

**KERALA READER**  
**ENGLISH**  
**STANDARD X**



**GOVERNMENT OF KERALA**  
**DEPARTMENT OF EDUCATION**

State Council of Educational Research and Training (SCERT, Kerala)

**2016**

## PLEDGE

India is my country. All Indians are my brothers and sisters. I love my country, and I am proud of its rich and varied heritage. I shall always strive to be worthy of it.

I shall give my parents, teachers and all elders respect, and treat everyone with courtesy.

To my country and my people, I pledge my devotion. In their well-being and prosperity alone lies my happiness.

## THE NATIONAL ANTHEM

Jana-gana-mana-adhinayaka, jaya he  
Bharata-bhagya-vidhata.  
Punjab-Sindh-Gujarat-Maratha  
Dravida-Utkala-Banga  
Vindhya-Himachala-Yamuna-Ganga  
Uchchala-Jaladhi-taranga.  
Tava shubha name jage,  
Tava shubha asisa mage,  
Gahe tava jaya gatha,  
Jana-gana-mangala-dayaka jaya he  
Bharata-bhagya-vidhata.  
Jaya he, jaya he, jaya he,  
Jaya jaya jaya, jaya he!

**Kerala Reader - English**

**Standard X**

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**State Council of Educational Research & Training (SCERT)**

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**Government of Kerala**

**Department of Education**

**2016**

Dear learners,

The life of children at school must also 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 creates a gap between the school, home and community. The syllabi and textbooks developed on the basis of Kerala School Curriculum 2013 is an attempt to implement this idea, discourage rote learning and maintain sharp boundaries between different subject areas.

The success of disseminating this Reader depends on the steps that teachers in schools take to encourage children to reflect on their own learning and to pursue imaginative activities and questions.

The children generate new knowledge from the information passed on to them by adults. Inculcating creativity and initiative is possible if we perceive and treat children as participants in learning, not as receivers of knowledge.

The methods used for teaching and evaluation also determine how effective this Reader will be in making the life of children at school a truly happy experience. The Reader attempts to give priority and space for contemplation and reflection, discussion in small groups, and activities requiring hands-on experience.

The Reader has five units. Each unit contains a number of activities for the development of language skills, vocabulary, grammar and mastery over the language. I am sure you will be more confident in using English with the help of this Reader.

The State Council of Educational Research and Training (SCERT) appreciates the hard work done by the textbook development team in bringing out this Reader. Several teachers from schools and colleges have contributed to the development of this book.

As an organisation committed to systemic reform and continuous improvement in the quality of its products, SCERT welcomes comments and suggestions which will enable us to undertake further revision and refinements.

Let's make learning of English a joyful experience.

**Dr. P. A. Fathima**  
**Director**  
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## UNIT I

# HUES OF LIFE

### Prose:

**Vanka** - Anton Chekhov (Short Story)

Translated by Ivy Litvinov

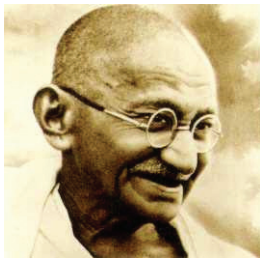
**The Snake and the Mirror** - Vaikom Muhammad Basheer (Short Story)

Translated by V. Abdulla

### Poems:

**A Girl's Garden** - Robert Frost

**Mother to Son** - Langston Hughes



‘You must not lose faith in humanity. Humanity is an ocean; if a few drops of the ocean are dirty, the ocean does not become dirty.’

*- Mahatma Gandhi*

**DISCUSS**

- What do you think are the ‘few drops of dirt’ in the ocean of humanity?
- Can we consider child labour and terrorism as ‘drops of dirt’?
- What can we do to cleanse the ‘ocean of humanity’?



Read the citation given by the Norwegian Nobel Committee to the two Nobel Laureates who shared the Nobel Peace Prize for the year 2014 for their struggle against child labour and for the right to education.

*The Norwegian Nobel Committee has decided that the Nobel Peace Prize for 2014 is to be awarded to **Kailash Satyarthi** and **Malala Yousafzai** for their struggle against the suppression of children and young people and for the right of all children to education. Children must go to school and not be financially exploited. In the poor countries of the world, 60% of the present population is under 25 years of age. It is a prerequisite for peaceful global development that the rights of children and young people be respected. In conflict-ridden areas in particular, the violation of children's rights leads to the continuation of violence from generation to generation.*

*Showing great personal courage, Kailash Satyarthi, maintaining Gandhi's tradition, has headed various forms of protests and demonstrations, all peaceful, focusing on the grave exploitation of children for financial gain. He has also contributed to the development of important international conventions on children's rights.*

*Despite her youth, Malala Yousafzai has already fought for several years for the right of girls to education, and has shown by example that children and young people, too, can contribute to improving their own situations. This she has done under the most dangerous circumstances. Through her heroic struggle she has become a leading spokesperson for girls' rights to education.*

*The Nobel Committee regards it as an important point for an Indian and a Pakistani, to join in a common struggle for education and against extremism. Many other individuals and institutions in the international community have also contributed. It has been calculated that there are 168 million child labourers around the world today. In 2000 the figure was 78 million higher. The world has come closer to the goal of eliminating child labour.*

*The struggle against suppression and for the rights of children and adolescents contributes to the realization of the 'fraternity between nations' that Alfred Nobel mentions in his will as one of the criteria for the Nobel Peace Prize.*

**Oslo, 10 October 2014**



You may also refer to <https://www.ted.com> to watch the speeches of Kailash Satyarthi and Malala Yousafzai to know more about their vision and work.

All children have rights, no matter who they are, where they live, what their parents do, what language they speak, what their religion is, whether they are boys or girls, what their culture is, whether they have disability, whether they are rich or poor. But a majority of them are denied their rights in many ways.

Here is the story of a boy who faced a lot of difficulties and was forced to leave his grandfather to work as a shoemaker in Moscow.

## Vanka

1 Nine year old Vanka Zhukov, who had been **apprenticed** three months ago to Alyakhin the shoemaker, did not go to bed on Christmas eve. He waited till his master and mistress and the senior apprentices had gone to church, and then took from the cupboard a bottle of ink and a pen with a rusty nib, spread out a crumpled sheet of paper, and was all ready to write. Before tracing the first letter, he glanced several times anxiously at the door and window, peered at the dark **icon**, with shelves holding cobbler's **lasts** stretching on either side of it, and gave a quivering sigh. The paper lay on the bench, and Vanka knelt on the floor at the bench.

2 'Dear Grandad Konstantin Makarich,' he wrote. 'I am writing a letter to you. I send you Christmas greetings and hope God will send you his blessings. I have no Father and no Mummie and you are all I have left.'

**apprentice (v):** to put under the care of a master to learn a craft

**icon (n):** painting or carving on wood

**last (n):** a block of wood shaped like a foot, used in making and repairing shoes



1. On the basis of your reading of the first two paragraphs of the story complete the following table.

Protagonist of the story	
Place	
Time	
His family	
His mental state	
His actions	



**Anton Chekhov (1860-1904)** regarded as one of the masters of the modern short story, is a major Russian playwright too. His works explore the entire range of the human spirit. They provoke the readers to ask questions. Moreover, he is an outstanding representative of the late 19<sup>th</sup> century Russian realist school. His famous works include *Three Sisters*, *The Cherry Orchard* and *The Lady with the Dog*.



3 Vanka raised his eyes to the dark window-pane, in which the reflection of the candle flickered, and in his imagination distinctly saw his grandfather, Konstantin Makarich, who was a night watchman on the estate of some gentlefolk called Zhivarev. He was a small, lean, old man about sixty-five, but remarkably lively and **agile**, with a smiling face and eyes bleary with drink. In the daytime he either slept in the back kitchen, or sat joking with the cook and the kitchen-maids, and in the night, wrapped in a great sheepskin coat, he walked round and round the estate, sounding his **rattle**. After him, with drooping heads, went old Kashtanka and another dog, called Eel, on account of his black coat and long, weasel-like body. Eel was wonderfully respectful and **insinuating**, and turned the same appealing glance on friends and strangers alike, but he inspired confidence in no one. His **deferential** manner and **docility** were a cloak for the most Jesuitical spite and **malice**. He was an **adept** at stealing up to snap at a foot, creeping into the ice-house, or snatching a peasant's chicken. His hind-legs had been slashed again and again, twice he had been strung up, he was beaten within an inch of his life every week, but he survived it all.

**agile** (adj): able to move quickly and easily

**rattle** (n): a wooden object that makes a series of short loud sounds when you spin it round



**insinuating** (v): to succeed in gaining somebody's affection

**deferential** (adj): behaviour that shows you respect somebody

**docility** (n): ready to accept instructions

**malice** (n): feeling a hatred for somebody that causes a desire to harm them

**adept** (adj): good at doing something that is quite difficult

2. What were the specialties of the dog, Eel?

4 Grandad was probably standing at the gate at this moment, screwing up his eyes to look at the bright red light coming from the church windows, or stumping about in his felt boots, fooling with the servants. His rattle would be fastened to his belt. He would be throwing out his arms and hugging himself against the cold, or, with his old man's titter, pinching a maid, or one of the cooks. 'Have a nip,' he would say, holding out his snuffbox to the women. The women would take a pinch and sneeze. Grandfather would be overcome with delight, breaking out into jolly laughter, and shouting:

'Good for frozen noses!'

5 Even the dogs would be given snuff. Kashtanka would sneeze, shake her head and walk away, offended. But Eel, too polite to sneeze, would wag his tail. And the weather was glorious. The air still, transparent and fresh. It was a dark night, but the whole village with its white roofs, the smoke rising from the chimneys, the trees, silver with **rime**, the snow-drifts, could be seen distinctly. The sky was sprinkled with **gaily** twinkling stars, and the Milky Way stood out as clearly as if newly scrubbed for the holiday and polished with snow....

6 Vanka sighed, dipped his pen in the ink, and went on writing: 'And yesterday I had such a **hiding**. The master took me by the hair and dragged me out into the yard and beat me with the stirrup-strap because by mistake I went to sleep while rocking their baby. And one day last week the mistress told me to **gut** a herring and I began from the tail and she picked up the herring and rubbed my face with the head. The other apprentices make fun of me, they send me to the **tavern** for vodka and make me steal the master's cucumbers and the master beats me with the first thing he finds. And there is nothing to eat. They give me bread in the morning and **gruel** for dinner and in the evening bread again, but I never get tea or cabbage soup. They **gobble** it all up themselves. And they make me sleep in the passage and when their baby cries, I don't get any sleep at all. I have to rock it. Dear Grandad, for the dear Lords sake take me away from here. Take me home to the village. I can't bear it any longer. Oh Grandad I beg and implore you and I

**rime** (n): frost

**gaily** (adv): in a bright and attractive way

**hiding** (n): physical punishment usually involving being hit hard many times



**gut** (v): to remove the organs from inside a fish or an animal to prepare it for cooking

**tavern** (n): inn; a place where people can stay at night

**gruel** (n): a simple dish made by boiling oats in milk or water (kanji)

**gobble** (v): to eat or drink very fast as if greedy

3. Is there a shift in the setting of the story in paragraphs 3 & 4? Where do the events take place?

4. How does grandfather create an atmosphere of fun and laughter?

5. Pick out words and phrases used to describe the night.

6. What sort of a life did Vanka lead at the shoemaker's place?

will always pray for you, do take me away from here or I'll die. . . .’

7 Vanka's lips **twitched**, he rubbed his eyes with a black fist and gave a sob.

‘I will grind your snuff for you,’ he went on. ‘I will pray for you and you can **flog** me as hard as you like if I am naughty. And if you think there is nothing for me to do I will ask the steward to take pity on me and let me clean the boots or I will go as a shepherd-boy instead of Fedya. Dear Grandad I can't stand it. It is killing me. I thought I would run away on foot to the village but I have no boots and I was afraid of the frost. And when I grow up to be a man I will look after you and I will not let anyone hurt you and when you die I will pray for your soul like I do for my Mummie.’

8 ‘Moscow is such a big town. There are so many gentlemen's houses and such a lot of horses and no sheep and the dogs are not a bit fierce. The boys don't go about with the star at Christmas and they don't let you sing in church and once I saw them selling fishing-hooks with the lines and for any fish you like and there was one that would hold a sheat-fish weighing thirty pounds. And I have seen shops where there are all sorts of guns just like the master has at home. They must cost a hundred roubles each. And in the butchers' shops there are **grouse** and wood-cock and hares but the people in the shop don't say where they were shot.

9 ‘Dear Grandad when they have a Christmas tree at the big house take a **gilded** nut for me and put it away in the green chest. Ask Miss Olga Ignatyevna, tell her it's for Vanka.’

10 Vanka gave a sharp sigh and once more gazed at the windowpane. He remembered his grandfather going to get a Christmas tree for the **gentry**, and taking his grandson with him. Oh, what happy times those had been! Grandfather would give a chuckle, and the frost-bound wood chuckled, and Vanka, following their example, chuckled, too. Before chopping down the fir-tree, Grandfather would smoke a pipe, take a long pinch

**twitch** (v): to make a sudden movement

**flog** (v): to beat or strike with a rod or a whip

**grouse** (n): a bird with a fat body and feathers on its legs, which people shoot for sport and food



**gilded** (adj): covered with a thin layer of gold or gold paint

**gentry** (n): people belonging to a high social class

7. What, according to Vanka, would happen to him if his grandfather didn't take him back home? Why did he think so?

8. Why couldn't Vanka run away from the home of the shoemaker?

9. Vanka is working for a shoemaker; but he doesn't have boots. What do you understand from this?

10. What promises does Vanka make to his grandfather so that he would take him back home?

11. What beautiful memories of Christmas does Vanka cherish?

of snuff, and laugh at the shivering Vanka... The young fir-trees, coated with frost, stood motionless, waiting to see which one of them was to die. And suddenly a hare would come leaping over a snow-drift, swift as an arrow. Grandfather could never help shouting:

‘Stop it, stop it . . . stop it! Oh, you stub-tailed devil!’

11 Grandfather would drag the tree to the big house, and they would start decorating it... Miss Olga Ignatyevna, Vanka's favourite, was the busiest of all. While Pelageya, Vanka's mother, was alive and in service at the big house, Olga Ignatyevna used to give Vanka sweets, and amuse herself by teaching him to read, write and count to a hundred, and even to dance the **quadrille**. But when Pelageya died, the orphaned Vanka was sent down to the back kitchen to his grandfather, and from there to Moscow, to Alyakhin the shoemaker....

12 ‘Come to me dear Grandad,’ continued Vanka. ‘I beg you for Christ's sake take me away from here. Pity me unhappy orphan they beat me all the time and I am always hungry and I am so miserable here. I can't tell you I cry all the time. And one day the master hit me over the head with a last and I fell down and thought I would never get up again. I have such a miserable life worse than a dog's. And I send my love to Alyona, one-eyed Yegor and the coachman and don't give my **concertina** to anyone. I remain your grandson Ivan Zhukov. Dear Grandad do come.’

13 Vanka folded the sheet of paper in four and put it into an envelope which he had bought the day before for a **kopek**. Then he paused to think, dipped his pen into the ink-pot and wrote: ‘To Grandfather in the village,’ scratched his head, thought again, then added: ‘TO KONSTANTIN MAKARICH’.

14 Pleased that no one had prevented him from writing, he put on his cap and ran out into the street without putting his coat on over his shirt. The men at the butcher's told him, when he asked them the day before,

**quadrille** (n): a dance with four or more couples

**concertina** (n): a small musical instrument



**kopek** (n): a unit of Russian currency; 1 rouble = 100 kopek

12. Who was Vanka's favourite? Why did he like her?

13. How did Vanka reach Moscow?

14. ‘I have such a miserable life worse than a dog's.’ What made Vanka say so?



that letters are put into letter-boxes, and from these boxes sent all over the world on mail coaches with three horses and drunken drivers and jingling bells. Vanka ran as far as the nearest letter-box and dropped his precious letter into the slit.

15 An hour later, **lulled** by rosy hopes, he was fast asleep. He dreamed of a stove. On the stove-ledge sat his grandfather, his bare feet **dangling**, reading the letter to the cooks.... Eel was walking backwards and forwards in front of the stove, wagging his tail....

(Translated by Ivy Litvinov)



**lull** (v): to make somebody relaxed and calm

**dangle** (v): to hang or swing freely

15. Do you think Vanka's letter will reach his grandfather? Why?

16. What did Vanka dream about in his sleep?

17. Does the reference to Eel have any significance in the story? How?

Let's revisit

**Activity 1**

According to Vanka, what kind of a person is Konstantin Makarich? It was Makarich who had sent Vanka away, when Vanka's mother Pelageya died.

**Do you justify Makarich's decision to send Vanka away to Moscow? Why?**

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**Activity 2**

How did the people in Alyakhin's workplace treat Vanka?

**Complete the following table using appropriate phrases/clauses from the story.**

Alyakhin, the Master	The Mistress	Other Apprentices



**Activity 3**

How is Moscow, the big town, contrasted with the village where Vanka lived?

