

## On Wings of Courage

Air Force Marshal Arjan Singh, an icon of India's military history, will always be remembered as a war hero who had successfully led a young IAF during the 1965 Indo-Pak war.

The only officer to attain the highest post of Marshal, the Air Force equivalent to the Army's five star field marshal, Singh was a fearless and exceptional pilot who had flown more than 60 different types of aircraft.

He played a major role in transforming the IAF into one of the most **potent** air forces globally and the fourth biggest in the world. "His contribution to the Indian Air Force is **monumental** to the least. The IAF grew with him. He was the **epitome** of military leadership in classical sense and it is, therefore, not surprising that he was honoured with the rank of Air Force Marshal," former Vice Chief of IAF Kapil Kak said.

Singh was honoured with the rank of Marshal on the Republic Day in 2002. Sam Hormusji Framji Jamshedji Manekshaw and K M Cariappa were the only two army generals honoured with the rank of field marshal.

Known as a man of few words, Singh was not only a fearless pilot but also had profound knowledge about air power and applied it in a wide spectrum of areas. Singh had **assiduously** led the IAF during the 1965 war and denied success to Pakistani air force though it was better equipped with American support. "His most outstanding contribution was during that war," said Kak.

**Commending** his role in the war, Y B Chavan, the then Defence Minister had written: "Air Marshal Arjan Singh is a jewel of a person, quite efficient and firm; unexcitable but a very able leader."

In 1944, the Marshal had led a squadron against the Japanese during the Arakan Campaign, flying close air support missions during the crucial Imphal Campaign and later assisted the advance of the Allied Forces to Yangon (formerly *Rangoon*).

♦ *Why is Air Force Marshal Arjan Singh considered an outstanding military personality?*

- **potent** : powerful and effective
- **monumental** : of great importance, enormous.
- **epitome** : a perfect example

♦ *What personality traits of Arjan Singh are mentioned here ?*

- **assiduously** : working hard and showing careful attention to details
- **commending** : officially praising

- ◆ *What enabled Arjan Singh to the DFC award?*
- ◆ *At what age did Arjan Singh become a Squadron Leader?*

- **biplane** : old type of aircraft having two pairs of wings one above the other
- **a brief stint** : a short period of work

- **a fly-past** : a ceremonial flight of an aircraft passing over a place

- ◆ *For how long did Arjun Singh hold the post of AOC ?*

- **AOC-in-C** : Air Officer Commanding-in- Chief

In recognition of his feat, he was awarded the Distinguished Flying Cross (DFC) on the spot by the Supreme Allied Commander of South East Asia, the first Indian pilot to have received it. Singh was selected for the Empire Pilot training course at Royal Air Force (RAF) Cranwell in 1938 when he was 19 years old. He retired from service in 1969.

Singh was born on April 15, 1919, in Lyalpur (now Faislabad, Pakistan), and completed his education at Montgomery (now Sahiwal, Pakistan). His first assignment on being commissioned was to fly Westland Wapiti **biplanes** in the North-Western Frontier Province as a member of the No.1 RIAF Squadron.

After **a brief stint** with the newly formed No. 2 RIAF Squadron where the Marshal flew against the tribal forces, he later moved back to No.1 Sqn as a Flying Officer to fly the Hawker Hurricane. He was promoted to the rank of Squadron Leader in 1944.

For his role in successfully leading the squadron in combat, he was awarded the Distinguished Flying Cross (DFC) in 1944. On August 15, 1947, he achieved the unique honour of leading a **fly-past** of over a hundred IAF aircraft over the Red Fort in Delhi.

After his promotion to the rank of Wing Commander, he attended the Royal Staff College at the UK. Immediately after Indian independence, he commanded Ambala in the rank of Group Captain. In 1949, he was promoted to the rank of Air Commodore and took over as Air Officer Commanding (AOC) of an operational command, which later came to be known as Western Air Command.

Singh had the distinction of having the longest tenure as AOC of an operational base, initially from 1949-1952 and then again from 1957-1961. After his promotion to the rank of Air Vice Marshal, he was appointed as the **AOC-in-C** of an operational command.

