus is on the content and not the form.
Revising	Revise the first draft, improve it. Add or delete ideas and improve the language.
Proofreading	Proofread the draft with the help of the teacher; here the focus is on the form and not the content.
Final draft	Write the final draft now.

Raavi / Mohini

PROJECT

1. You may have come across some people in your neighbourhood who might have inspired you with their actions. Talk to them about—

- their childhood, their education, job, their likes and dislikes
- their contribution to the enrichment of their village or town, job, country, etc.
- their interesting features and characteristics

Request for their pictures. Based on the collected information, write their portraits and present it to the class. You may read on 'How to do project work?' given below.

How to do project work in the English language classroom?

In addition to the textbook activities, project work could be used as an effective strategy to promote collaborative ways of language learning where we work together in groups to do an activity. We collect information, ideas; observe the language being used; use language in real life situations; exchange views and debate on ideas; write the ideas into a report; edit our writing and produce the report in a suitable form. This helps in constructing ideas and analysing critical judgments of the peers to arrive at a decision or conclusion.

It would be of much benefit to learners, if projects planned are of an interdisciplinary nature.

Designing and managing projects

There are many ways students can be initiated to carry out projects.

- Read books, newspapers, listen to the radio, watch TV, consult websites and encyclopedia, talk to people, observe events and proceedings, interview people, record audio/ video, collect pictures and illustrations, interpret them, and report.
- Write field notes to remember and organise the data collected.





- Bring your own ideas to the class and have a class discussion.
- Use language meaningfully and precisely. If the meaning of learning is ‘meaning making’, the purpose is achieved fully while doing projects.
- Learners should do the projects in group independently. They should not ask their parents to do these or buy readymade products available in the market.
- They may seek information or some help from parents or elders.

Planning, writing the draft and editing

Having collected the required data, information and ideas, plan and organise the data and interpret them to write the draft. It could be posters, a script of a play (enact and direct a play), songs, essays, etc. Editing is an important part of writing the report. Students should be made aware of process approach involved in writing a good piece of work. Then present it to the whole class or to the school during the assembly or on special occasions (in case of play, songs, etc.).