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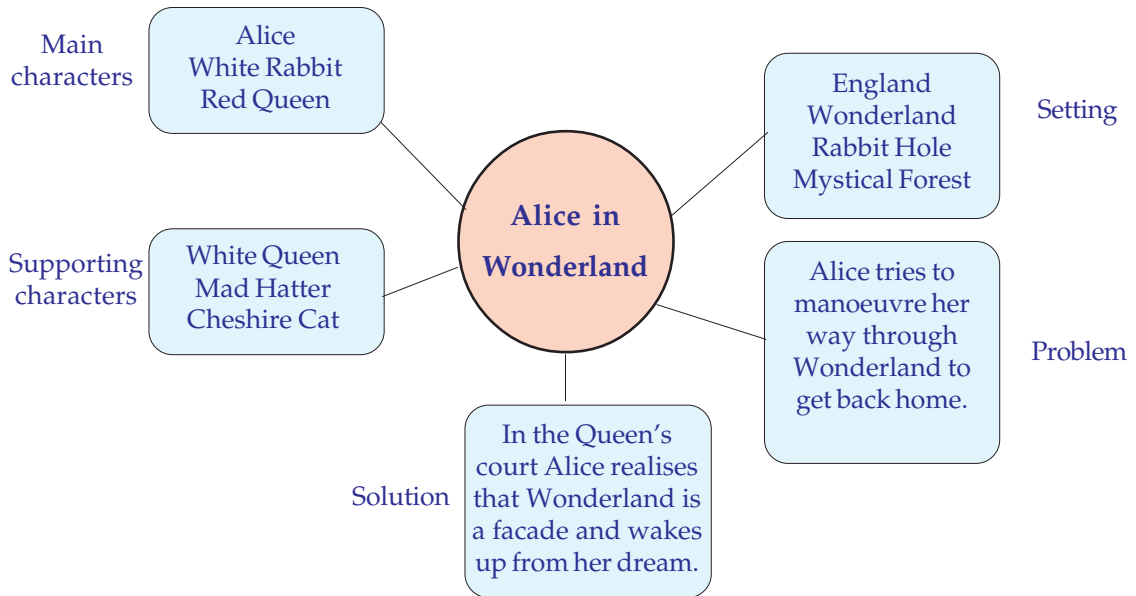
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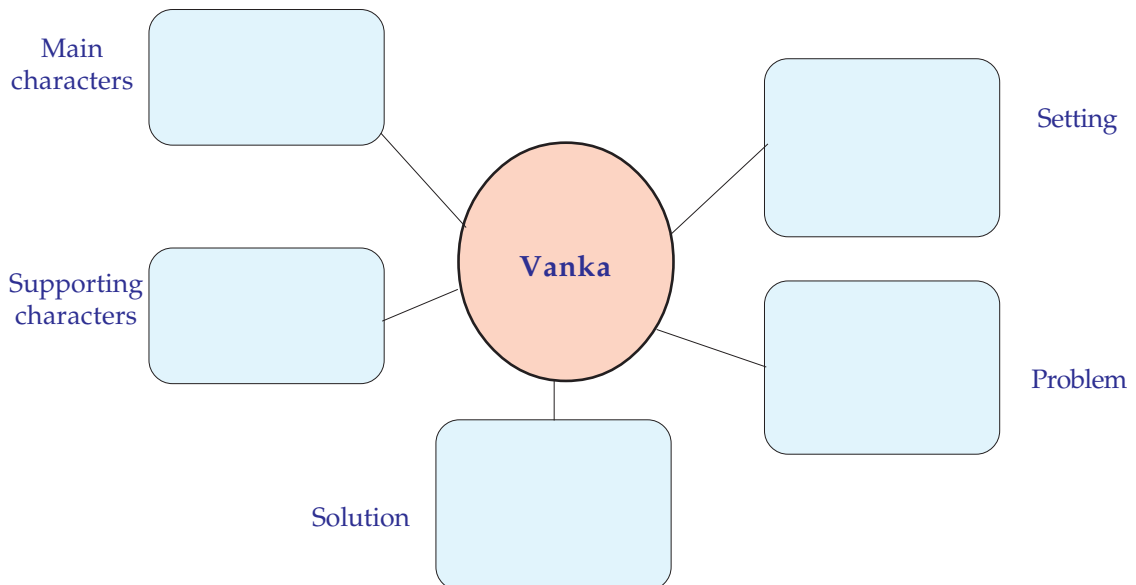
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**Activity 4**

Study the story map of 'Alice in Wonderland'.



Now, prepare a story map of Vanka.



**Activity 5**

Let's reread the story and complete the table given.

<p><b>Characterisation</b> Personality traits of each character</p>	<p>1.</p> <p>2.</p>
<p><b>Theme</b> The main idea/ideas in the story</p>	
<p><b>Tone</b> Changes in feelings as you read the story</p>	
<p><b>Style</b> Choice of words, use of language, imagery, sentence construction, etc.</p>	
<p><b>Point of View</b> From whose perspective is the story being told</p>	
<p><b>Conflict</b> The different types of conflicts that the protagonist faces. Which of them are internal (self vs self) and which are external (self vs others, society or nature)?</p>	<p><b>Internal</b></p> <p><b>External</b></p>

Now, prepare an analysis based on the table. You may begin like this:

*Anton Chekhov's 'Vanka' is a story that haunts the reader for long \_\_\_\_\_*

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### Activity 6

Attempt a **character sketch** of Grandfather in the story *Vanka*.

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### Activity 7

Usually stories featuring orphans like David Copperfield, Oliver Twist or Cinderella end with their escape from the horrid surroundings to find love and happiness. A story can have more than one ending. You can think of many alternatives like Vanka joining his grandfather or running away from the shoemaker's house and so on.

Suggest an **alternative ending** to the story and write it in your own words.

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### Activity 8

Imagine that there are many children in your locality who have similar experiences like that of Vanka. Write a **letter** to the editor of a newspaper describing the sad plight of such children and the need to uplift them.

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## Activity 9

The story *Vanka* makes a powerful statement against the terrible consequences of child labour. Every year Education International (EI) and its member organisations observe June 12 as the World Day against Child Labour. Do you want to become a 'Change Maker' in the society to save children from child labour, child trafficking and other child abuses? How will you organise a campaign against child labour? You can think of publishing a magazine to create awareness among the people of your locality. The magazine should include:

- a) Editor's foreword
- b) Features with photographs of child labour
- c) Cartoons
- d) Poems
- e) Stories
- f) Short skits and Street plays
- g) Speeches
- h) Essays highlighting the evils of child labour

You may think of publishing it as a manuscript/digital/print magazine.

### Let's learn more about words

## Activity 1

Look at the following word card.

<b>Word</b>	<b>apprentice</b>
<b>Category</b>	<b>noun, verb</b>
<b>Synonyms</b>	<b>trainee, assistant, learner, beginner, novice</b>
<b>Antonym</b>	<b>master</b>
<b>Used as a noun</b>	<b>Syam has been working as an apprentice in this workshop for two years.</b>
<b>Used as a verb</b>	<b>Syam is apprenticed to a mechanic.</b>
<b>A game with the word</b>	<b>Make three meaningful words from this word without changing the order of its spelling. (app + rent + ice)</b>

Now, prepare word cards like the one given above using the following words taken from the story *Vanka*.

distinctly, agile, bleary, insinuating, docility, malice, offend, scrub, gut, rock, gobble, implore, flog, lull

<b>Word</b>	_____
<b>Category</b>	_____
<b>Synonym</b>	_____
<b>Antonym</b>	_____
<b>Used as a</b> _____	_____
<b>Used as a</b> _____	_____
<b>A game with the word</b>	_____

## Activity 2

Look at the following sentence.

Vanka **put on** his hat and ran out into the street.

What does the phrasal verb 'put on' in this sentence mean? When the verb 'put' is used along with the preposition 'on', it attains a different meaning, 'to wear'.

What are the other prepositions frequently used with 'put' to get different phrasal verbs?

**Prepare a list of such phrasal verbs and use each of them in sentences of your own.**

Phrasal verb \_\_\_\_\_ Meaning \_\_\_\_\_

Sentence \_\_\_\_\_

Phrasal verb \_\_\_\_\_ Meaning \_\_\_\_\_

Sentence \_\_\_\_\_

Phrasal verb \_\_\_\_\_ Meaning \_\_\_\_\_

Sentence \_\_\_\_\_

Phrasal verb \_\_\_\_\_ Meaning \_\_\_\_\_

Sentence \_\_\_\_\_

Phrasal verb \_\_\_\_\_ Meaning \_\_\_\_\_

Sentence \_\_\_\_\_

### Activity 3

Imagine that Grandfather receives the letter written by Vanka. The paragraph given below describes his thoughts and feelings.

**Complete the paragraph using appropriate words from the box below.**

Grandfather's hands shivered as he opened the letter. Vanka's face appeared \_\_\_\_\_(a)\_\_\_\_\_ before him. The candle \_\_\_\_\_(b)\_\_\_\_\_ but the letters were \_\_\_\_\_(c)\_\_\_\_\_ clear to him. The old man who was \_\_\_\_\_(d)\_\_\_\_\_ at hiding his emotions could not stop the tears from flowing down. \_\_\_\_\_(e)\_\_\_\_\_ eyed, he recollected with warmth the \_\_\_\_\_(f)\_\_\_\_\_ and \_\_\_\_\_(g)\_\_\_\_\_ manner of his grandson. He longed to bring him back. The \_\_\_\_\_(h)\_\_\_\_\_ eyes of the boy seemed to haunt him. They could enjoy the \_\_\_\_\_(i)\_\_\_\_\_ Christmas together. But the helpless old man gave a deep sigh!

**remarkably, bleary, distinctly, glorious, docility,**

**flickered, insinuating, adept, imploring**

## Let's find out how language elements work

### Activity 1

In the story, we can see that Vanka's earlier life in the village is in sharp contrast with his present life in Moscow. Pick out sentences from the story describing the past and the present life of Vanka and complete the table given.

Past life	Present life
<ul style="list-style-type: none"> <li>• He remembered his grandfather going to get a Christmas tree.</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• I am writing a letter to you.</li> <li>•</li> <li>•</li> </ul>

### Activity 2

Read the following sentences.

- Vanka knelt on the floor at the bench.
- I am writing a letter to you.
- How are we going to swim across it?
- Do you come to take me?
- Observe him.
- Please, answer me.
- Oh, what happy times those had been!
- What a wonderful sight!

Discuss

- Identify the punctuation marks used in the above sentences.
- Based on the punctuation marks how many sentence types can you identify?
- Are there two types of sentences in the above set that end in a full stop?

- What difference do you notice between these sentences?
- Based on your discussion how many sentence types can you identify?
- Which are the types of sentences you have identified?

Now, write two examples each for the sentence types you have identified.

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Sentences are traditionally categorised into four types: statement, command, question and exclamation.

- Statement or declarative/assertive: *This is my pen.*
- Command, wish, imperative or directive: *Go and shut the doors again.*
- Question or interrogative: *Who's standing there*  
*Are you going to school*
- Exclamation: *How beautiful it seems!*

### Activity 3

Read the sentences from the story.

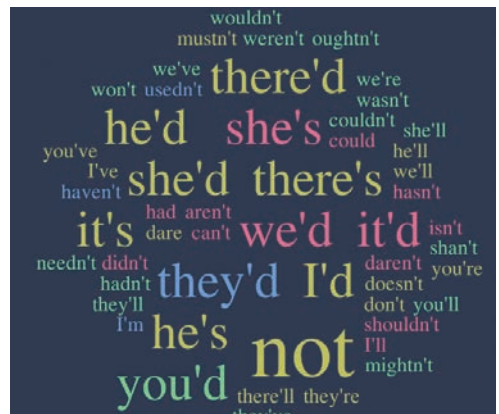
I **don't** get any sleep at all.

Do take me away from here or **I'll** die.

The words in bold are contracted forms. In the first sentence 'don't' is the contracted form of 'do not' and in the second sentence 'I'll' is the contracted form of 'I will'.

#### Discuss

- Where do we mostly find contracted forms?
- Which class of words normally comes in contracted forms?
- What is the punctuation mark usually used with contracted forms?





Affirmative		Negative	
Long form	Contracted form	Long form	Contracted form
I am	I'm	I am not	I'm not
you are	you're	you are not	you're not/ you aren't
he is	he's	he is not	he's not/ he isn't
she is	she's	she is not	she's not/ she isn't
it is	it's	it is not	it's not/ it isn't
we are	we're	we are not	we're not/ we aren't
they are	they're	they are not	they're not/ they aren't

The short/contracted forms 's and 'd have two different long forms:

he's = he is or he has

he'd = he would or he had

Peter has got a book. =  
Peter's got a book.

The children have visited  
Delhi. = The children've  
visited Delhi.

If 'have' is a main verb, we  
do not use the short form.

They have breakfast at 6  
o'clock.

Now, write the short form of the words given in brackets.

1. You \_\_\_\_\_ talk so much. (should not)
2. \_\_\_\_\_ written the text. (They have)
3. \_\_\_\_\_ go for a movie. (Let us)
4. I \_\_\_\_\_ find my pen. (could not)
5. \_\_\_\_\_ this girl singing the song? (Who is)

### Activity 4

Read the following sentences from the story.

I am writing a letter to you.

The dogs are not a bit fierce.

Both the above sentences state a fact.

What is the difference between the two sentences?

Which word makes a difference?

- a. Look at some other sentences from the story.

I never get tea or cabbage soup.

There is nothing for me to eat.

Identify the words used in the above sentences that convey a negative idea.

Sentences which state a positive fact are called **affirmative sentences**.

Sentences that express a negative idea are called **negative sentences**.

Now, rewrite the following sentences in the negative form.

1. I am writing a letter to you.

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2 The boys are playing on the ground.

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3. The students have completed their work.

---

4. I visited my sister yesterday.

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5. Amar wants to become a pilot.

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6. Some people drive recklessly.

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No, none, hardly, scarcely, rarely, nothing, nobody, nowhere, etc. are words used to convey a negative idea.

Rewrite the following sentences into affirmative or negative.

Affirmative	Negative
1.	Raghu is not reading a novel.
2. The woman carried a basket.	
3.	The problem was not very difficult.
4. The boy works hard.	
5. It rains heavily.	
6.	Most of the students do not read text books at home.

c. Look at the following sentences.

Moscow is a big town.

Moscow is not a small town.

Here the affirmative sentence has been transformed to negative. But the meaning of the affirmative sentence is not changed.

**Transform the following sentences into negative.**

Affirmative sentences	With change	Without change
1. The problem is difficult.		
2. Anu writes very fast.		
3. The water was polluted.		

**Now, write any four sentences from the story and change them into negative sentences.**

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### Activity 5

**Let's read the following sentences from the story.**

- Vanka knelt on the floor at the bench.
- The paper lay on the bench.
- The other apprentices make fun of me.
- The young fir-trees stood motionless.

**Discuss**

- Identify the underlined word/words.
- How do they function in the given sentences?
- What are the other functional elements in these sentences?
- Can you split these sentences into noun phrases and verb phrases?
- What are the other elements of the verb phrase?

Read the following sentences carefully.

1. The boys played football on the ground.
2. The market was busy in the evening.
3. The girls are dancing gracefully.
4. We will have a party next weekend.
5. My mother stores pickles in a big jar.

Now, fill in the following table analysing the verb phrases in the above sentences.

Verb phrase	Verb	Tense	Noun phrase	Adverbial phrase	Prepositional phrase

**Let's edit**

Read the following summary of the story written by a student of Std X. There are some errors in it which are underlined. Edit the passage and rewrite it.

Vanka is an unhappy orphan who have (a) been apprenticed to the shoemaker Alyakhin in Moscow. On Christmas Eve, where (b) his master and the others are at church, Vanka sits down to writing (c) a letter to his grandfather Konstantin Makarich in his native village where Vanka lived (d) before being sent to the city. After the death of her (e) mother, Vanka was dispatched to the shoemaker. He thoughts (f) about the Grandfather's dogs Kashtanka and Eel. Kashtanka is too old for mischief, or (g) the wily Eel—is sly and treacherous. Vankas (h) homesickness and misary (i) emerge heartbreakingly as he written (j) his letter.

*The miserable life of Vanka haunts us for long. His lonely life away from his home is heartbreaking. But life is not always painful. It may be blissful and humorous at times.*

*Here is a story about the lonely life of a doctor who encounters an unwelcome guest.*

## The Snake and the Mirror

1 'Has a snake ever coiled itself round any part of your body? A full-blooded cobra?' All of us fell silent. The question came from the **homeopath**. The topic came up when we were discussing snakes. We listened attentively as the doctor continued with the tale.

2 It was a hot summer night about ten o' clock. I had my meal at the restaurant and returned to my room. I heard a noise from above as I opened the door. The sound was a familiar one. One could say that rats and I shared the room. I took out my box of matches and lighted the kerosene lamp on the table.

3 The house was not electrified; it was a small rented room. I had just set up medical practice and my earnings were **meagre**. I had about sixty rupees in my suitcase. Along with some shirts and dhotis, I also possessed one solitary black coat which I was then wearing.

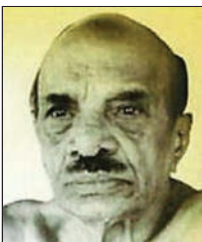
**homeopath** (n): a person who treats illness using homeopathic methods

**meagre** (adj): lacking in quantity or quality

1. What was the topic that came up for discussion between the doctor and his friends?

2. What does the expression 'a full-blooded cobra' suggest?

3. 'The sound was a familiar one.' What was the sound?



**Vaikom Muhammad Basheer** (1908 – 1994) who is fondly remembered as *Beyyore Sultan* is a humanist, freedom fighter, novelist and short story writer hailing from Kerala. He is noted for his disarmingly down-to-earth style of writing that made him equally popular among literary critics as well as the common man. His notable works include *Balyakalasakhi*, *Shabdangal*, *Pathummayude Aadu*, *Mathilukal*, *Ntuppuppakkoranendarnnu*, *Janmadinam* and *Anargha Nimisham*. He was awarded the Padma Shri in 1982.

## Std X

4 I took off my black coat, white shirt and not-so-white vest and hung them up. I opened the two windows in the room. It was an outer room with one wall facing the open yard. It had a tiled roof with long supporting **gables** that rested on the beam over the wall. There was no ceiling. There was a regular traffic of rats to and from the beam. I made my bed and pulled it close to the wall. I lay down but I could not sleep. I got up and went out to the veranda for a little air, but the wind god seemed to have taken time off.