Towards the end of the 1962 war, he was appointed as the Deputy Chief of the Air Staff and he became the Vice Chief of the Air Staff in 1963. He was the overall commander of the joint air training exercise "Shiksha" held between IAF, RAF (Royal Air Force) and RAAF (Royal Australian Air Force).

On August 1, 1964, in the rank of Air Marshal, the Marshal of the Air Force Arjan Singh **took over reins** of IAF, at a time when it was still rebuilding itself and was **gearing up** to meet new challenges.

Singh was the first Air Chief to keep his **flying currency** till his CAS rank. Having flown over 60 different types of aircraft from pre-World War II era biplanes to the more **contemporary** Gnats and Vampires, he has also flown in transport aircraft like the Super Constellation.

In 1965, when Pakistan launched its Operation Grand Slam, with an armoured thrust targeted at the vital town of Akhnoor, Singh led IAF through the war with courage, determination and professional skill. He inspired IAF to victory, despite the **constraints** imposed on the full-scale use of Air Force combat power.

Singh was awarded Padma Vibhushan for his **astute** leadership of the Air Force during the war. Subsequently, in recognition of the Air Force's contribution during the war, the rank of the **CAS** was upgraded and Arjan Singh became the first Air Chief Marshal of the Indian Air Force.

He remained a flyer to the end of his tenure in IAF, visiting **forward bases** and units and flying with the squadrons. He retired in August 1969, thereupon accepting Ambassadorship to Switzerland. He was Lieutenant Governor of Delhi from December 1989 to December 1990.



Having been a source of inspiration to all the personnel of Armed Forces through the years, the government conferred the rank of the Marshal of the Air Force upon Arjan Singh in January 2002, making him the first and the only 'Five Star' rank officer with Indian Air Force.

- **took over reins :**  
took over control
- **gearing up :** getting ready
- **flying currency :** up - to - date skills and experience of flying aircraft
- **contemporary :** of present times

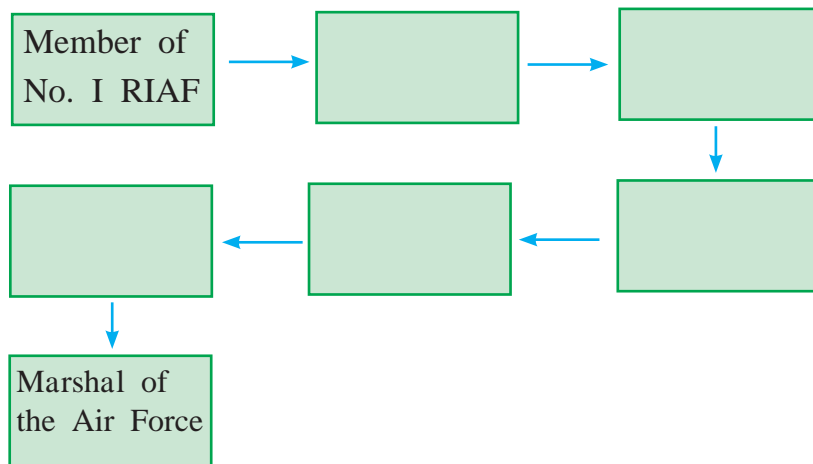
- **constraints :** restrictions
- **astute :** sharp and intelligent

◆ *What uphill task did Singh face when he took over as Air Marshal?*

- **CAS :** Chief of the Air Staff
- **forward bases :** a secured, forward operating military position

◆ *What other important positions did Arjan Singh hold after his retirement ?*

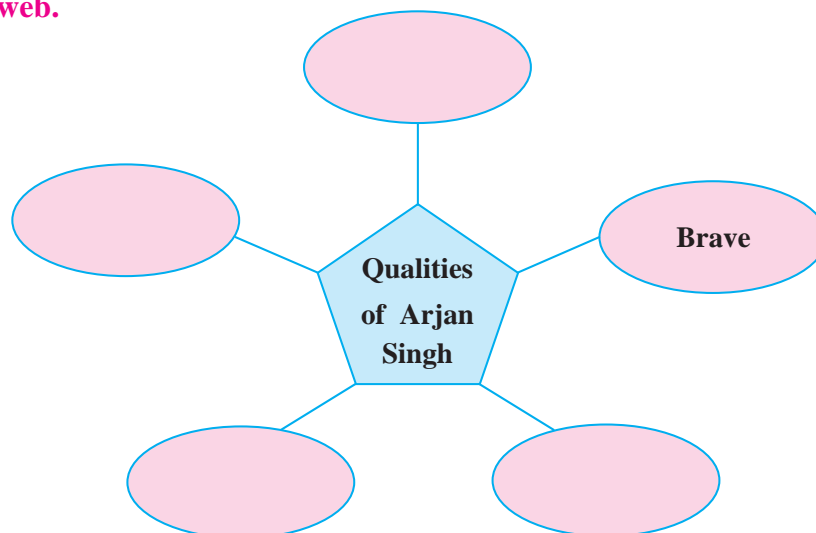
1. Read the text and fill in the flow chart of the promotions received by Arjan Singh.



**2. With the help of facts given in the text prepare a Fact file of Air Marshal Arjan Singh.**

- (a) Date of Birth .....
- (b) Place of Birth .....
- (c) Education .....
- (d) First Assignments .....
- (e) Important posts Held      (a) In Air Force .....
- (b) After retirement .....
- (f) Awards .....
- (g) Most outstanding  
contribution in IAF .....
- (h) Retirement .....

### 3. Fill in the web.



**4. Say what actions preceded the following promotions of Arjan Singh in his career in the IAF.**

(a) Selected for Empire Pilot training course at RAF

.....  
.....

(b) Promoted to Squadron Leader

.....  
.....

(c) Leader of a flypast over 100 aircrafts at Red Fort, Delhi

.....  
.....

(d) Awarded Padma Vibhushan

.....  
.....

(e) First Air Chief Marshal of Indian Air Force

.....  
.....

**5. Replace the underlined words/phrases with the appropriate ones, to retain the proper meaning.**

(be the epitome of, gear up, a brief stint, play a major role, in recognition of, take over reins)

(a) He contributed notably in bringing up the school.

(b) Our school cricket team got ready for the final match against P. Q. R. High School.

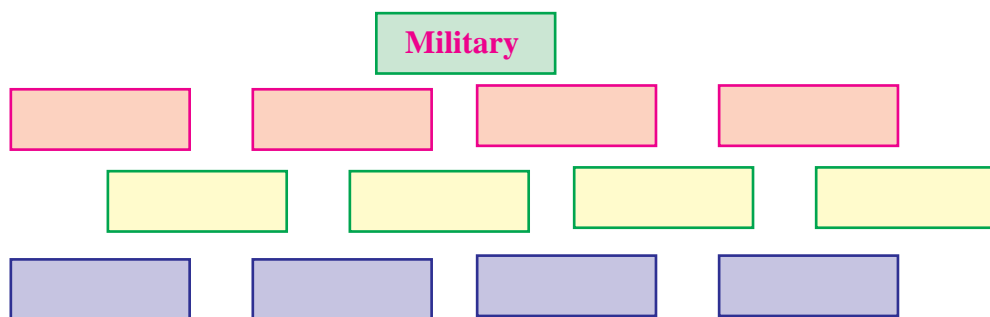
(c) After a short period of working as a lecturer, Ravi took up an important post in a multi-national company.

(d) Our class monitor is a perfect symbol of duty and discipline.

(e) Accepting the great value of his research; they awarded him with a Ph.d. (degree)

(f) After the murder of King Duncan, Macbeth took over the control of Scotland.

**6. Build the word wall with the words related with 'Military'.**




7. (A) State the different meanings of the following pairs of Homophones and make sentences of your own with each of them.


Word	Meaning	Sentence
(a) led	.....	.....
lead	.....	.....
(b) role	.....	.....
roll	.....	.....
(c) air	.....	.....
heir	.....	.....
(d) feat	.....	.....
feet	.....	.....
(e) reign	.....	.....
rein	.....	.....
rain	.....	.....


Hold a classroom discussion about the different Homophones and their meanings.


(B) The following Homographs have the same spelling and pronunciation; but can have different meanings. Make sentences of your own to show the difference.

(a) firm  .....

(b) train  .....

(c) type  .....

(d) post  .....

(e) current  .....

8. Glance through the text and prepare notes from the information that you get. Take only relevant points. Don't use sentences. Arrange the points in the same order. You may use symbols or short forms. Present the points sequentially. Use highlighting techniques.