5 I went back into the room and sat down on the chair. I opened the box beneath the table and took out a book, *The Materia Medica*. I opened it at the table on which stood the lamp and a large mirror; a small comb lay beside the mirror.

6 One feels tempted to look into a mirror when it is near. I took a look. In those days I was a great admirer of beauty and I believed in making myself look handsome. I was unmarried and was a doctor. I felt I had to make my presence felt. I picked up the comb and ran it through my hair and adjusted the parting so that it looked straight and neat. Again I heard that sound from above.

7 I took a close look at my face in the mirror. I made an important decision - I would shave daily and grow a thin moustache to look more handsome. I was, after all, a bachelor, and a doctor!

**gable (n):** the upper part of the end wall of a building, between the two sloping sides of the roof, that is shaped like a triangle



4. 'In those days I was a great admirer of beauty....'  
Pick out phrases and expressions from the story to justify the statement.

8 I looked into the mirror and smiled. It was an attractive smile. I made another earthshaking decision. I would always keep that attractive smile on my face . . . to look more handsome. I was after all a bachelor, and a doctor too on top of it!

Again came that noise from above.

9 I got up, lit a *beedi* and paced up and down the room. Then another lovely thought struck me. I would marry. I would get married to a woman doctor who had plenty of money and a good medical practice. She had to be fat; for a valid reason. If I made some silly mistake and needed to run away she should not be able to run after me and catch me!

10 With such thoughts in my mind I resumed my seat in the chair in front of the table. There were no more sounds from above. Suddenly there came a dull thud as if a rubber tube had fallen to the ground. . . surely nothing to worry about. Even so I thought I would turn around and take a look. No sooner had I turned than a fat snake wriggled over the back of the chair and landed on my shoulder. The snake's landing on me and my turning were **simultaneous**.

11 I didn't jump. I didn't tremble. I didn't cry out. There was no time to do any such a thing. The snake **slithered** along my shoulder and coiled around my left arm above the elbow. The hood was spread out and its head was hardly three or four inches from my face!

12 It would not be correct to say merely that I sat there holding my breath. I was turned to stone. But my mind was very active. The door opened into darkness. The room was filled with darkness. In the light of the lamp I sat there like a stone image in the flesh.

13 I felt then the great presence of the Creator of this world and this universe. God was there. Suppose I said something and he did not like it. I tried in my imagination to write in bright letters outside my little heart the words 'O God!'.

14 There was some pain in my left arm. It was as if a thick leaden rod - no, a rod made of molten fire - was slowly but powerfully crushing my arm. The arm was beginning to be drained of all strength. What could I do?

**simultaneous** (adj): happening or done at the same time

**slither** (v): to move like a snake

5. What are the two 'important' and 'earth-shaking' decisions that the doctor takes while looking into the mirror?
6. 'Again came that noise from above.' Did the doctor pay much attention to the noise? Why?
7. What kind of a woman does the doctor want to marry? Why?
8. What happened when the doctor was sitting on his chair?
9. How did the doctor react when the snake landed on him?
10. Why did the doctor sit in the chair 'like a stone image in the flesh'?



15 At my slightest movement the snake would strike me! Death **lurked** four inches away. Suppose it struck, what was the medicine I had to take? There were no medicines in the room. I was but a poor, foolish and stupid doctor. I forgot my danger and smiled feebly at myself.

16 It seemed as if God appreciated that. The snake turned its head. It looked into the mirror and saw its reflection. I do not claim that it was the first snake that had ever looked into a mirror. But it was certain that the snake was looking into the mirror. Was it admiring its own beauty? Was it trying to make an important decision about growing a moustache or using eye shadow and **mascara** or wearing a vermilion spot on its forehead?

17 I did not know anything for certain. What sex was the snake, was it male or female? I will never know; for the snake **unwound** itself from my arm and slowly slithered into my lap. From there it crept onto the table and moved towards the mirror. Perhaps it wanted to enjoy its reflection at closer quarters.

**lurk (v):** to wait somewhere secretly

**mascara (n):** a substance that is put on eyelashes to make them look dark and thick



**unwound (v):** to take off something that is coiled around

11. In the story the snake is compared to three objects. What are they?

12. Why did he feel that he was a stupid doctor?



18 I was no mere image cut in granite. I was suddenly a man of flesh and blood. Still holding my breath I got up from the chair. I quietly went out through the door into the veranda. From there I leapt into the yard and ran for all I was worth.'

19 'Phew!' Each of us heaved a sigh of relief. All of us lit beedis. Somebody asked, 'Doctor, is your wife very fat?'

'No,' the doctor said. 'God willed otherwise. My life companion is a thin **reedy** person with the gift of a sprinter.'

Someone else asked, 'Doctor, when you ran, did the snake follow you?'

20 The doctor replied, 'I ran and ran till I reached a friend's house. Immediately I **smear**d oil all over myself and took a bath. I changed into fresh clothes. The next morning at about eight-thirty I took my friend and one or two others to my room to move my things from there. But we found we had little to carry. Some thief had removed most of my things. The room had been cleaned out! But not really, the thief had left behind one thing as a final insult!'

'What was that?' I asked.

The doctor said, 'My vest, the dirty one. The fellow had such a sense of cleanliness . . .! The rascal could have taken it and used it after washing it with soap and water.'

'Did you see the snake the next day, doctor?'

The doctor laughed, 'I've never seen it since. It was a snake which was taken with its own beauty!'



(Translated by V. Abdulla)

**reedy** (adj): thin, like a reed

**smear** (v): to spread oil or cream

13. 'I was suddenly a man of flesh and blood.' What does the doctor mean by this statement?

14. Why did the doctor run to his friend's house? Did the snake harm the doctor? Why?

15. '...the thief had left behind one thing as a final insult!' What was the insult?

Let's revisit

**Activity 1**

Pick out sentences from the story 'The Snake and the Mirror' and complete the table below. These sentences tell you the condition of the narrator. Some hints are given.

was afraid of the snake	was proud of his appearance	was no longer afraid of the snake
I was turned to a stone.	I looked into the mirror and smiled.	I didn't tremble. I didn't cry out.

**Activity 2**

The story is about a frightening incident narrated in a humorous way. What makes it humorous?

The writer has made use of certain striking contrasts in the story to bring about humour. Pick out such expressions from the story and write them.

A) (i) The kind of person the doctor is

(ii) The kind of person he wants to be

B) (i) The person he wants to marry

(ii) The person he actually marries

C) (i) His thoughts when he looks into the mirror

(ii) His thoughts when the snake is coiled around his arm

**Now, based on what you have written, prepare short paragraphs on the use of contrasts in the story to bring out the humour.**

### Activity 3

**Do you think the story is a dream or a reality or both? Give reasons to support your answer.**

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Unlike Vanka who was lonely, let's see how a young girl finds bliss in the company of her encouraging father.

Read the poem 'A Girl's Garden' by Robert Frost and find out how her father's mentoring during her childhood days left lasting impressions on her life.

## A Girl's Garden



A neighbour of mine in the village  
Likes to tell how one spring  
When she was a girl on the farm, she did  
A childlike thing.

1. Who is the poet's neighbour? What did she tell the poet?
2. What does the expression 'childlike thing' suggest?



**Robert Frost** (1874 – 1963) an American poet is highly regarded for his realistic depictions of rural life and his command of American colloquial speech. One of the most critically acclaimed American poets of the twentieth century, Frost was honoured with four Pulitzer Prizes for Poetry and the Congressional Gold Medal in 1960 for his poetical works. *After Apple Picking, Mending Wall, Stopping by the Woods on a Snowy Evening, The Road not Taken* are some of his notable poems.

One day she asked her father  
 To give her a garden plot  
 To plant and tend and reap herself,  
 And he said, 'Why not?'

In casting about for a corner  
 He thought of an idle bit  
 Of walled-off ground where a shop had stood,  
 And he said, 'Just it.'

And he said, 'That ought to make you  
 An ideal one-girl farm,  
 And give you a chance to put some strength  
 On your slim-jim arm.'

It was not enough of a garden  
 Her father said, to plow;  
 So she had to work it all by hand,  
 But she don't mind now.

She wheeled the dung in a **wheelbarrow**  
 Along a stretch of road;  
 But she always ran away and left  
 Her not-nice load,

And hid from anyone passing.  
 And then she begged the seed.  
 She says she thinks she planted one  
 Of all things but weed.

**wheelbarrow** (n): a large open container with a wheel and two handles that is used to carry things



3. What was the girl's request to her father? How did the father respond?
4. Did her father help the girl in making the farm? Why?
5. '...And give you a chance to put some strength /On your slim-jim arm.' What does the girl's father mean by this?
6. Why did the father want his daughter's garden to be plowed by hand? Did she mind plowing with her hand?
7. What did the girl do with the dung and the seed?

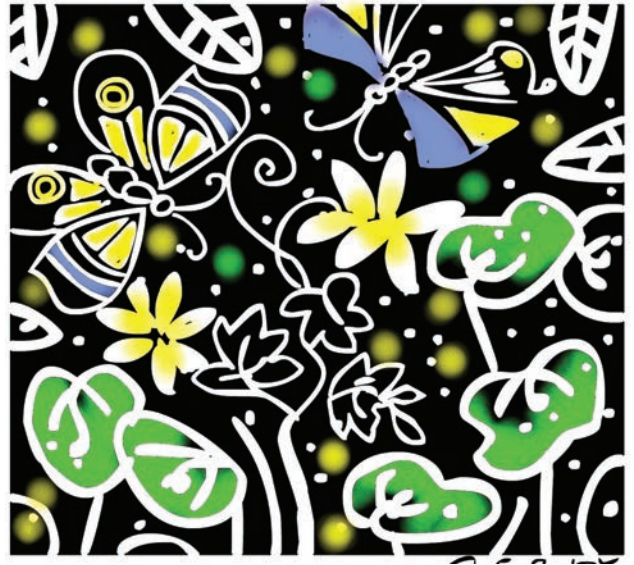
A hill each of potatoes,  
 Radishes, lettuce, peas,  
 Tomatoes, beets, beans, pumpkins, corn,  
 And even fruit trees.

And yes, she has long mistrusted  
 That a cider-apple  
 In bearing there today is hers,  
 Or at least may be.

Her crop was a **miscellany**  
 When all was said and done,  
 A little bit of everything,  
 A great deal of none.

Now when she sees in the village  
 How village things go,  
 Just when it seems to come in right,  
 She says, 'I know!

It's as when I was a farmer...'  
 Oh never by way of advice!  
 And she never sins by telling the tale  
 To the same person twice.



**miscellany** (n): a group or collection of different kinds of things

8. In what ways do you think the girl's method of gardening is different from that of adults?

9. The girl-farmer did a number of childish things while farming. For example she begged the seed to grow. Read the poem carefully and pick out the instances of childish things done by her during farming.

10. Her garden was a hodge-podge; a mixture of many things. Do you agree? Pick out lines from the poem to substantiate your answer.

11. What does the story tell about the woman, the villagers and people in general?

## Let's revisit

## Activity 1

Do you think the following ideas are related to the theme of the poem? Why?

- Having good ideas aren't enough. We need to go out and implement them.
- The woman uses the tale to say something about village life and her understanding of it.
- Things came right in the girl's garden by accident, even though she did not work hard like a farmer.
- The garden in the poem is not merely a garden but a learning ground for the girl.

## Activity 2

Throughout the poem, the imagery enables one to visualise the setting and smell the country air. Pick out instances of such imagery used in the poem.

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The poem *A Girl's Garden* is very rhythmic and melodious. The eminent American composer Randall Thompson has set music to most of Frost's famous poems. Visit [https://www.youtube.com/watch?v=Sdg\\_RyZvjK8](https://www.youtube.com/watch?v=Sdg_RyZvjK8) and watch the video of *A Girl's Garden*.

## Activity 3

## How to Review a Poem

Usually poems are reviewed by critics. But the fact is that anybody who can read and enjoy a poem can write a good review. The first step for reviewing a poem is to read it many times. There can be layers of meaning. Each reading can provide you with new insights. If possible, read the poem aloud, so that the rhythmic movement of the poem becomes evident. It will also help to bring out the poetic devices used by the poet like rhyme, alliteration, assonance, etc. to heighten the effect of the poem.

Let us review the poem, *A Girl's Garden*. The following questions will help you to review the poem.

- What is the poem about? /What is the theme of the poem?
- Who is the speaker?
- Who is the poem addressed to?
- What is the tone of the poem? (serious, humorous, jovial, angry, playful, cheerful, sad, gloomy)
- Does the poem belong to any particular category? (ode, sonnet, ballad, dramatic monologue, lyric, narrative poem, etc. )
- What is the mood of the poem? (romantic, realistic, optimistic, pessimistic, gloomy, mournful, sorrowful)
- How does the poem begin? (Most poems begin either with a description of a thing or a statement.)
- How does the poem proceed? (While writing the review, include a short summary of the poem.)
- Does the initial mood change as the poem progresses? Why?
- How does the poem end?
- What is the philosophy of life expressed in the poem? (optimistic, pessimistic, religious, pantheistic, mystical, cynical, etc.)
- Is there any autobiographical element in the poem?
- Has the poet used any figure of speech? Are they apt and suitable to the situation? How do they enhance the meaning?
- Are there poetic devices like rhyme (rhyming words, rhyme scheme), alliteration, assonance, etc.? Do they add to the charm of the poem?
- Does the poem have any contemporary significance? Is the theme universal?
- Does the poem remind you of any other poem? What are the similarities and differences?

Write a **review of the poem** *A Girl's Garden* by including answers to all the relevant questions. Organise your answers citing appropriate lines from the poem.

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Did Vanka get the love and affection of his mother? What, do you think, is the role of a mother in a family? How can she give love, care and advice to her children?

Go through the following poem 'Mother to Son' by Langston Hughes.

## Mother to Son



Well, son, I'll tell you:  
Life for me ain't been no crystal stair.  
It's had **tacks** in it,  
And **splinters**,  
And boards torn up,

**tack** (n): a small nail with a sharp point and a flat head



**splinter** (n): a small thin sharp piece of wood, metal, glass, etc. that has broken off a larger piece



1. Who is the speaker in the poem? Do you feel the presence of a listener? How?
2. What does the expression 'no crystal stair' mean?
3. Was life easy for the narrator? Pick out evidence from this stanza to support your answer.



**James Mercer Langston Hughes** (1902 - 1967) was an American poet, social activist, novelist, playwright and columnist from Joplin, Missouri. He is one of the earliest innovators of the literary art form called *jazz poetry*. Hughes is best known as a leader of the Harlem Renaissance. *Montage of a Dream Deferred*, *The Negro Speaks of Rivers*, *Let America Be America Again*, etc. are some of his known works.

And places with no carpet on the floor—  
 Bare.  
 But all the time  
 I've been a-climbin' on,  
 And reachin' landin's,  
 And turnin' corners,  
 And sometimes goin' in the dark  
 Where there ain't been no light.  
 So, boy, don't you turn back.  
 Don't you set down on the steps.  
 'Cause you finds it's kinder hard.  
 Don't you fall now—  
 For I've still goin', honey,  
 I've still climbin',  
 And life for me ain't been no crystal stair.



4. The first stanza ends with the word 'bare'. What does the speaker mean by the word 'bare'?

5. When life becomes challenging, does the speaker give up? How do you know?

6. What do the phrases 'turnin' corners' and 'set down on the steps' mean?

7. The speaker speaks of the 'dark times'. What does the poet refer to here?

8. What advice does the speaker give? Pick out the relevant lines from the poem.

9. With what message does the poem end?

### Let's revisit

Read the poem again and answer the questions choosing the most appropriate answer from the options given below.

- In the first seven lines, a stairway with 'tacks in it and splinters' is being compared to
  - the carpet on the stairway
  - the other people who live in the run-down housing
  - the son
  - life
- In this poem, boards with 'tacks and splinters' and 'boards torn up' are symbols for-
  - run-down housing
  - a life with many difficulties and challenges

- c. the ungrateful manner in which the mother's son treats her  
d. the lack of compassion for fellow beings
3. What does 'reachin' landin's' symbolise in the mother's life?
- difficult situations in her life
  - phases in her life that seemed magical to her
  - compassionate forces in her life
  - places devoid of light
4. Why do you think the word 'bare' is used in the poem?
- to emphasize the son's brutality
  - because Hughes couldn't think of anything else to add to that line
  - to emphasize how difficult and 'bare' of luxuries the mother's life had been
  - because it rhymes with the word 'stair'
5. Which of the following is the most suitable meaning for 'turnin' corners' in the poem?
- phases in her life where she tried to solve problems on her own
  - phases in her life where she felt she had failed
  - moments in her life when she knew her son would be successful
  - her need to find a father figure for her son
6. What is the theme of the poem?
- One shouldn't be over confident.
  - When you are in trouble, look to your mother for advice.
  - Don't give up; reach out to the goals you have set for yourself.
  - Love for mankind.
7. The 'crystal stair' is a metaphor used in the poem. Why do you think Hughes is referring to the stairway as 'crystal'?
- Crystals are beautiful, but they are also fragile and slippery.
  - Crystals sparkle in the sunlight.
  - Crystals have different colours in them depending on how the light hits them.
  - You can almost see through a crystal.

8. Why is 'stairway' used as an appropriate metaphor to describe the wisdom the mother is trying to impart to her son?

- a. Stairways are always dirty and rough.
- b. One has to clean and wax a stairway to make it look good.
- c. One requires steady persistence to go up and down a stairway.
- d. Stairways are often found in expensive houses.

9. What is the most likely age of the son?

- a. Old age
- b. Infancy
- c. Middle age
- d. Teenage

10. The language used in the poem, pertaining to a particular culture or geographic area is known as a:

- a. dialogue
- b. dialect
- c. diction
- d. idiom

**Activity 1**

The metaphor '... life for me ain't been no crystal stair' is an extended metaphor. It is seen throughout the poem. Do you think that the poem can convey the right idea without this metaphor? Why?

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The poem uses an extended metaphor, dialect and imagery to convey the theme that life is difficult and one has to work hard and be persistent to face the challenges of life.

## Activity 2

What literary elements does Langston Hughes use to convey the message in the poem *Mother to Son*?

Consider the following:

1. What is the relevance of the metaphor 'crystal stair'?
2. Why does the poet use the Afro-American dialect in the poem? A dialect is a form of language that is spoken in one area with grammar, words and pronunciation that may be different from other forms of the same language. Does the dialect give you any clue regarding the social status of the speaker in the poem? Pick out the examples of the dialect from the poem.
3. How does the poem effectively make use of the familiar things as word pictures or images such as *tacks*, *splinters*, etc.?

## Activity 3

The poem is in the form of an advice given by a mother to son. Have you come across similar poems in your mother tongue? Consider the following lines from the eminent Malayalam poet Kadammanitta Ramakrishnan's poem *Kozhi*.

**Kannuvenam erupuram eppozhum**

**Kannuvenum mukalilum thazheyum**

**Kannileppozhum kathijwalikkum**

**Ulkkannuvenum anayathakannu**

Work out the **thematic parallels** between these two poems and present your ideas before the class.

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## Learning Outcomes

✓ / ✗

### Assess yourself how well you are able to:

- read, comprehend and analyse a text critically.
- read and appreciate poems.
- read individually for information and pleasure.
- identify the theme, analyse the characters and write about them.
- comprehend words in a given context and use them appropriately.
- find out meanings of unfamiliar words with the help of a dictionary and use them in sentences.
- use vocabulary effectively in appropriate contexts.
- identify and list down poetic devices like imagery, rhyme, rhythm and tone of a poem.
- prepare a critical appreciation of the poem.
- construct discourses like review of the story, description, character sketch, letter to the editor, etc.
- prepare and publish a school magazine.
- use phrasal verbs in appropriate contexts.
- identify and use verb phrases in given contexts.
- use appropriate tense forms in suitable contexts.
- identify and use different types of sentences in new contexts.
- identify and frame affirmative and negative sentences.



## UNIT II

# THE FRAMES

**Prose:**

**Project Tiger** - Satyajit Ray (Memoir)

**My Sister's Shoes** - Majid Majidi (Screenplay)

**Song:**

**Blowin' in the Wind** - Bob Dylan (Song)

If you are an ardent fan of movies, they must have certainly influenced you in formulating your decisions, thoughts, feelings, views, etc. Films are produced on genres such as action, suspense, thrill, history, romance, mystery, biography, animations and so on. We should know how to watch movies from a critical perspective.

Now, answer the following questions to find out more about how you watch movies.

1. How many movies do you watch approximately a month (on DVD, TV or in a theatre)?

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2. What are your favourite types of movies? Explain.

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3. Rank the five best movies you have seen.

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4. What kind of movies do your parents or guardians like to watch? How often do you watch movies with them?

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5. What are the differences between watching a movie at home and watching it in a theatre?

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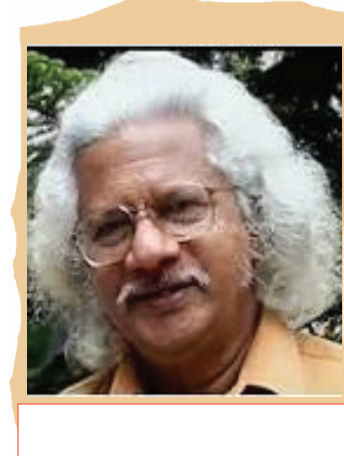
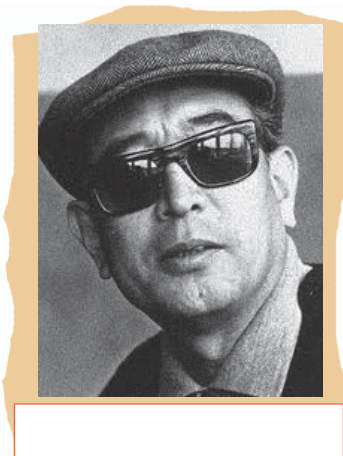
6. What kind of movies do you watch at school?

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Do you know who these great film-makers are? Write their names in the boxes below.



Prepare a brief profile of these film-makers. You may search the internet or any other source to collect information.

A large, empty rectangular box with a red border, intended for writing a brief profile of Charlie Chaplin.

A large, empty rectangular box with a red border, intended for writing a brief profile of Orson Welles.

A large, empty rectangular box with a red border, intended for writing a brief profile of Clint Eastwood.

Here is an article by Satyajit Ray, one of the greatest filmmakers, on how he managed to shoot the scenes of a film which included a tiger.

## Project Tiger

1 No one can beat Hollywood when it comes to making films with animals in them. I remember films in my childhood - and there were quite a few of them - that had an Alsatian called Rin-tin-tin. This dog's acting was more impressive than a human's. Later, we got to see three or four other films with a collie called Lassie. It seemed that the director could make Lassie do just about anything. These trained dogs were famous stars in their own rights, and the money they earned was no less than what a real film star got. Their owners could easily make as much as a hundred thousand rupees from just one film.

2 I realised how **reverently** these animal-actors were treated when I happened to see the shooting of a film twenty years ago in Disney Studio in Hollywood. The main character in this film was a large dog. I reached the studio to find that the shooting had not yet started; the

**reverently** (adv): respectfully

1. Do you know that a paragraph normally contains a topic sentence in it? It is general in nature and can be anywhere in the paragraph. The other sentences in the paragraph support, prove, give examples and present additional information on the topic sentence.

- Identify the topic sentence in the first paragraph.
- How many examples are given to support the topic sentence? What are they?



Satyajit Ray (1921 - 1992) was an Indian film-maker. Ray was drawn into independent film-making after meeting French film-maker Jean Renoir and viewing Vittorio De Sica's Italian neorealist 1948 film *Bicycle Thieves*. Ray directed 36 films, including feature films, documentaries and short films. He was also a fiction writer, publisher, illustrator, calligrapher, music composer and film critic. He has also authored several short stories and novels.

camera man was getting the lights ready. It is **customary** for actors to be present when the lights are arranged, for they have to show the cameraman how they'll walk, or where they'll stand, in a particular shot. In the case of very famous stars, this job is done by their stand-ins. A stand-in is usually a person who is physically similar to the real star. The stars themselves arrive only when the lights are ready and it is time to take a shot.

3 Here, in Disney Studio, I noticed that a few actors were moving about in the set, and on one side, standing quietly, was the protagonist - the same large dog. The cameraman shouted to everyone to take their positions but the dog remained where it was. This puzzled me. Could it be that it was not required in the next shot?

4 Before I could ask someone, a strange thing happened. From nowhere appeared a little dwarf, followed by another man carrying a hairy dog-skin. Then, to my perfect amazement, the dwarf went down on all fours on a chalk mark on the floor, just like an animal, and the dog-skin was **draped** over him. Then he

**customary** (adj): habitual

**drape** (v): to cover

2. Does the second paragraph introduce a new topic sentence? If not, what supporting detail about the animal actors of Hollywood do you get from this paragraph?

- What additional information do you get about stand-ins?
- What is the puzzling incident described in the Paragraph 3?
- Which incident shows that the animal-actors in Hollywood were treated with reverence?



crawled from one mark to another, and the cameraman got busy with the lights. It finally **dawned** upon me that this dwarf was paid to be the dog's stand-in!

5 Every animal in a Hollywood film is well-trained. It is not difficult to train a horse or a dog. But have you ever heard of trained **ravens**? Not just one or two, but nearly a hundred of them? Even this was made possible in Hollywood, when the creator of some of the best suspense films in the history of cinema, Alfred Hitchcock, decided to make a film called *Birds*. In the story, birds from all over the world start attacking humans. Hitchcock needed a variety of birds, but what was required in the largest number was ravens. Notices were placed in the press all over the United States, asking people to contact the filmmaker if they knew how to get hold of trained ravens.

6 Someone replied within a few days. He was asked to bring his birds, and he arrived with almost a hundred trained ravens. Admittedly, their training had not gone very bad. That is to say, they could not do anything that might be seen as extraordinary. But if as many as fifty ravens are told to **perch** quietly in a row on a specified spot, and if they obey this command instantly, isn't that pretty impressive?

7 Needless to say, in our own country, it is not at all easy to find trained animals, although some films have been made in Bombay and Madras that involved working with elephants, horses and tigers. Their performance did suggest that they were used to obeying commands. In Bengal, it is sometimes possible to find clever dogs, particularly police dogs which are quite intelligent. If one is prepared to be patient, it is not altogether impossible to get good performances out of them as we managed to do with Bhulo in *Patheer Panchali*.

8 Yet, a dog might be difficult, not impossible to handle. What was one supposed to do if there was need for a tiger in a film? We had to deal with this problem, too, when we were shooting *Goopy Gyne Bagha Byne*. In the film Goopy who is banished by the king wanders in the forest meets Bagha who is also been **banished**. They see a tiger and freeze. But the tiger simply walks about in the forest, without paying them the slightest attention.

**dawn** (v): to appear

**raven** (n): a large bird of the crow family, with shiny black feathers and a rough unpleasant cry



**perch** (v): to land and stay on a branch

**banish** (v): (here) to be sent away to the forest and not allowed to return (to the village)

3. What were the difficulties Alfred Hitchcock had to face while making the film 'Birds'?

4. How did Hitchcock manage to get a large number of ravens for his film?

5. What is described as 'pretty impressive'?

6. Identify the main topic of the article from Para 8.

7. What other details are given about the topic in the paragraph?

9 Having thought of the scene, I simply had to shoot it. But where were we going to find a tiger? The **obvious** thing to do was to look in a circus since they were likely to have trained animals. As a matter of fact, one called Bharat Circus was visiting Calcutta at the time, holding shows in Marcus Square. We sent someone to make an appointment with its Tamil manager and then went to meet him one morning. He greeted us warmly and ordered South Indian coffee for us. The manager heard the reason for our visit, then sent for one Mr Thorat. He turned out to be the ringmaster. He, too, was a South Indian, very well built, with features somewhat like those of a Nepali. He was perhaps no more than forty. He showed us an old scar on his forearm, which had been caused by a tiger.

10 We told him what we wanted. The shooting was taking place near Shiuri in Birbhoom. We wanted to show a tiger in a thick bamboo grove. All the animal was required to do was come out of the bamboo grove into an open space, pace gently for a while, look at the camera if possible, and then go back. Could a tiger from Bharat Circus do this job? Mr Thorat nodded. 'How long will you need it for?' asked the manager. 'Perhaps a couple of hours for the shooting,' I replied. 'But that would be in addition to the time it'll take to travel to and from Shiuri.' On being told that the travel itself should take no more than two days, the manager agreed to put the tiger in its cage and send it in a lorry. He invited us to take a look at the tiger.

'Do you think it's going to be easy to set the animal free in the bamboo grove?' I couldn't help asking.

11 Mr Thorat **frowned**. 'I'm not sure', he replied. 'I have never let him out of his cage on his own, so really I don't know.'

What! Were all our plans going to go down the drain? How could we let the tiger's trainer be seen with the animal? How could Goopy and Bagha be **petrified** with fear if the supposedly ferocious animal was accompanied by a man? No, we could not allow that to happen.

**obvious** (adj): easy to see or understand

**frown** (v): to make a serious, angry or worried expression by bringing your eyebrows closer so that lines appear on your forehead

**petrified** (adj): terrified

8. How did Ray manage to get a tiger?

9. What is the role of a ringmaster in a circus?

10. What were the difficulties faced in bringing the tiger before the camera?

11. What does the expression 'to go down the drain' mean?

12 Mr.Thorat found a solution. 'I'll tie a wire round the tiger's neck. It will be thin, but strong.'

If the wire was thin enough, perhaps it would remain invisible to the camera. But it was likely that the hair on the tiger's neck would be flattened by the wire, which would give the whole thing away. 'What if we found a collar made of tiger skin, fixed the wire to this collar and then tied it round the tiger's neck?' I said.

13 In a village called Notun Gram we found a suitable bamboo grove to film the first meeting between Goopy and Bagha and the appearance of the tiger. Mr Thorat reached the shooting location with the tiger. There were about twenty five people in the location. A few local people took our permission to go with us to watch how we tackled the tiger.

14 The cage on the lorry was covered. When the cover was removed we were surprised to see not one, but two well-fed and **robust** tigers.

'I decided to play it safe,' Mr Thorat explained.' If one doesn't get it right, we can use the other.'

15 We mounted the camera on its **tripod** and placed it so that it faced the bamboo grove. The audience was instructed to get behind the camera and to stand as far

**robust** (adj): strong and healthy

**tripod** (n): a support with three legs for a camera



12. What was Mr Thorat's suggestion to control the tiger?

13. What made Ray think of a collar made of tiger skin?

14. Why did Mr Thorat bring two tigers instead of one?



back as possible. We had to stay relatively close to the bamboo grove, and Goopy and Bagha too, had to be within yards of the camera, for it was necessary to have at least one shot that showed them together with the tiger.

16 Mr Thorat's men had fixed a five foot iron rod to the ground, about thirty feet from the area where the tiger was supposed to take a walk. They took a thin, long wire and fixed one end to the collar made of tiger-skin that the tiger was already wearing. The other end was tied firmly to the visible portion of the iron rod. The door of one of the cages was unfastened and Mr Thorat called out to the tiger. It responded almost at once and sprang out of its cage to land on the open space outside. What followed was totally unexpected. One look at Mr Thorat's startled and helpless face told us that he was as taken aback as the rest of us. Instead of walking **sedately** in a dignified manner, the tiger started **prancing** around with tremendous enthusiasm. It leapt, it jumped, it rolled about, dragging its poor trainer who was desperately clutching the wire tied to the tiger's collar in a **futile** attempt to bring it under control. We stood around foolishly, watching a new and strange kind of circus which we were getting to see for free!

**sedately** (adv): very calmly

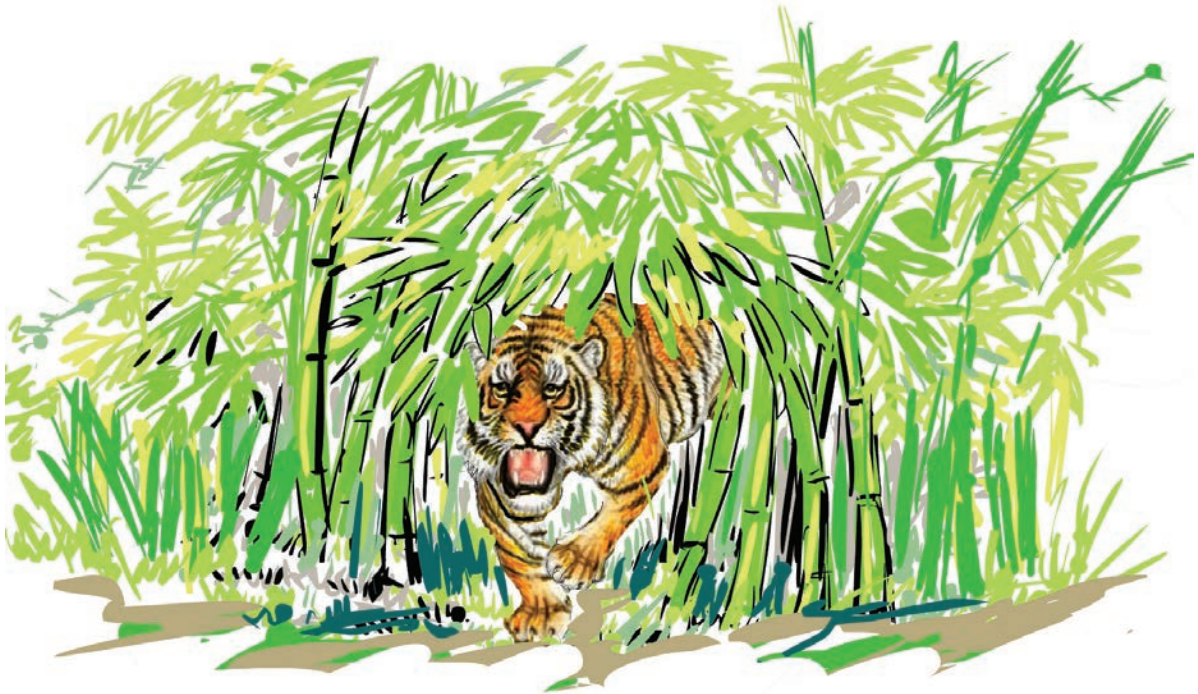
**prance** (v): to move with high steps

**futile** (adj) having no purpose because there is no chance of success

15. Why was Mr Thorat taken aback?

16. What might be the reason for the tiger's unexpected behaviour?

17. How does Ray describe the situation humourously?



The camera was still standing on its three legs, staring into the wood, but the tiger was showing no sign of making its way there.

17 Once the tiger had calmed down, we managed to take the few shots we needed. This should have been the end of the story. But, when we returned to Calcutta and looked at the scenes with the tiger, we realised that the camera had failed to work properly. The shots were too dark, so much so that the tiger was merging almost completely with the background of the trees and leaves. We had to shoot the scenes all over again. We spoke to Mr Thorat and he agreed to give it another go. We found another bamboo grove closer to Calcutta in a village called Boral. The lorry arrived once more, with Mr Thorat, the tiger, the steel wire, the special collar and the iron rod. And with the lorry came the whole village. We told the villagers that they should stand at a distance of seventy feet. No one paid any attention to what they were told. The entire crowd moved as close to the camera as they could. We could not **afford** to waste any more time explaining and arguing. So we got the camera ready and signalled to Mr Thorat.