**9. Develop a story suitable to the conclusion/end given below. Suggest a suitable title.**

..... (Title)

.....

.....

.....

.....

.....

.....

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.....

.....

.....

.....

.....

.....

..... and so, with tears of joy and pride, the 10 year old Sanyogita More received the National Bravery Award from the Prime Minister.

**10. You wish to join any one of the Indian Armed Forces. Fill in the following application form.**

To  
The Advertiser  
N/AF Recruitment Service  
Purangaon - 456 789

Affix recent  
passport size  
photograph

APPLICATION FOR RECRUITMENT

Rect notice No 1234

1. Post applied for .....

2. Name and surname of Candidate (in Block letters)

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

3. Father's Name ..... • Mother's Name .....

4. Date of Birth

DD	MM	YY					

5. Contact details :

Tel. No. (Res) ..... Mobile No. 

--	--	--	--	--	--	--	--	--	--	--	--

Email ID .....

6. Permanent Address :

House No./Street/Village .....

Post Office .....

District ..... State .....

Pincode .....

7. Educational Qualifications :

Serial Number	Qualification	Name of School/College	Name of Board/ University	Percentage obtained

8. Whether registered at any employment exchange Yes/ No .....

(If yes, mention registration number and the name of the Employment Exchange.)

9. Outstanding achievements in extra-curricular activities/ sports/ games, etc.

.....  
.....

10. Why you wish to join Armed Forces. ....

.....  
.....





## 1.4 All the World's a Stage

### Warming Up!

#### 1. Pair work

- Talk to your friend about all the things related to 'Seven.'

For example : Seven wonders of the world.

- Pair up with your partner and name those given below all of the under :

(a) The seven wonders of the world .....

(b) The seven continents .....

(c) The seven colours of the rainbow .....

(d) The seven notes of the music .....

(e) The seven seas of the world .....

#### 2. Life is often compared to many things. Write down 7 things that life can be compared to and justify the comparison. For example,

(a) Life is a keyboard, because if you press the right keys you have typed a good destiny.

(b) .....

(c) .....

(d) .....

(e) .....

(f) .....

(g) .....

#### 3. Match the approximate ages with the stages.

No.	Age-group			Stages
1	Birth to 2 years		a	teenage/adolescence
2	3 years to 12 years		b	old age/second childhood
3	13 years to 17 years		c	middle-age
4	18 years to about 44 years		d	babyhood/infancy
5	About 45 years to 60 years		e	senior citizen/elderly person
6	65 years up to 75 to 80 years		f	adulthood
7	Above 80 years		g	childhood

## All the World's a Stage



**William Shakespeare (1564-1616)** was an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world's prominent dramatist. He is often called England's national poet and the "Bard of Avon".

This poem is taken from his play 'As you like it'. Here he compares the world to a stage, where the drama of human life is enacted.

- **players** : actors
- ◆ *What do 'exits' and 'entrances' refer to?*
- **puking** : throwing up, vomiting
- **satchel** : school bag
- **woeful ballad** : sad poem/song
- **pard** : poetical short form of 'leopard'
- ◆ *Why is reputation like a bubble?*
- **cannon's mouth** : facing great danger to life
- **with good capon lined** : with excess fat from careless eating habits
- **saws** : sayings
- **youthful hose** : closefitting covering for legs.
- **shank** : legs (knee to ankle)

All the world's a stage,  
And all the men and women merely **players**;  
They have their exits and their entrances,  
And one man in his time plays many parts,  
His acts being seven ages. At first, the infant,  
Mewling and **puking** in the nurse's arms.  
Then the whining schoolboy, with his **satchel**  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a **woeful ballad**  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths and bearded like the **pard**,  
Jealous in honour, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the **cannon's mouth**. And then the justice,  
In fair round belly **with good capon lined**,  
With eyes severe and beard of formal cut,  
Full of wise **saws** and modern instances;  
And so he plays his part. The sixth age shifts  
Into the lean and slippered pantaloon,  
With spectacles on nose and pouch on side;  
His **youthful hose**, well saved, a world too wide  
For his shrunk **shank**, and his big manly voice,

Turning again toward childish **treble**, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is **second childishness** and mere **oblivion**,  
**Sans** teeth, sans eyes, sans taste, sans everything.