18 He opened the door of the cage. The instant the door opened with a **clang**, our tiger emerged with a loud roar, and charged straight at the villagers gathered behind the camera. The crowd, consisting of about a hundred and fifty people, melted away as if by magic. After that great burst of energy, the tiger calmed down very quickly. Like an obedient child, it walked over to the spot we had chosen, paced about quietly as it was required to, and then **ambled** back to its trainer.

Even the camera behaved this time, which we realised two days later, when we returned to Calcutta and saw the scenes we had shot.

*(Slightly adapted)*



**afford** (v): to have enough of something

**clang** (adv): to make a loud ringing sound like that of metal being hit (onomatopoeic word)

**amble** (v): to walk at a slow, relaxed speed

18. What did Ray mean when he said, 'This should have been the end of the story'?

19. Why was Mr Thorat asked to 'give it another go'?

20. What was the 'magic' performed by the tiger?

21. What was really required of the tiger in that scene?

22. What did Ray and his team realise two days later?



Let's revisit

**Activity 1**

Satyajit Ray and his friends had to shoot the scenes involving the tiger twice at Notun Gram and Boral.

Write the events that took place in both the places in a sequential order and then describe the shooting.

Shooting at Notun Gram	Shooting at Boral
<ul style="list-style-type: none"> <li>• Found a suitable bamboo grove in Notun Gram.</li> </ul>	<ul style="list-style-type: none"> <li>• Found bamboo grove near Calcutta in Boral</li> </ul>
<ul style="list-style-type: none"> <li>• A lorry arrived with two well-fed tigers.</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<ul style="list-style-type: none"> <li>• The shots were dark owing to poor light.</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>

**Activity 2**

Ray and his friends visited the Bharat Circus camp in Calcutta to hire a tiger to be filmed for his movie *Goopy Gyne Bagha Byne*. He spoke to the manager of the circus company.

What would Ray have spoken? Attempt the conversation between Ray and the manager.

### Activity 3

Read the sentences taken from the article.

Alfred Hitchcock decided to make a film called *Birds*. In the story, birds from all over the world start attacking humans. Hitchcock needed a variety of birds, but what was required in large number was ravens. Notices were placed in the press all over the United States, asking people to contact the filmmaker.

Draft the likely notice that was published in the newspaper.

### Activity 4

According to the Prevention of Cruelty to Animals Act, if an animal is used for the purpose of entertainment, it should be according to strict norms suggested in the Act.

**Imagine Ray writes a letter to the Chairman of Animal Welfare Board of India informing him the details of the shoot and ensuring him that the rules will be strictly adhered to. Draft the likely letter.**

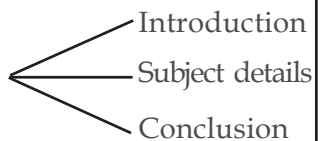
Name and Address of the sender

Date

Name and address of the receiver

Salutation

Subject

Body of the letter 

Complementary Close

Sd/-

(Name)

### Activity 5

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

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### Activity 6

After reading the article *Project Tiger*, you would have understood the stress and strain behind film-making. The article also throws light on the research done by master film-makers like Hitchcock and Ray before shooting a film.

Are the new generation film-makers serious about film-making?

Conduct a debate on this topic in the class. You may first think about the points for and against the topic and then develop a speech to be made in favour of or against new generation films and film-makers.

Points in favour of new generation films and film-makers	Points against new generation films and film-makers

The arguments that you have put forward in the debate:

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Let's learn more about words

## Activity 1

Go through the 'film terminology' given and answer the questions that follow.

### Film Terminology

#### Shots and Framing

**Shot:** A single piece of film uninterrupted by cuts.

**Establishing Shot:** Often it is a long shot or a series of shots that sets the scene. It is used to establish setting and to show transitions between locations.

**Long Shot (LS):** It is a shot from some distance. If filming a person, the full body is shown. It may show the isolation or vulnerability of the character (also called a Full Shot).

**Medium Shot (MS):** It is the most common shot. The camera seems to be at a medium distance from the object being filmed. A medium shot shows the person from the waist up. The effect is to ground the story.

**Close Up (CU):** The image being shot takes up at least 80 percent of the frame. The close up takes us into the mind of a character.

**Extreme Close Up (ECU):** The image being shot is a part of a whole, such as an eye or a hand.

#### Camera Angles

**Eye Level:** It is a shot taken from a normal height; i.e., the character's eye level. Ninety to ninety-five percent of the shots seen are eye level, because it is the most natural angle.

**High Angle:** The camera is above the subject. This usually has the effect of making the subject look smaller than normal, giving him or her the appearance of being weak, powerless, and trapped.

**Low Angle:** The camera films the subject from below. This usually has the effect of making the subject look larger than normal, and therefore strong, powerful, and threatening.

#### Camera Movements

**Pan:** A stationary camera moves from side to side on a horizontal axis.

**Tilt:** A stationary camera moves up or down along a vertical axis.

**Zoom:** Here we have a stationary camera where the lens moves to make an object seem to move closer to or further away from the camera. With this technique, moving into a character is often a personal or revealing movement, while moving away distances or separates the audience from the character.

**Dolly/Tracking:** The camera is on a track that allows it to move with the action. The term also refers to any camera mounted on a car, truck or helicopter.

**Boom/Crane:** The camera is on a crane over the action. This is used to create overhead shots.

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

## Activity 2

The following words are taken from the article *Project Tiger*. Write them in appropriate columns and also write the base word/base words in the table given below.

impossible, making, films, invisible, childhood, unfastened, cameraman, customary, film-maker

Base forms of words take prefixes and suffixes to make new word forms. Sometimes two base forms are also added together to form new words. These ways of forming new words are called prefixation, suffixation and compounding.

Base word/words	Prefixation	Suffixation	Compounding

### Activity 3

Fill in the following blanks with suitable words given in the box.

reverentially, customary, protagonist, petrified, ferocious, robust, afford

1. In Chaplin's film *The Great Circus*, the lion in the cage does not seem to be that .....
2. It is ..... to take a screen test before casting an actor for a role.
3. In the fight scene, the boys were .....at the thought of having to dive from the ledge.
4. They were looking for a ..... youth to do the role of an army personnel.
5. Prem Nazir is one of the most ..... remembered actors in Malayalam cinema.
6. Producers of low budget films can't ..... top rated actors.
7. The veteran director has decided to cast an amateur actor as the ..... in his new film.

Let's find out how language elements work

### Activity 1

Read the following sentences from the memoir *Project Tiger*.

- A few actors **were** moving about in the set.
- They **could** not do anything that might be seen as extraordinary.
- **Have** you ever heard of trained ravens?
- Their training **had** not gone very bad.
- A dog **might** be difficult, but not impossible to handle.
- Goopy **is** banished by the king.
- Bagha **has** also been banished.
- How long **will** you need it for?
- But that **would** be in addition to the time...
- **Do** you think it easy?

## Discuss

Identify the verb phrases in the above sentences.

Do the words underlined form part of the verb phrase?

What do you call the verbs that help the main verbs in a sentence?

If questions begin with 'a helping verb' or 'an auxiliary verb' they are called \_\_\_\_\_.

How many auxiliary verbs are there in English?

Are all auxiliaries used as helping verbs always? If not, which of these verbs can function both as auxiliaries and main verbs?

Auxiliary verbs are classified into two groups on the basis of the differences pointed out above. What are they?

Now, fill in the blanks in the following sentences using the right auxiliary verb.

1. \_\_\_\_\_ she come here frequently?
2. They \_\_\_\_\_ planning something different this time.
3. \_\_\_\_\_ you ever travelled through a jungle?
4. \_\_\_\_\_ you meet him yesterday?
5. When I visited him at his office he \_\_\_\_\_ reading something.

## Activity 2

Fill in the blank columns in the table below. One is done for you.

Modal auxiliary	Functions	Used in meaningful sentences
will	1. Making predictions 2. Offering to do something 3. Expressing determination 4. Making a formal request 5. Denoting future	1. It will rain in the evening. 2. I will help you complete this task. 3. I will speak to him tomorrow. 4. Will you open the window, please? 5. The train will leave at 4 o'clock.
would		
shall		

should		
can		
could		
may		
might		
must		
need		
dare		
ought to		
used to		

### Activity 3

Read the following sentences from the memoir:

**Where** were we going to find a tiger?

**How** could we let the tiger's trainer be seen with the animal?

The words in bold are **question words**. 'Who', 'When', 'Why', 'Where', 'What', 'Which' and 'How' are question words normally used to ask questions. They are called '**Wh-** questions'.



Look at the table given below and identify the question words and their purposes.

Question words	Meaning	Examples
who	person	Who took my book?
where	place	Where do you come from?
why	reason	Why do you get up so early?
when	time	When do you go to school?
how	manner	How do you go to school?
what	object, idea or action	What is in your hand?
which	choice	Which one do you prefer?
whose	possession	Whose pen is this?
whom	object of the verb	Whom did you meet in the morning?
what kind	description	What kind of dance do you like the most?
what time	time	What time did you reach home?
how many	quantity (countable)	How many books are there on the shelf?
how much	amount, price (uncountable)	How much time have we got to play?
how long	duration, length	How long will you stay in this town?
how often	frequency	How often do you visit your grandparents?
how far	distance	How far is your school from home?
how old	age	How old are you?
how come	reason	How come I didn't see you at the party?

Frame 'Wh-' questions so as to get the words in bold as answers.

1. These are **Mohan's books**.

\_\_\_\_\_

2. I want a **pencil**.

\_\_\_\_\_

3. We will stay in **our uncle's house**.

\_\_\_\_\_

4. I am going with **my aunt**.

\_\_\_\_\_

5. I went there **to meet James**.

\_\_\_\_\_

6. My boy is the **one in red shirt**. \_\_\_\_\_

7. I come from **Bihar**. \_\_\_\_\_

8. I met him **last week**. \_\_\_\_\_

9. This bridge is **fifty feet long**. \_\_\_\_\_

10. My father is **sixty years old**. \_\_\_\_\_

11. I have **two brothers and two sisters**. \_\_\_\_\_

12. We come to this place **once a week**. \_\_\_\_\_

**DISCUSS**

Have you seen any other types of questions?

Read the following sentences.

**Were** all our plans going to go down the drain?

**Could** a tiger from Bharat Circus do this job?

How do the questions begin?

Do they begin with a 'Wh-' word?

Here the questions begin with an 'auxiliary verb'. Such questions are called '**Yes/No**' questions.

**Yes /No questions** are also called **closed questions** because they have two possible responses only: Yes or No. It is impossible to ask a Yes /No question without an auxiliary verb. Such questions do not ask for more information. They only seek confirmation or negation.

Affirmative	Yes/No Question
<b>They are</b> Indians.	<b>Are they</b> Indians?
<b>She is</b> beautiful.	<b>Is she</b> beautiful?

To frame a 'Yes/No' question, the word order of the subject and verb is reversed and the verb will precede the subject.

<b>They are</b> going to Madras.	<b>Are they</b> going to Madras?
<b>Nandu was</b> working all night.	<b>Was Nandu</b> working all night?
<b>Vishnu has</b> been playing in the evening.	<b>Has Vishnu</b> been playing in the evening?

In certain sentences, the auxiliary verb is hidden within the main verb. In such sentences 'Yes/No' questions are framed using do/does/did according to the tense of the verb.

I <b>like</b> oranges.	<b>Do</b> you <b>like</b> oranges?
They <b>go</b> to a nearby school.	<b>Do</b> they <b>go</b> to a nearby school?
He <b>hates</b> tea.	<b>Does</b> he <b>hate</b> tea?
Manu <b>reads</b> books everyday.	<b>Does</b> Manu <b>read</b> books everyday?
She <b>did</b> the homework.	<b>Did</b> she <b>do</b> her homework?
Ram <b>went</b> to his uncle's house.	<b>Did</b> Ram <b>go</b> to his uncle's house?

If the verb is in the present tense,  
 - 'do' is used with plural subjects and the pronouns 'I' and 'You'.  
 - 'does' is used with singular subjects and the base form of the verb.  
 If the verb is in the past tense 'did' is used.

Frame 'Yes/No' questions for the following sentences.

1. It is snowing. \_\_\_\_\_
2. He can speak German. \_\_\_\_\_
3. They have lived here a long time. \_\_\_\_\_
4. She will arrive at ten o'clock. \_\_\_\_\_
5. He was driving fast. \_\_\_\_\_
6. You speak fluent French. \_\_\_\_\_
7. She lives in Kumarapuram. \_\_\_\_\_
8. They lived in Vattappara. \_\_\_\_\_

### Activity 4

a) Read the sentences given below and identify the noun phrase and verb phrase in them. One is done for you.

1. Mr Thorat nodded.
2. This puzzled me.
3. He was a South Indian.
4. Mr Thorat reached the shooting location.

1. Mr Thorat (Noun phrase) + nodded (Verb phrase)

2. ....
3. ....
4. ....

b) Now, let's analyse the function of a noun phrase and a verb phrase and its elements in the above sentences.

In sentence 1, 'Mr Thorat nodded.' The noun phrase 'Mr Thorat' functions as the subject of the sentence. The verb phrase acts as the verb.

In sentence 2, 'This' is the noun phrase and it is the subject of the sentence. In the verb phrase, 'puzzled me' 'puzzle' is the verb and 'me' does the function of the object of the sentence.

In sentence 3, 'He' is the subject. The verb phrase here is 'was a South Indian'. In it 'was' is the verb and 'a South Indian' is the complement.

In sentence 4, the pattern is Mr Thorat (Subject) + reached (verb) + the shooting location (adverbial).

The sentence pattern of the four sentences given above can be written as:

- 1. S+V
- 2. S+V+O
- 3. S+V+C
- 4. S+V+A

Write four other sentences in the same pattern.

- 1. ....
- 2. ....
- 3. ....
- 4. ....

c) Apart from these 4 sentence patterns there are 3 more basic sentence patterns in English.

They are:

- 1. S+V+O+O (e.g. Mr Thorat gave Ray two tigers.)
- 2. S+V+O+C (e.g. They painted the cage yellow.)
- 3. S+V+O+A (e.g. Ray placed the camera on the tripod.)

Write three sentences keeping the same pattern.

- 1. ....
- 2. ....
- 3. ....

### Activity 5

Look at the following sentences from the memoir.

- 1. This job is done by their stand-ins.
- 2. Notices were placed in the press all over the United States.
- 3. Some films have been made in Bombay and Madras.
- 4. Goopy and Bagha could be petrified by the tiger.

Discuss

Do the sentences have the similar pattern to those mentioned in Activity 4?  
What differences do you notice?

Write the above sentences in S+V+O pattern.

- 1. ....
- 2. ....
- 3. ....
- 4. ....

In the article, 'Project Tiger', you saw the efforts taken by Satyajit Ray and his team to make a tiger act in one of his films. In a film, the actors and the context in which they should behave or speak are determined on the basis of a written script. Have you ever read a film script?

Here is an extract from a feature film script by Majid Majidi, a renowned Iranian film maker.

## My Sister's Shoes

(From *Children of Heaven* (Bacheha-ye Aseman), directed by Majid Majidi)

### Scene 1

#### Cobbler's Shop

*Close up of a cobbler stitching a girls' shoe. Only the pink shoe and the cobbler's hands are in the frame. The camera moves back to middle distance to show Ali sitting on a low chair next to the cobbler and watching him work. The cobbler finishes stitching the shoe, picks up the other one of the pair and hands them both to Ali.*

**Cobbler:** That'll be thirty **Toumans**.

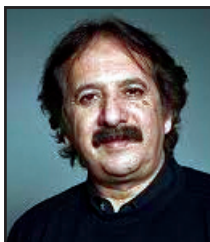
**Ali:** Thank you (*gives money to the cobbler*).

**Cobbler:** Here is your change (*picks up coins from the money box to give to Ali*).

**Toumans** (n): an old Iranian currency

1. The scene begins with a close up shot. What frame would a filmmaker normally use when the characters (Cobbler & Ali) speak?

### Cut to the street outside



Majid Majidi (born 17 April 1959) is an Iranian film director, film producer, and screenwriter. He has directed several feature films including *The Color of Paradise* (1999), *Baran* (2001) and *The Willow Tree* (2005). In 1998, Majidi directed the film *Children of Heaven*, which was nominated for the Academy Award for Best Foreign Language Film. This is the first Iranian film to have been nominated by the Academy.

*Seen from across the street. The cobbler's shop where Ali and the cobbler are sitting can be seen. To the right of the cobbler's shop is a door with a curtain hanging on it which appears to open into a row house. Ali is leaving the shop.*

**Ali's voice:** Thank you.

**The cobbler's voice:** You are welcome. Goodbye.

*A man with a parcel under his arm walks up to the*



*curtained door; lifts the curtain and goes in, as Ali comes out of the cobbler's shop, putting the shoes into a small black bag in his hand, walks down the street and moves out of the frame on the left.*

## Scene 2

### Bakery

*Inside the bakery, shots of bread being baked- Close up of a hand putting into the stove kneaded flour spread on a baking board and taking out the baked **nan**. The camera pans slightly to the right to show Ali picking up the nan dropped by the cook and stacking them on a cloth spread on a wooden plank. The camera moves back to show Ali and three cooks sitting around the stove, kneading, and putting it inside the stove. Ali finishes stacking the nan and ties up the cloth into a bundle.*

**nan (naan)** (n): a thick long bread made like chappathis

2. Apart from the cobbler's shop what other details do you get about the space in which the actions in Scene 1 take place?