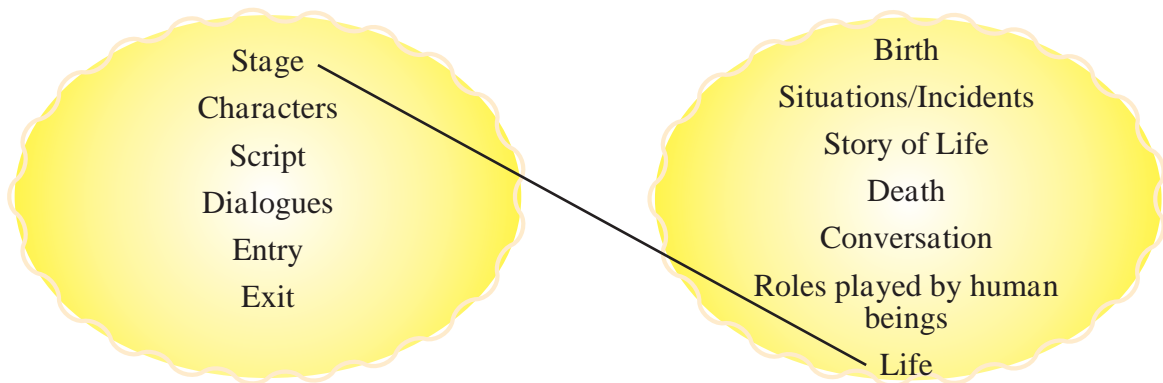
– William Shakespeare

♦ What is the major difference noticed in the 5<sup>th</sup> and 6<sup>th</sup> stage of life ?

- **treble** : (here) three times weaker than
- **second childishness** : a return to the helpless, ignorant state of a child
- **oblivion** : the state of being unaware or unconscious of surroundings and happenings
- **sans** : without

## ENGLISH WORKSHOP

1. Read the words in given clouds. Match them with what they signify.



2. Read the poem carefully and complete the following table.

Ages of Man	Role	Qualities/Actions
1	.....	1. .... 2. ....
2	.....	1. .... 2. ....
3	.....	1. .... 2. ....
4	.....	1. .... 2. ....
5	.....	1. .... 2. ....
6	.....	1. .... 2. ....
7	.....	1. .... 2. ....

**3. Write down in your own words the differences between the following stages of a man's life.**

2<sup>nd</sup> stage and 4<sup>th</sup> stage .....

.....

.....

3<sup>rd</sup> stage and 5<sup>th</sup> stage .....

.....

.....

1<sup>st</sup> stage and 7<sup>th</sup> (last) stage .....

.....

.....

**4. Pick out lines that contain Imagery (a picture created in the mind by using words) of the following people.**

(a) School boy .....

(2<sup>nd</sup> stage) .....

(b) Soldier .....

(4<sup>th</sup> stage) .....

(c) Judge .....

(5<sup>th</sup> stage) .....

(d) Senior citizen .....

(6<sup>th</sup> stage) .....

**5. You will notice that there is no Rhyme-scheme in the poem. It appears similar to the poem 1.1 'Where the Mind is without Fear' by Tagore.**

However Tagore's poem has no steady rhythm/meter either it is called Free Verse. Shakespeare uses lines with a steady rhythm of 5 beats in each. It is termed as Blank Verse. (No rhyme-scheme but uniformity in rhythm)

Copy the lines from "And all the men and women merely players" to "sudden and quick in quarrel". Put a stress mark on each of the syllables stressed in the lines as - for example, And áll the mén and wómen mérely pláyers;

**6. Think and write on your own.**

(a) What is the theme/central idea of this poem ?

(b) Which two stages of man, described by Shakespeare sound humorous ? Say why.

(c) The last (7<sup>th</sup>) stage of life sounds very sad and miserable. How can you make old age also cheerful and happy ?

**7. (A) The poem is entirely metaphorical. Pick out the comparisons from the poem.**

(a) world .....

(b) actors .....

(c) birth and death .....

- (d) school boy .....
- (e) the lover's sigh .....
- (f) spotted leopard .....
- (g) last stage (old age) .....

**(B) Pick out from the poem two examples of each.**

- (a) Simile (1) .....  
(2) .....
- (b) Onomatopoeia (1) .....  
(2) .....
- (c) Alliteration (1) .....  
(2) .....
- (d) Metaphor (1) .....  
(2) .....
- (e) Inversion (1) .....  
(2) .....
- (f) Transferred Epithet (1) .....  
(2) .....

8. Read the summary of the play 'As You Like It' by William Shakespeare using the Internet. Find out which character has narrated the above poem and on what occasion. Also, make a list of all the characters of the play.
9. Read the poem again and write an appreciation of the poem in a paragraph format. (Refer to page no. 5)



## 1.5 Joan of Arc

### Warming Up!

1. Discuss in groups/pairs and make a list of the weapons used in the old times and in the present times.

Weapons used in the past	Weapons used nowadays

2. Imagine that you are the captain of your school Kabaddi team. Your final match is against a very strong team. Your team members are sure that you will lose. How will you boost their morale? Work in groups and prepare a short list of what can encourage the team.
3. Adding different prepositions to the same action verb changes the meaning of the phrases, thus formed.

For example, call out - announce

call at - visit

call for - summon

call up - make a telephonic call

call off - cancel

**Guess the difference in meanings of the underlined phrases.**

- (1) (a) He promised to look into the matter. ....  
(b) He asked me to look for his lost book. ....  
(c) I shall look forward to your arrival. ....
- (2) (a) An epidemic of cholera broke out in the village. ....  
(b) The thieves broke into the locked house. ....  
(c) They broke up their friendship. ....
- (3) (a) You must carry out your duty faithfully. ....  
(b) Please carry on with your work. ....  
(c) They carried off the trophy in the football matches. ....  
(d) Carry forward the remaining balance to the next page. ....

**Phrasal verbs :** A phrasal verb is a verb that is made up of a main verb together with an adverb or preposition or both.

Teacher should explain the phrasal verbs with examples.

## Joan of Arc

**George Bernard Shaw (1856-1950)** was an Irish playwright and critic. He wrote more than sixty plays during his lifetime including major works such as **Man and Superman** (1902), **Pygmalion** (1912) and **Saint Joan** (1923). He was the leading dramatist of his time. He was awarded the Nobel Prize in Literature in 1925.



*(The war fought between England and France from 1337 to 1453 has come to be known as the Hundred Years War. Joan was a peasant girl born in eastern France, who led the French army to several victories during this war.)*

*This play begins at the time when all of northern France and some parts of the south-west were under foreign control. The English controlled some parts and the Burgundians controlled the others. The city of New Orleans, one of the few remaining French cities was held by the English. The year is 1429. Captain Robert de Baudricourt, a military officer is seated at the table. His steward stands facing him).*

**Robert** : I told you to throw the girl out. You have fifty armed soldiers and dozens of strong servants to carry out my orders. Are they afraid of her?

**Steward** : No sir, we are afraid of you, but she puts courage in us. She really doesn't seem to be afraid of anything. Perhaps you could frighten her, sir.

**Robert** : (*grimly*) Perhaps, where is she now?

**Steward** : Down in the courtyard, sir.

*(Robert goes to the window and asks the soldiers to send the girl up.)*

*(The girl enters. She is a well-built, strong country girl of 17 to 18 years. The squire's glare neither frightens her nor stops her. She speaks confidently.)*

**Joan** : Good morning, captain **squire**. You are to give me a horse and **armour** and some soldiers, and send me to the Dauphin.

● **grimly** : seriously

● **squire** : a person of high rank

● **armour** : protective clothing of metal or leather worn in battles by soldiers in former times



• **blockhead** : a stupid person

♦ *Why had Joan wanted to meet Captain squire?*

• **assuming** : taking for granted

• **Dauphin** : the oldest son of the King of France, the one who would become the king after his father

• **Monsieur** : French word for Mr.