3. How many characters are introduced in Scene 1? Who are they?

4. In Scenes 1 & 2 close up shots of the hands of the cobbler and Ali are shown. Do they serve any purpose? Explain.

### Scene 3

#### The Footpath Outside the Bakery

*A small group of men are waiting in a queue outside the bakery to buy nan. The outline of buildings in the street is seen in the distance. Ali is seen coming out from the bakery into the footpath, the parcel of nan in his right hand and the parcel of shoes in his left. He crosses the pavement and walks into a vegetable store. He places the bundle of nan on top of a pile of boxes of vegetables stacked in front of the shop and the bag of shoes in the small gap between two boxes.*

*On the soundtrack a hawker's voice is heard: 'Salt, salt for trade.' The shopkeeper is seen standing behind the counter.*

**Ali** (to the shopkeeper): Assalamu Alaikkum, Akbar **Aqa**, I need some potatoes.

*Akbar, the shopkeeper gives Ali a small black bag to put potatoes in. Ali starts picking the large, wholesome potatoes in a box at the top of the heap.*

**Akbar**: Not those, kid. Pick some down there.

*Ali moves to his right, squats down and fills the bag with smaller potatoes from a box on the floor. Close up of Ali picking the potatoes.*

**Cut to view of the shop from the pavement.**

*A man pushing a handcart filled with junk enters the frame from the right and stops in front of the shop.*

**The junk collector** (loudly, to the shopkeeper): Assalamu Alaikkum. With your permission.

*The junk collector picks up bundles of used polythene bags lying scattered on the floor near the boxes of vegetables and throws them into the cart. He sees Ali's parcel of shoes. Taking it for junk, he picks it up and puts it in the cart.*

**The junk collector**: Goodbye.

**Akbar**: Goodbye.

*The junk collector leaves.*

**Cut to view from inside the shop.**

**Aqa** (n): 'Mister' or 'Sir'

5. Where is the location shifted to?

6. What could be the camera movement in this scene? Why is the camera moved in this manner?

*Akbar is on the left edge of the frame counting money.*

**Cut to Ali filling his bag with potatoes.**

*Ali finishes filling the bag and hands it to Akbar for weighing. Akbar holds the bag in his hand to feel the weight for a moment and hands it back to Ali.*

**Akbar:** Sixty Five Toumans.

**Ali:** My mom said to put it on our **tab**.

**Akbar:** Tell her your account has reached its limit. She should pay at least part of it.

**Ali:** All right.

*(Ali turns to go.)*

**Cut to view from outside the shop.**

*He goes to the pile of boxes in front of the shop and picks the bundle of nan and then looks for the bag of shoes. Unable to find it, he places the bag of nan atop the vegetable boxes and begins to search underneath. First he puts his hand and then his head in the gap between the boxes of vegetables, which upsets them all. The vegetable boxes tumble and vegetables scatter on the ground. On hearing the sound, Akbar comes running from inside the shop and sees the vegetables **strewn** on the ground.*



**tab** (n): a bill for goods you receive but pay for later

**strewn** (v): to be spread over a surface

**Akbar:** *(annoyed)* What the hell are you doing? Why did you spill these? Are you crazy?

**Ali:** *(looking at him with guilt)* My sister's shoes have disappeared.

7. What are the events taking place in Scene 3?

8. Which of the events is crucial in bringing about a twist in the narrative?



**Akbar:** Get lost. Beat it.

**Ali:** I left my sister's shoes here.

**Akbar:** I said get lost! (*bangs his fist on the pile of boxes.*)

*Ali runs away, scared.*

## Scene 4

### Ali's house

*Middle distance shot of Ali and his sister Zabra reading their textbooks kneeling on the mattress. A baby's cry is heard faintly on the soundtrack. The camera closes in on Zabra who is writing in a notebook (mumbling the words as she writes): 'Ali, how am I going to school without shoes'. The camera moves back to middle distance. Now both Zabra and Ali are in the frame. Their parents' conversation on the other end of the room is heard on the soundtrack, interspersed with the sound of a hammer banging.*



**formula** (n): a type of liquid food for babies

**Mother** (*offscreen*): Go to your company store, tomorrow. We don't have any **formula** left.

*Zabra passes her notebook to Ali.*

**Father** (*offscreen*): Don't worry.

**Father** (*offscreen*): Rahim Aqa's wife had a slipped disc. Surgery made it worse.

*Alternate close ups of Ali and Zabra listening to their parents' conversation and looking at each other.*

9. What impression do you get about the financial status of Ali's family? Support your answer with evidences from the script.



### Cut to

*Middle distance shot of Mother lying on a bed, towards the left of the frame, leaning back against two propped up pillows. Father is sitting on a chair beyond the bed near the wall, chopping wooden flints with a hammer on a block. Behind him are two ledges on which are seen some vessels and clothes.*

**Father:** You should learn to live with it.

### Cut to

*Close up of Ali reading from the book Zabra has passed on to him.*

**Mother (offscreen):** What do you want me to do? Do nothing all day?

*Ali starts writing in the notebook.*

**Father (offscreen):** Well, the doctor has forbidden work.

*Ali writes 'you can go to school with slippers' (mumbling the words as he writes) and passes the notebook to Zabra. Close up of the notebook.*

**Mother (offscreen):** Kokab Khanom's sister had surgery, and she's fine.

*Cut to close up of Zabra taking the notebook and reading what Ali has written in it.*

**Father (offscreen):** Don't ever think about surgery.

*Alternate close ups of Zabra and Ali looking at each other.*

**Father (offscreen):** I don't want you to become crippled.

*Cut to close up of Zabra writing in the notebook.*

10. What interesting strategy does the director make use of in presenting the 'talks' between Ali and his sister? Why do you think they communicate in such a way?

*(mumbling as she writes): Ali, you have some nerve. You lost my shoes. I'll tell Dad. Quick close up of Ali looking at Zahra. She passes the notebook to Ali. Close up of the notebook.*

*The conversation of their parents continues on the soundtrack, now less audible, interspersed by the beat of the hammer on the block. Close up of Ali writing in the notebook.*

*Two close ups of Father working on the other end of the room looking at the camera, interspersed with close ups of Ali and Zahra and a middle range shot showing them.*

*Ali writes in the notebook and passes it to Zahra.*

*Zahra reads what Ali has written in the notebook in a whisper: 'Zahra, if you tell Dad, he'll beat both of us. Because he doesn't have money to buy you a pair of shoes'.*

*Zahra writes 'Then what should I do?' in the notebook and passes it to Ali. Ali writes 'You can wear my sneakers' and passes the notebook back.*

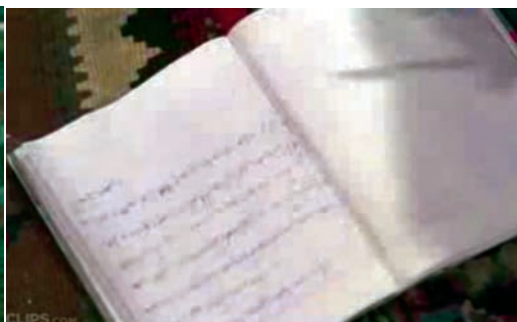
*Zahra writes 'I'll wear them when you are back from school'.*

*During the passing of the notebook back and forth, only the notebook in close up and hands are visible in the frame.*

*Close up of Zahra writing. The stub of her pencil breaks. Ali puts his pencil on the notebook for her to write. Zahra does not take the pencil. Close up of pencil lying on the notebook.*

11. Do you think the sound of a hammer is used deliberately in this scene? What effect does it produce?

12. Apart from showing the characters, does the director make use of any visual image to add on to what he intends to communicate? Cite an example and say what effect it produces.



## Let's revisit

**Activity 1**

**Write a script for a short video on any one of the following themes. (Or, you may choose a theme other than those listed.) You may shoot it using a digital camera and upload it on YouTube.**

Leadership Quality, Unity of People, Incidents of Bravery, Child Labour, Evils of Smoking or Alcoholism, Wasting Food, Need for Social Change, Safe Driving, Preservation of Nature, Learning Disorders in Children, Values

The following points may help you.

**1. Watch other people's films**

You can teach yourself a lot about filmmaking by watching: short online videos, advertisements, feature films, etc. Look at what you like, and what you don't like, and try and work out how and why the filmmaker made it that way.

**2. Build your skills**

Learn how to use a camera and find out what it can do when you place it in different angles or use different lens settings. Try shooting different kinds of shots with your camera, recording good sound, and editing them. Watch a short scene from a film you like and see if you can copy it exactly.

**3. Get organised**

Once you've got your idea, create a script and storyboards or shot lists. Use a digital still camera if you are not able to prepare the storyboard.

**4. Keep it short and simple**

Have you got a strong idea? Write the idea down for your film in 50 to 75 words. If you can't do that, it's not clear enough. Keep the film short. People are more likely to watch an online video if they know it's only 60 seconds long.

**5. Shoot separate shots**

Learn the different shot sizes. Use a variety of shots rather than just panning and zooming. Use plenty of close up shots to show the important things. Place your camera in different angles and not just from the front.

**6. Get the sound right**

A good movie with a bad sound track will lose viewers faster than bad movies with good sound track. Use a microphone to record the sound right. If the sound cannot be recorded right, then fake it using sound effects, or edit your film to a recorded voiceover.

**7. Edit it right**

Editing is an interesting job. It's not about just getting rid of the bad stuff, it's where your film will really come together. Get the pace right: make sure your film doesn't drag, or that shots don't flash past too quickly. Make sure your film makes sense. You can seek the help of technicians in this field if necessary.

(Adapted from <http://learnaboutfilm.com>)

Like cinema, songs in the music albums are also very popular as they are rendered as audio-visual treats.

Here is a song written by Bob Dylan, one of the prominent musicians of the United States of America. This song has been described as an anthem of the 1960s Civil Rights Movement.

## Blowin' in the Wind

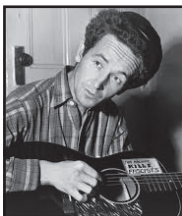


**cannon** (n): an old type of large heavy gun, usually on wheels, that fires solid metal or stone balls



How many roads must a man walk down  
 Before you call him a man?  
 How many seas must a white dove sail  
 Before she sleeps in the sand?  
 Yes, and how many times must the **cannon** balls fly  
 Before they're forever banned?

1. How many questions are there in the first stanza? What are they?
2. Do these questions demand a specific answer? What do you call such questions?



**Bob Dylan** (born May 24, 1941) is an American singer, songwriter, artist and writer. His early songs such as *Blowin' in the Wind* and *The Times They Are a-Changin'* became anthems for the American Civil Rights and anti-war movements. His mid-1960s recordings, backed by rock musicians, climbed the heights of the United States music charts.

The answer, my friend, is blowin' in the wind  
The answer is blowin' in the wind.

Yes, and how many years can a mountain exist  
Before it is washed to the sea?  
Yes, and how many years can some people exist  
Before they're allowed to be free?  
Yes, and how many times can a man turn his head  
And pretend that he just doesn't see?

The answer, my friend, is blowin' in the wind  
The answer is blowin' in the wind.

Yes, and how many times must a man look up  
Before he can see the sky?  
Yes, and how many ears must one man have  
Before he can hear people cry?  
Yes, and how many deaths will it take till he knows  
That too many people have died?

The answer, my friend, is blowin' in the wind  
The answer is blowin' in the wind.



3. Why does the writer say that the answer is blowing in the wind?
4. How is the question about the mountain related to the other two questions in Stanza 2?
5. Who may be the 'people' and 'man' referred to in Stanza 2? What is the attitude of the writer towards them?
6. Pick out lines from the song that refer to the denial of civil rights.
7. What attitude of the people is reflected in the refrain, 'The answer is blowin' in the wind.'?

## Learning Outcomes

### Assess yourself how well you are able to:

✓ / x

- demonstrate literal and inferential comprehension of works of non-fiction (i.e. newspaper and magazine articles) through participation in discussion and writing activities.
- participate in discussions and draft writing which demonstrates an understanding of diverse cultural perspectives.
- engage in formal writing assignments that require utilisation of all stages of the writing process.
- read orally with expression indicative of comprehension and tone.
- engage critically and constructively in oral exchanges of ideas (i.e. class discussions, peer group assignments, panel discussions).
- deliver a clear, coherent oral presentation using information and diction suitable for the subject, purpose and audience.
- identify the major concepts and ideas in paragraphs (topic sentence).
- demonstrate understanding of character, conflict and theme of a film by responding in writing or discussion with supporting points.
- compare or contrast written text with its cinematic rendering by responding in writing or through discussion.
- discuss and write about the effects of media devices and techniques (i.e. camera angles, fades, music).
- comprehend film terminology and use them in appropriate contexts.
- identify the basic patterns and construct sentences in these patterns.
- identify the functions of auxiliary verbs and use them in sentences.
- frame 'Wh' and 'Yes/No' questions.



## UNIT III

# LORE OF VALUES

### Prose:

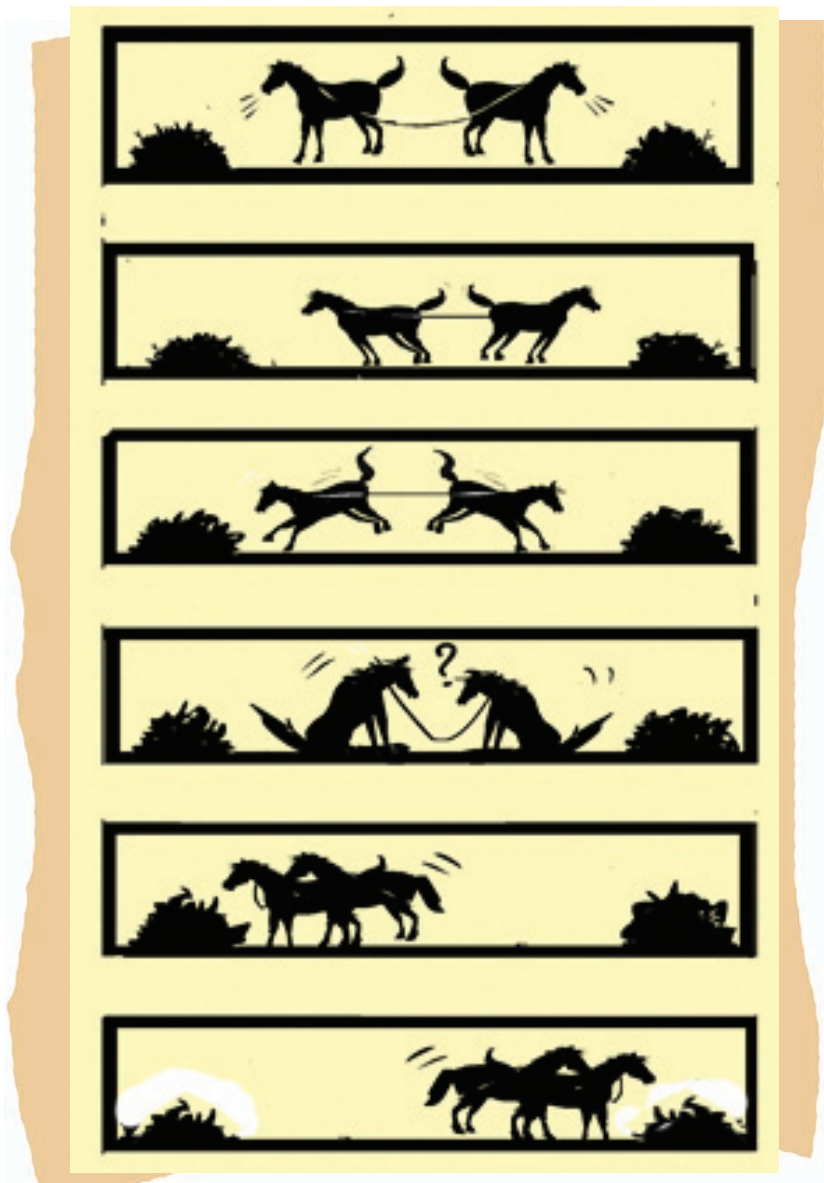
**The Best Investment I Ever Made** - A J Cronin (Anecdote)  
**The Danger of a Single Story** - Chimamanda Ngozi Adichie  
(Speech)

### Poem:

**The Ballad of Father Gilligan** - William Butler Yeats



Go through the following cartoon carefully and respond to the questions that follow.



Discuss:

- What were the horses trying to do at the beginning of the story? Did it work?
- What did the horses do when they found that their first attempt had failed?
- Did both horses get what they wanted? What did they do to solve their problem?
- How do you usually solve problems when you have a difference of opinion with your friend?

## Entry Text

*People respond to the same problem in different ways.*

*Let's read the story 'The Two Brothers' by Leo Tolstoy to find out how two brothers responded to a situation differently.*

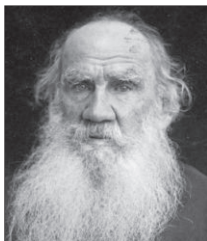
## The Two Brothers

Two brothers set out on a journey together. At noon they lay down in a forest to rest. When they woke up they saw a stone lying next to them. There was something written on the stone, and they tried to make out what it was.

'Whoever finds this stone,' they read, 'let him go straight into the forest at sunrise. In the forest a river will appear; let him swim across the river to the other side. There he will find a she-bear and her cubs. Let him take the cubs from her and run up the mountain with them, without once looking back. On the top of the mountain, he will see a house and in that house he will find happiness.'

When they had read what was written on the stone, the younger brother said: 'Let's go together. We can swim across the river, carry off the bear cubs, take them to the house on the mountain, and together find happiness.'

'I am not going into the forest after bear cubs,' said the elder brother, 'and I advise you not to go. In the first place, no one can know whether what is written on this stone is the truth - perhaps it was written in jest. It is even possible that we have not read it correctly. In the second place, even if what is written here is the truth - suppose we go into the forest and night comes, and we cannot find the river. We shall be lost. And if we do find the river, how are we going to swim across it? It may be broad and swift. In the third place, even if we swim across the river, do you think it is an easy thing to take her cubs away from the she-bear?'