♦ *Name the persons who Joan needed to free Orleans.*

**Robert** : This girl is mad. Why didn't you tell me so, you **blockhead**?

**Steward** : Sir, do not anger her. Give her what she wants.

**Robert** : I shall send you back to your father with orders to put you under lock and key.

**Joan** : You think you will, squire. But it won't happen that way. You said you would not see me. But here I am.

**Robert** : So, you are **assuming** that I'll give you what you want.

**Joan** : Yes, squire. (*Continues busily*) A horse will cost sixteen francs. It is a big amount of money. But I can save it on the armour. I don't need beautiful armour made to my measure. I can find a soldier's armour that will fit me well enough. I shall not want many soldiers. The **Dauphin** will give me, all I need, to free Orleans.

**Robert** : (*Shocked*) To free Orleans!

**Joan** : (*Simply*) Yes, squire. Three men will be enough for you to send with me. Polly and Jack have promised to come with me.

**Robert** : You mean **Monsieur** de Poulengey?

**Joan** : Yes, Squire Jack will come willingly. He is a very kind gentleman, and gives me money to give to the poor. I think John Godsave will come, and Dick the Archer, and their servants, John of Honecourt and Julian. There will be no trouble for you, squire. I have arranged it all. You have only to give the order.

**Robert** : (*To the steward*) Is this true about Monsieur de Poulengey?

**Steward** : (*Eagerly*) Yes, sir, and about Monsieur de Metz too. They both want to go with her.

**Robert** : (*Goes to the window, and shouts into the court-yard.*) Send Monseieur de Poulengey to me, will you? (*He turns*



to Joan) Get out and wait in the yard.

**Joan** : (Smiling brightly at him) Right, squire. (She goes out).

**Robert** : (To the steward) Go with her. Stay within call and keep your eye on her. I shall have her up here again. (The steward **retreats hastily**. Bertrand de Poulengey, a French guard, enters, salutes and stands waiting.)

**Robert** : She says you, Jack and Dick have offered to go with her. What for? Do you take her crazy idea of going to the Dauphin seriously?

**Poulengey** : (Slowly) There is something about her. It may be worth trying.

**Robert** : Oh, come on Polly! You must be out of your mind!

**Poulengey** : (Unmoved) What is wrong with it? The Dauphin is in **Chinon**, like a rat in a corner, except that he won't fight. The English will take Orleans. He'll not be able to stop them.

**Robert** : He beat the English the year before last at Montargis. I was with him.

**Poulengey** : But his men are **cowed** and now he can't work miracles. And I tell you that nothing can save our side now but a miracle.

**Robert** : Miracles are all right, Polly. The only difficulty about them is that they don't happen nowadays.

**Poulengey** : I used to think so. I'm not so sure now. There is something about her. I think the girl herself is a bit of a miracle. Anyhow, this is our last chance. Let's see what she can do.

**Robert** : (Wavering) You really think that?

**Poulengey** : (Turning) Is there anything else left for us to think? Let's take a chance. Her words **have put fire into me**.

**Robert** : (Giving up) Whew! You're as mad as she is.

● **retreats hastily** : moves away in a hurry

◆ *Was the Dauphin fit to be a Prince and heir?*

● **Chinon** : one of the cities in France where Royal family resided. During the Hundred Years War, the Dauphin took refuge in Chinon.

● **cowed** : frightened

◆ *What was the squire's opinion about miracles?*

● **wavering** : hesitating

● **have put fire into me** : have inspired or motivated

- **obstinately** : in a stubborn and firm manner

♦ *What did Robert accuse Poulengey of?*

- **gravely** : seriously

♦ *What shows Joan is a person of immense faith?*

- **raising a siege** : surround from all sides and attack removing the forces surrounding a place

- **plundering** : looting

♦ *Why were the French soldiers always beaten?*

- **to save their skins** : to save their lives

**Poulengey** : (*Obstinately*) We want a few mad people now. See where the same ones have landed us!

**Robert** : I feel like a fool. Still, if you feel sure...?

**Poulengey** : I feel sure enough to take her to Chinon unless you stop me.

**Robert** : Do you think I ought to have another talk with her?

**Poulengey** : (*Going to the window*) Yes! Joan, Come up.

(*Joan enters*)

**Poulengey** : (*Gravely*) Be seated, Joan.

**Robert** : What is your name?

**Joan** : They always called me Jenny in Lorraine. Here in France, I am Joan. The soldiers call me the Maid.

**Robert** : How old are you?

**Joan** : Seventeen, so they tell me. It might be nineteen. I don't remember.

**Robert** : I suppose you think **raising a siege** is as easy as chasing a cow out of a meadow. You think soldiering is anybody's job?