Count Lev Nikolayevich Tolstoy (1828 – 1910), known as Leo Tolstoy, is a Russian novelist ranked as one of the world's greatest writers. His best known works *War and Peace* (1869) and *Anna Karenina* (1877) are regarded as artefacts of realist fiction. In addition to writing novels, he has also authored short stories, essays and plays. Tolstoy's works are said to have had a profound impact on important twentieth century social figures especially Martin Luther King, Jr. and Gandhiji.

She will seize us and instead of finding happiness, we shall perish, and all for nothing. In the fourth place, even if we succeed in carrying off the bear cubs, we cannot run up a mountain without stopping to rest.

And, most important of all, the stone does not tell us what kind of happiness we should find in that house. It may be that the happiness awaiting us there is not at all the sort of happiness we would want.'

'In my opinion,' said the younger brother, 'you are wrong. What is written on the stone could not have been put there without reason. And it is all perfectly clear. In the first place, no harm will come to us if we try. In the second place, if we do not go, someone else will read the inscription on the stone and find happiness, and we shall have lost it all. In the third place, if you do not make an effort and try hard, nothing in the world will succeed. In the fourth place, I should not want it thought that I was afraid of anything.'

The elder brother answered him by saying, 'The proverb says: In seeking great happiness small pleasures may be lost. And also, A bird in the hand is worth two in the bush.'

The younger brother replied, 'He who is afraid of the leaves must not go into the forest. And also, Beneath a stone no water flows.' The younger brother set off, and the elder remained behind.

No sooner had the younger brother gone into the forest, than he found the river, swam across it, and there on the other side was the she-bear, fast asleep. He took her cubs, and ran up the mountain without looking back. When he reached the top of the mountain the people came out to meet him with a carriage to take him to the city, where they made him their king.

He ruled for five years. In the sixth year, another king, who was stronger than he, waged war against him. The city was conquered and he was driven out.







Again the younger brother became a wanderer, and he arrived one day at the house of the elder brother. The elder brother was living in a village and had grown neither rich nor poor. The two brothers rejoiced at seeing each other, and at once began telling of all that had happened to them.

'You see,' said the elder brother, 'I was right. Here I have lived quietly and well, while you, though you may have been a king, have seen a great deal of trouble.'

'I do not regret having gone into the forest and up the mountain,' replied the younger brother. 'I may have nothing now, but I shall always have something to remember, while you have no memories at all.'

I. The instructions on the stone ask one to go through a series of challenges to find happiness.

Based on the graphic organiser given below, list the instructions on the stone and write them in the appropriate boxes.

					
<i>Found a stone with inscriptions on it</i>					

II. Now, you can answer the following questions.

1. What situation do the two brothers come across? How do they respond to it?

---

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2. Do you think the river, the bear and the mountain represent something else? If so, what do they stand for?

---

---

3. What are the main ideas conveyed through the proverbs exchanged between the two brothers?

---

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4. Which brother had a happier life? Why do you think so?

---

---

5. If you were one of the brothers, which course of action would you choose? Why?

---

---

In the story 'The Two Brothers' you have seen that the choices that you make will have an impact on your life.

Read the story 'The Best Investment I Ever Made' by A.J Cronin and find out how the author's act of kindness transformed a man's life.

## The Best Investment I Ever Made

1 On the second day, out from New York, while making the round of the **promenade** deck, I suddenly became aware that one of the passengers was watching me closely, following me with his gaze every time I passed. I wanted to rest, to avoid the **tedium** of casual and **importunate** ship-board contacts. I gave no sign of having noticed the man.

2 Yet there was nothing importunate about him. On the contrary, he seemed affected by a troubled, rather touching **diffidence**. He was in his early 40s, rather short in build, with a fair complexion and clear blue eyes. His thin hair had begun to **recede** from his forehead. His dark suit, **sober** tie and rimless spectacles gave evidence of a serious and reserved **disposition**. At this point the bugle sounded for dinner, and I went below.

**promenade** (n): a public place for walking



**tedium** (n): boredom

**importunate** (adj): asking for things many times in a way that is annoying

**diffidence** (adj): shyness; lack of confidence

**recede** (v): to stop growing (of hair at the front of the head)

**sober** (adj): plain and not bright in colour

**disposition** (n): the natural qualities of a person's character

1. Why was the narrator not interested in the man who was watching him?



**Archibald Joseph Cronin**, MD, DPH, MRCP (1896 –1981) was a Scottish novelist and physician. His best-known novel is *The Citadel*, about a doctor in a Welsh mining village who quickly moves up the career ladder in London. He also worked as a Medical Inspector of Mines. His novella *Country Doctor* was adapted for a long-running BBC radio and TV series.

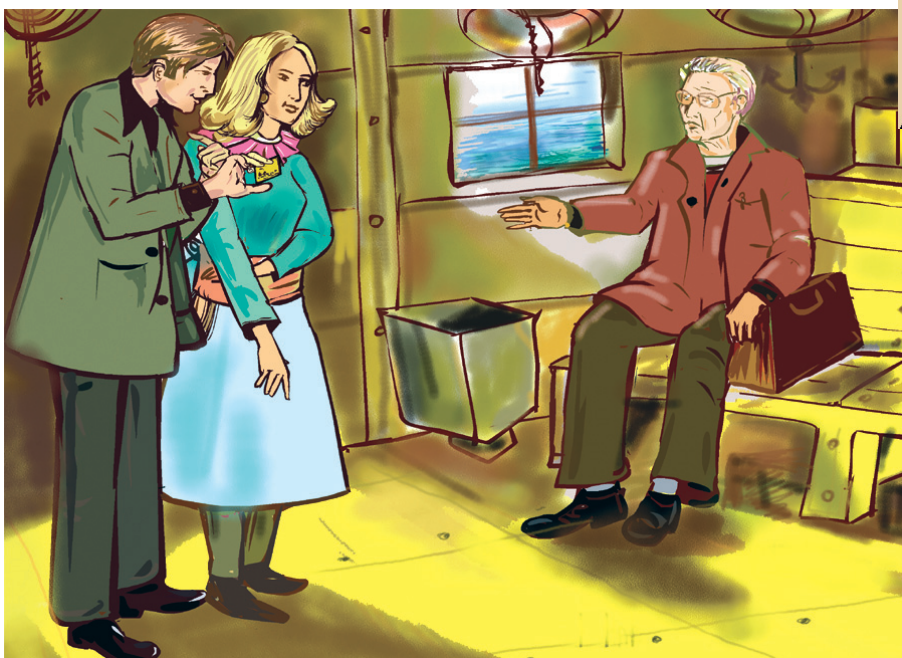
3 On the following forenoon, I again observed my fellow voyager watching me earnestly from his deck chair. Now a lady was with him, obviously his wife. The situation by this time had begun to **intrigue** me. I discovered from my steward that they were Mr and Mrs John S\_ from a small suburb of London. When another day passed without event, I began to feel certain that Mr S\_ would remain too shy to carry out his obvious desire to approach me. However, on our final evening at sea Mrs S\_ decided the matter. With a firm pressure on his hand and a whispered word in his ear, she urged her husband towards me as I passed along the deck.

4 ‘Excuse me, Doctor, I wonder if I might introduce myself.’ He spoke almost breathlessly, offering me the visiting card he held in his hand and studying my face to see if the name meant anything to me. Then, as it plainly did not, he went on with the same awkwardness. ‘If you could spare a few minutes...my wife and I would like to have a word with you.’

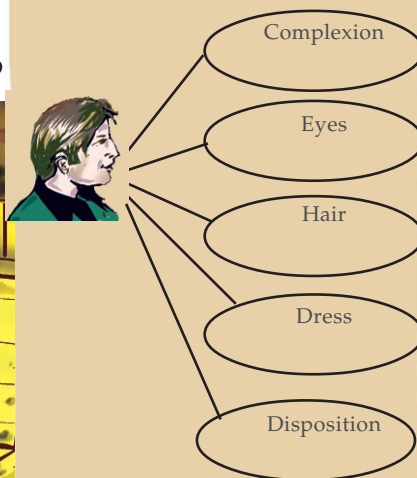
5 A moment later I was occupying the vacant chair beside them. **Haltingly** he told me that this had been their first visit to America. It was not entirely a holiday trip. They had been making a tour of the New England states, inspecting many of the summer recreational camps for young people there. Afterwards, they had visited settlement houses in New York and other cities to

**intrigue** (v): to make a person very interested to know about something

**haltingly** (adv): stopping and starting often, because you are not certain or not very confident



2. The narrator observed the man and described him in vivid terms. How did he describe him?



3. Why did the narrator notice the fellow voyager the next day?

4. What was the purpose of the visit of the voyager and his wife to America?

study the methods employed in dealing with cases of backward, **maladjusted** and **delinquent** youth.

6 There was in his voice and manner, indeed in his whole personality, a genuine enthusiasm that was **disarming**. I found myself liking him instinctively. Questioning him further, I learnt that he and his wife had been active for the past 15 years in the field of youth welfare. He was by profession, a **solicitor**, but in addition to his practice at the courts, found time to act as director of a charitable organisation devoted to the care of boys and girls, mostly from city slums, who had fallen under the ban of the law.

7 As he spoke with real feeling, I got a vivid picture of the work these two people were doing. I learned how they took **derelict** adolescents from the juvenile courts and, placing them in a healthy environment, healed them in mind and body and sent them back into the world. They were given training in a useful handicraft which made them fit to take their place as worthy members of the community. It was a work of **redemption** that stirred the heart, and I asked what had directed his life into this channel.

8 The question had a strange effect upon him; he took a sharp breath and exclaimed, 'You still do not remember me?' I shook my head. To the best of my belief, I had never in my life seen him before.

9 'I've wanted to get in touch with you for many years,' he went on, under increasing stress. 'But I was never able to bring myself to do so.' Then, bending near, he spoke a few words, tensely, in my ear. At that, slowly, the veils parted. My thoughts sped back a quarter of a century, and with a start, I remembered the sole occasion when I had seen this man before.

10 I was a young doctor at the time and had just set up a practice in a working-class district of London. On a foggy November night, towards one o'clock, I was awakened by a loud **banging** on the door. Hurriedly, I threw on some clothes and went downstairs. It was a sergeant of police, in dripping helmet and cape, mistily outlined on the doorstep. A suicide case, he told me abruptly, in the lodgings around the corner-I had better come at once.

**maladjusted** (adj): having mental and emotional problems that lead to unacceptable behaviour

**delinquent** (adj): showing a tendency to commit crimes

**disarming** (adj): making people feel less angry or suspicious than they were before

**solicitor** (n): a lawyer who prepares legal documents

**derelict** (adj): in a bad condition

**redemption** (n): a state of being saved from the power of evil

**bang** (v): to hit something noisily

5. 'I found myself liking him instinctively.' Why?

6. What did Cronin learn about the man after questioning him further?

7. How did the couple help derelict adolescents to lead normal lives?

8. What did Cronin mean by the expression 'the veils parted'?

9. '...I was awakened by a loud banging on the door.' Who was banging on the door? Why?



11 We walked the short distance in silence, even our footsteps **muffled** by the fog, and turned into the narrow entrance of an old building. As we mounted the creaking staircase, my nostrils were stung by the sick-sweet odour of illuminating gas. On the upper storey the **agitated** landlady showed us to a bare little **attic** where, stretched on a narrow bed, lay the body of a young man.

12 Although apparently lifeless, there remained the barest chance that the youth was not quite beyond recall. With the sergeant's help, I began the work of **resuscitation**. For an entire hour we laboured without success. Despite our most **strenuous** exertions, it appeared useless. Then, as we were about to give up, completely exhausted, there broke from the patient a shallow, **convulsive gasp**. Half an hour of redoubled efforts and we had the youth sitting up, gazing at us dazedly. Slowly he seemed to be realizing the horror of his situation.

13 As he regained his strength, he told us his story. His parents were dead. An uncle had found him a position as clerk in a London solicitor's office. He had been in the city only six months. Utterly friendless, he had fallen victim to the loose society of the streets, had made bad companions and like a young fool, eager to taste pleasure far beyond his means, had begun to bet on horses. Soon he had lost all his small savings, had pledged his belongings and owed the book-maker a disastrous amount. In an effort to **recoup**, he had taken

**muffle** (v): to make a sound quieter or less clear

**agitated** (adj): anxious and nervous

**attic** (n): a room or space just below the roof of a house

**resuscitation** (n): emergency procedure to revive someone to consciousness

**strenuous** (adj): needing great effort and energy

**convulsive** (adj): sudden and impossible to control

**gasp** (n): a quick, deep breath

**recoup** (v): to get back an amount of money that you have spent or lost

10. What did the doctor do to save the life of the young man?

11. 'Utterly friendless, he had fallen victim to the loose society of the streets....' What does the author mean by this statement?



a sum of money from the office safe for a final gamble that, he was assured, was certain to win. But this last resort had failed. Terrified of the **prosecution** that must follow, sick at heart, sunk in despair, he had shut himself in his room and turned on the gas.



14 A long bar of silence throbbed in the little attic when he concluded this halting confession. Then, **gruffly**, the sergeant asked how much he had stolen. Seven pounds ten shillings - the answer sounded pitiful. For this **paltry** sum he had almost thrown away his life.

15 There was a pause. The three of us, the sergeant, the landlady and me, as the sole witnesses of the near tragedy, had the same unspoken thought in our minds. We decided to give the young man a fresh start.

16 The sergeant, at considerable risk to his job, resolved to make no report upon the case, so that no court proceedings would result. The landlady offered a month's free board until he should get upon his feet again. While I, making perhaps the least contribution, came forward with seven pounds ten shillings for him to put back in the office safe.

17 The ship moved on through the still darkness of the night. There was no need of speech. With a tender gesture Mrs S had taken her husband's hand. And as we sat in silence, I could not but reflect that it was the best investment I had made in my life. It had paid me no dividends in worldly goods, but had turned out to be immensely profitable. It stood out against all the bad investments I had made throughout the years - those foolish **speculations** for material gain, producing only anxiety, disappointment and frustration.

**prosecution** (n): the process of conducting legal proceedings against someone accused of a crime

**gruffly** (adv): deep, rough and unfriendly

**paltry** (adj): too small to be considered as important or useful

**speculation** (n): investment in stocks, property, etc. in the hope of making profit

12. Why did the young man try to commit suicide?

13. Why does the author say that it was the best investment he had ever made?

14. The sergeant, the landlady and the narrator helped the young man. Complete the following table.

Persons who helped Mr John	How they helped	The risks involved
Sergeant		
Landlady		
The Narrator		Loss of seven pounds and ten shillings

Let's revisit

**Activity 1**

How does the writer contrast the past and the present lives of Mr John?

**Pick out appropriate sentences/expressions from the story and complete the following table.**

Past	Present
The young man had fallen victim to the loose society of the streets.	Interested to study the methods employed in dealing with cases of backward, maladjusted and delinquent youth.

**Activity 2**

Do you think the title *The Best Investment I Ever Made* is appropriate to the story? Why? Consider the following questions.

- a) What does the word 'investment' mean with special reference to the story?
- b) What are the other meanings of the word 'investment'?
- c) Why does the narrator describe his investment 'the best'?

Discuss in groups and make a brief presentation before the class.

**You may also write a paragraph on the appropriateness of the title.**

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### Activity 3

Read the following description from the story.

'He was in his early 40s, rather short in build, with a fair complexion and clear blue eyes. His thin hair had begun to recede from his forehead. His dark suit, sober tie and rimless spectacles gave evidence of a serious and reserved disposition.'

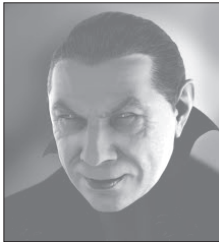
**Discuss:**

- How does Cronin describe the general appearance of Mr John?
- What are the words which the author uses to describe the hair, eyes and complexion of Mr John?

**Now, read the details given about two fictional characters.**



He was a very old shrivelled man, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair.



His face was a strong, a very strong, aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive.

Do you know the names of these fictional characters? They are Fagin in *Oliver Twist* and the Count of Dracula in *Dracula*.

**Now, prepare a brief description about your friend/a filmstar.**

### Activity 4

The story is told from the point of view of the narrator. This is called 'the first person point of view'. The pronoun used here is 'I'.

**Now, change the perspective of the narrative to the third person point of view using the pronouns 'he' and narrate the events in the story.**

You may begin like this.

*It was the second day of the narrator's voyage. Suddenly he became aware that one of the passengers was watching him closely. \_\_\_\_\_*

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You may present the story before the class. Try to make your narration effective using appropriate gestures, facial expressions and tonal variations.

### Activity 5

Go through the following diary entry.

*Saturday, 23 August*

*What a terrible experience...!*

*In that moment of despair, I tried to embrace death. Hope came in the form of the sergeant and the doctor. They saved my life. The landlady also helped me. I will never again follow that dark and evil life of mine. Definitely I will change.... Just like the doctor, the sergeant and the landlady, I will also try to change the lives of many....thus bringing light to others.*

*Now I see that the light never fades out!*

In which period of his life do you think Mr John wrote this diary entry? Why?

**Imagine that Mr John, after meeting the narrator for the second time, writes his diary. What would be the possible diary entry? Write it down.**

## Activity 6

Drug addiction and alcoholism are major social issues today.

**A programme is to be held in the school campus to make the public aware of the dangers of these issues.**

The following are some of the activities that can be conducted to create awareness.

- a) Seminar
- b) Poster/collage
- c) Cultural events: skit, street play, etc.
- d) Screening films, short videos

Select **any one** of these and prepare it. You may present it before the class.

### Let's learn more about words

## Activity 1

Read the following sentences from the story.

He was by profession, a **solicitor**.

I was a young **doctor** at the time.