**Joan** : I don't think it can be very difficult if God is on your side.

**Robert** : (*Grimly*) Have you ever seen English soldiers fighting? Have you ever seen them **plundering**, burning, turning the countryside into a desert? Have you heard no tales of their prince who is the devil himself, or of the English king's father?

**Joan** : You do not understand, squire. Our soldiers are always beaten because they are fighting only **to save their skins** and the shortest way to save your skin is to run away. But I will teach them all to fight for France. Then, they will drive the soldiers before them like sheep. You and Polly will live to see the day when there will not be a single

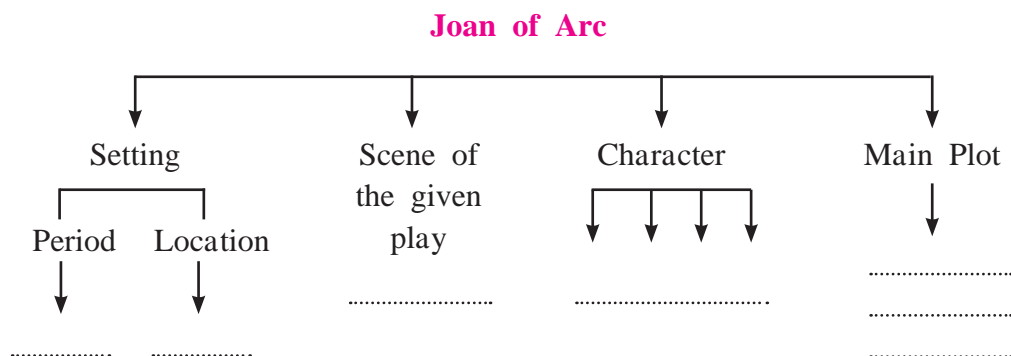
- English soldier on the soil of France.
- Robert** : (*To Poulengey*) This may all be nonsense, Polly. But the troops might just be inspired by it though nothing that we say seems to put any fire into them. Even the Dauphin might believe it. And if she can put some fight into him, she can put it into anybody.
- Robert** : (*Turning to Joan*) Now you, listen to me and don't cut in before I have time to think. Your orders are that you are to go to Chinon under the escort of this gentleman and three of his friends.
- Joan** : (*Radiant, clasping her hands*) Oh, thank you, squire!
- Poulengey** : How is she to get into the royal presence?
- Robert** : I don't know. How did she get into my presence? I will send her to Chinon and she can say I sent her. Then, **let come what may**. I can do no more.
- Joan** : And the dress? I may have a soldier's dress, squire?
- Robert** : Take what you please. I **wash my hands off it**.
- Joan** : (*Wildly excited by her success*) Come, Polly. (*She dashes out.*)
- Robert** : (*Shaking Poulengey's hand*) Goodbye, old man, I am taking a big chance. Few other men would have done it. But as you say, there is something about her.
- Poulengey** : Yes, there is something about her. Goodbye.

– George Bernard Shaw



- **let come what may** : let anything happen
- ◆ *What dress did Joan want?*
- **wash ones hands off it** : not take any responsibility for it.
- ◆ *What made Robert finally agree to the plan?*

1. Read the extract from G. B. Shaw's play on Joan of Arc and fill in the Tree diagram.



2. (A) Pick out from the extract of the play two lines that provide evidence for each of the following.

## Joan of Arc

- |                       |           |
|-----------------------|-----------|
| (a) Her confidence    | (1) ..... |
|                       | (2) ..... |
| (b) Her courage       | (1) ..... |
|                       | (2) ..... |
| (c) Her optimism      | (1) ..... |
|                       | (2) ..... |
| (d) Her determination | (1) ..... |
|                       | (2) ..... |
| (e) Her patriotism    | (1) ..... |
|                       | (2) ..... |

- (B) Using the above points, frame a character-sketch of Joan of Arc, in your own words and write it in your notebook. Suggest an attractive title for the same.

3. From the extract, find what the following are compared to and why so.

- (a) as easy as .....
- (b) as mad as .....
- (c) The Dauphin in Chinon is like .....
- (d) The (enemy) soldiers will be driven away like .....