It was a **sergeant** of police.

The words given in bold refer to various professions.

**The names of different professions are given on the left column and the details are given on the right. Match the items by drawing lines.**

Accountant	a person who works with electric circuits.
Astronomer	a person who makes things from wood.
Botanist	a person who cuts your hair or gives it a new style.
Carpenter	a person who puts out fire.
Dentist	a person who works with money and accounts.
Electrician	a person who studies plants.
Firefighter	a person who can fix problems with your teeth.
Hairdresser	a person who studies stars and the universe.

## Activity 2

Look how the words in the first paragraph of the story are categorised into two word classes in the following table.

On the second day, out from New York, while making the round of the promenade deck, I suddenly became aware that one of the passengers was watching me closely, following me with his gaze every time I passed. I wanted to rest, to avoid the tedium of casual and importunate ship-board contacts. I gave no sign of having noticed the man.

You have already learnt that the words you use in your speech and writing belong to different categories.

The word categories or classes like determiners, pronouns, prepositions and conjunctions are **closed word classes**. They are so called because no new word is added to such classes in the course of time. But in word classes like nouns, verbs, adjectives and adverbs, new words are being added. Such classes of words are termed as **open word classes**.

Closed word classes			
Determiner	Pronoun	Preposition	Conjunction
<i>the</i>	<i>I, me, his</i>	<i>on, out, from, of, with</i>	<i>while, that</i>

Open word classes			
Noun	Verb	Adjective	Adverb
<i>day, New York, promenade deck, passenger, gaze, time, tedium, sign, ship-board, contact, man</i>	<i>make, become, was, watch, follow, pass, want, rest, avoid, give, have, notice</i>	<i>round, casual, importunate</i>	<i>suddenly, closely</i>

Now, fill in the following tables with examples from paragraph 14 of the story.

Closed word classes			
Determiner	Pronoun	Preposition	Conjunction

Open word classes			
Noun	Verb	Adjective	Adverb

### Activity 3

Read the following sentences.

He seemed affected by a troubled, rather touching **diffidence**.

He went on with the same **awkwardness**.

He found time to act as director of a charitable **organisation**.

It stood out against all the bad **investments** I had made throughout the years.

The words given in bold in the above sentences are nouns. But these noun forms are derived from adjectives or verbs by adding suffixes to them.

Now, complete the following.

**diffidence** (noun) - diffident (adj) + -ce (suffix)

**awkwardness** .....

**organisation** .....

**investment** .....

In the same way, verbs and adjectives are also derived from root words by adding suffixes to them.

Here is a list of common 'suffixes' in English.

You may undertake a project to identify words with suffixes from the text and categorise them on the basis of derivation as shown in the table below.

Noun Suffixes		
Suffix	Meaning	Example
-cy	state or quality	privacy
-al	act or process of	refusal
-ance, -ce	state or quality of	maintenance, eminence
-dom	place or state of being	freedom, kingdom
-er, -or	one who	trainer, protector
-ism	doctrine, belief	communism
-ist	referring to someone	chemist
-ity, -ty	quality of	veracity
-ment	condition of	argument
-ness	state of being	heaviness
-ship	position held	fellowship
-sion, -tion	state of being	concession, transition

Verb Suffixes		
-ate	become	eradicate
-en	become	enlighten
-ify, -fy	make or become	terrify
-ize, -ise	become	civilize

Adjective Suffixes		
-able, -ible	capable of being	edible, presentable
-al	pertaining to	regional
-ful	notable for	fanciful
-ic, -ical	pertaining to	musical, mythic
-ious, -ous	characterized by	nutritious, portentous
-ive	having the nature of	creative
-less	without	endless

### Activity 4

Fill in the following passage using appropriate words from the box below.

maladjusted, paltry, disarming, go on, awkwardness, genuine, importunate, given up, tedium, apparently

The \_\_\_\_\_ **a** \_\_\_\_\_ of life in old age homes has been pointed out by many. The \_\_\_\_\_ **b** \_\_\_\_\_ old people face there, is mainly out of the \_\_\_\_\_ **c** \_\_\_\_\_ curiosity of the visitors who come there. Many of the old people are \_\_\_\_\_ **d** \_\_\_\_\_ because of the long and solitary lives they have to lead there. \_\_\_\_\_ **e** \_\_\_\_\_ there are no \_\_\_\_\_ **f** \_\_\_\_\_ cases of abandoned parents because of the financial conditions of the family. Most of them are \_\_\_\_\_ **g** \_\_\_\_\_ by their wealthy children. We have to \_\_\_\_\_ **h** \_\_\_\_\_ enlightening our youths against the tendency to fly away from their parents. The \_\_\_\_\_ **i** \_\_\_\_\_ sum they send is nothing if they really know the value of the \_\_\_\_\_ **j** \_\_\_\_\_ smiles that bloom on the faces of their parents when they are properly cared for in their old age.



## Let's find out how language elements work

## Activity 1

Consider the following sentence from the story *The Best Investment I Ever Made*:

'Excuse me, Doctor, I wonder if I might introduce myself.'

This is a very formal way of introducing oneself. In English, we have formal, informal and neutral registers that are used in different communicative contexts.

Look at the following examples.

Language function	Formal	Informal	Neutral
Introducing oneself	I wonder if I might introduce myself.	I'm John.	Let me introduce myself.
Greeting a person	How do you do?	What's up?	How are you?/ Nice to meet you.

Now, complete the following table with formal and informal expressions wherever necessary.

Language function	Formal	Informal
Making a request	I would like to have a word with you.	
Offering help		I'll help you.
Giving advice	You'd better consult a doctor.	Consult a doctor today.
Asking for permission		Can I have a pen?
Asking for direction		
Giving options		
Agreeing		
Disagreeing		

## Activity 2

Read the following sentences.

If we follow the inscription, we will find happiness.

If you took the bear cubs, the she-bear would attack you.

If you had come with me, you would have gained much experience.

**Discuss**

- Can you split the above sentences into two?
- Is there a subject and a verb in both the parts?
- What will you call the two parts with verbs in each of them?
- Identify the verb forms and tenses in both the parts of the sentences.
- What do you call these three types of 'if-clauses' on the basis of the degree of probability?

**Now, complete the following sentences suitably.**

1. If you had enough money \_\_\_\_\_.
2. I will come if \_\_\_\_\_.
3. If you had informed me \_\_\_\_\_.
4. If she comes \_\_\_\_\_.
5. If he had known about it \_\_\_\_\_.
6. If they tried \_\_\_\_\_.

## Activity 3

Read the following sentence from the story *The Two Brothers*.

**No sooner had** the younger brother gone into the forest, **than** he found the river and swam across it...

**Discuss:**

- Which event happened first?
- What was the second event?
- Did the second event happen immediately or after some time?
- How have we linked the two events?

If the second event occurs immediately after the first, such events can be connected with 'No sooner ... than'. 'No sooner' should be added to the event that occurred first. 'had' or 'did' is used along with 'No sooner'.

Read the following sentences and complete them suitably.

1. **No sooner had** *I reached* the station **than** *the train left*.  
**No sooner did** *I reach* the station **than** *the train left*.
2. No sooner had we heard the sound than we rushed to the spot.  
 No sooner did \_\_\_\_\_.
3. No sooner had \_\_\_\_\_.  
 No sooner did she finish the project than she started a new one.
4. \_\_\_\_\_ I received her call \_\_\_\_\_ I left the house.  
 \_\_\_\_\_.

It is possible to express the same idea using 'hardly/scarcely... when'.

Let's consider the above sentences. One is done for you. You may attempt the other two sentences.

1. **Hardly had** *I reached* the station **when** *the train left*.
2. \_\_\_\_\_.
3. \_\_\_\_\_.
4. \_\_\_\_\_.

Now, read the following sentence and see how it differs from the previous one. You may rewrite the other sentences too.

1. **As soon as** *I reached* the station, *the train left*.
2. \_\_\_\_\_.
3. \_\_\_\_\_.
4. \_\_\_\_\_.

### Activity 4

Read the following sentences from the story *The Best Investment I Ever Made*.

I was awakened **by a loud banging on the door**.

He had taken a sum **of money from the office safe for a final gamble**.

You have learnt about noun phrases and verb phrases in the earlier units. Now, let's have a look at the prepositional phrases. The words given in bold in the above sentences are **prepositional phrases**.

The preposition is followed by an object. The preposition and the object together form a **prepositional phrase**.

## Std X

Remember the following rules for prepositional phrases and you can find that by using them your understanding becomes much easier.

Prepositional phrases mostly consist of two basic parts.

Two brothers set out **on a journey**.

In formal English, prepositions are always followed by objects.

There was something written **on the stone**.

Adjectives can be placed between the prepositions and objects in prepositional phrases.

You have to go **into the thick dark forest**.

Prepositional phrases can act as adjectives.

The younger brother **with an adventurous spirit** followed the instructions.

Prepositional phrases also function as adverbs.

The younger brother climbs **up the hill**.

**Now, read the following sentences and identify the prepositional phrases in each sentence.**

1. I am going into the forest.

---

2. How will we swim across the river?

---

3. Who says you can go around the world in eighty days?

---

4. Come into the garden with me.

---

5. She wanted to go to the movies.

---

6. The girl from the nearby city left her purse in the lab.

---

7. The stories in that book were translated by my friend.

---

8. She was looking for a man with money.

---

In the story 'The Best Investment I Ever Made', you saw how a helping hand transformed Mr John into a selfless supporter of humanity.

Go through the following poem, 'The Ballad of Father Gilligan' by W.B. Yeats about Father Gilligan who rendered selfless service to the poor and the needy in his parish.

## 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** in a chair  
At the moth-hour of the eve  
Another poor man sent for him,  
And he began to grieve.

**weary** (adj): tired

**flock** (n): (here) the people in the parish

**nod** (v): to move one's head up and down to show agreement

1. Why was Father Gilligan 'weary night and day'?
2. What is the significance of the word 'flock'?
3. Why were his flock either in bed or lying under green sod?



**William Butler Yeats** (1865 –1939) is an Irish poet and one of the foremost figures of 20th century literature. In 1923, he was awarded the Nobel Prize in Literature for his 'inspired poetry'. Yeats is one of the few writers who completed his greatest works after being awarded the Nobel Prize which include *The Tower* (1928) and *The Winding Stair and Other Poems* (1929).

'I have no rest, nor joy, nor peace,  
For people die and die;  
And after cried he, 'God forgive!  
My body spake not I!'

He knelt, and leaning on the chair  
He prayed and 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 in 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!'



**mavrone** (n): an expression of sorrow

**rouse** (v): to wake somebody up from deep sleep

**fen** (n): a low flat wet land



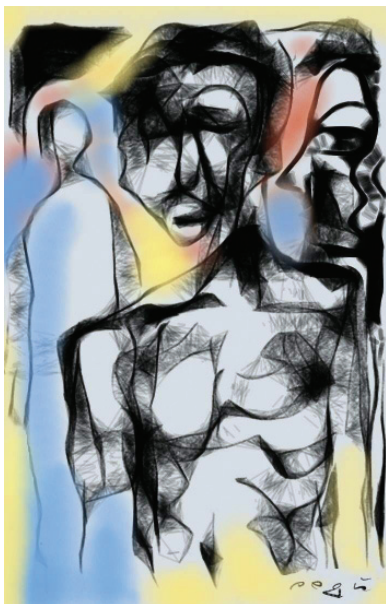
4. Why did another man send for Father Gilligan? Why is the man referred to as 'poor'?
5. Why did Father Gilligan seek forgiveness from God? What justification does he give to God for his errant words?
6. Why is the time called 'moth-hour'?
7. What is meant by 'Upon the time of sparrow-chirp'?
8. What does the line 'And rode with little care' indicate?

'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 this great angels down,  
 To help me in my need.

'He Who is wrapped in purple **robes**,  
 With planets in His care  
 Had pity on the least of things  
 Asleep upon a chair.'



**sway** (v): to move rhythmically backwards and forwards or from side to side

**robe** (n): a long loose piece of clothing worn as a sign of rank or office

9. Why is the sick man's wife surprised to see Father Gilligan?
10. Why was the priest overcome with grief at the words of the widow?
11. 'He knelt him at that word.' Why?
12. How did God save Father Gilligan from damnation?
13. 'He Who hath made the night of stars/ For souls who tire and bleed,' What do these lines mean?
14. What do you understand about the character of Father Gilligan from his words 'Had pity on the least of things'?

## Let's revisit

## Activity 1

Answer the questions by choosing the most appropriate answer from the options given.

- i. The people of Father Gilligan's parish were \_\_\_\_\_.
  - a) toiling in the field
  - b) suffering from an epidemic
  - c) celebrating Easter
  - d) nodding their chairs
- ii. The old priest was \_\_\_\_\_.
  - a) energetic
  - b) weary
  - c) fresh
  - d) angry
- iii. Mavrone means \_\_\_\_\_.
  - a) My dear one
  - b) An expression of sorrow
  - c) God bless you
  - d) God be with you
- iv. Father Gilligan awoke with a start, realising that he had not \_\_\_\_\_.
  - a) done his duty
  - b) roused his horse
  - c) finished his homework
  - d) said his prayers
- v. The word 'flock' in the context of the poem means:
  - a) a flock of sheep
  - b) sparrows
  - c) stars in the sky
  - d) people in the parish
- vi. Who is 'wrapped in purple robes'?
  - a) Father Gilligan
  - b) The stars
  - c) God
  - d) Sparrows
- vii. The expression 'green sods' refers to
  - a) graves covered over by green grass
  - b) the stars in the sky
  - c) the people in the parish
  - d) God's angels
- viii. What is referred to as 'moth-hour of eve'?
  - a) dawn
  - b) noon
  - c) evening
  - d) the night of stars

## Activity 2

The poem is in the form of a ballad. A ballad is a poem or song narrating a story in short stanzas. Ballads are usually musical and dramatic. What are the features that make this poem a typical ballad?

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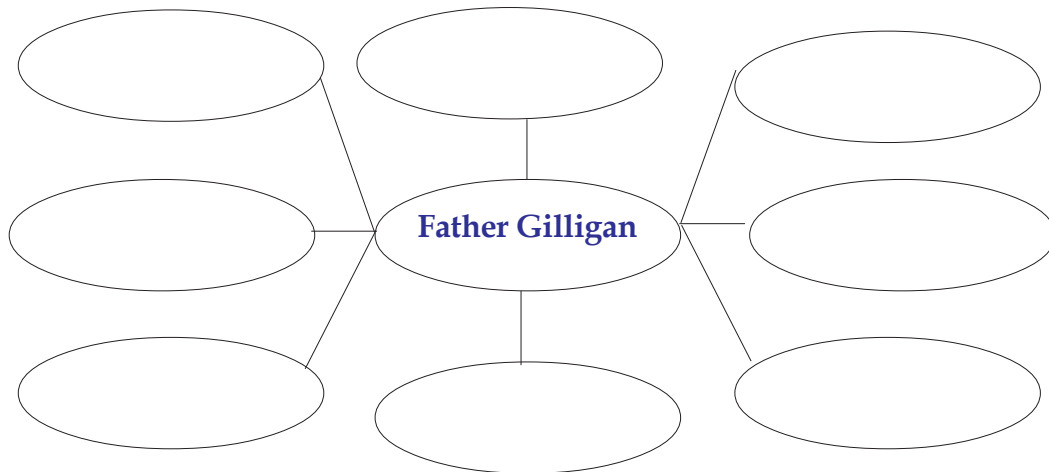
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### Activity 3

How does Yeats describe the character of Father Gilligan in the poem?

Complete the following word web.



### Activity 4

Read the poem again and pick out an instance of simile used in the poem.

### Activity 5

Yeats uses a number of images in the poem to provide a sensory experience to the readers.

Pick out instances of visual and auditory images from the poem.

Visual	Auditory
Green sods	Sparrow- chirp

### Activity 6

Read the following lines again.

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 in a chair  
 At the moth-hour of the **eve**  
 Another poor man sent for **him**,  
 And he began to **grieve**.

Look at the words given in bold.

They are rhyming words.

Pick out other rhyming words from the poem.

Now, identify and write the rhyme scheme of the poem.

Rhyme scheme is the pattern of rhymes at the end of each line of a poem or song. It is usually referred to by using letters to indicate which lines rhyme; lines designated with the same letter rhyme with each other.

### Activity 7

The poem takes the form of a ballad, which is traditionally sung and has a stanzaic pattern, telling the story of Father Gilligan.

You can see the lines moving back and forth between stressed syllables.

For example:

I **have** no **rest**, nor **joy**, nor **peace**,  
 For **peo-ple die** and **die**;  
 And **af-ter cried** he, '**God for-give!**  
 My **bo-dy spake**, not **I!**

A syllable is a unit of organisation for a sequence of speech sounds. For example, the word 'water' is composed of two syllables: 'wa' and 'ter'.

Try to recite the poem. While reciting, give stress or emphasis to the syllables highlighted. The stress pattern gives the poem a rocking motion. Now, recite the poem individually and then in groups.

Think of reciting another stanza from the poem with the same rhythm. Mark the syllable which is to be stressed.

### Activity 8

Sit in groups and choreograph the poem. You may follow the steps given below.

1. Recite the poem and pick out images from it.
2. List out the events in the poem and plan how to present them.
3. Write a script for choreographing the poem.
4. Present the choreography.

*How do you observe the world around you? How do values and practices vary across cultures? Our false assumptions about others can often lead to stereotypes and unfair judgments about individuals or groups. Stereotypes and biases can affect our lives. Understanding cultural differences can help one see things from a different point of view and develop greater understanding.*

*Let's see what Chimamanda Ngozi Adichie tells us in her enlightening speech, 'The Danger of a Single Story.'*

## The Danger of a Single Story

I'm a storyteller. And I would like to tell you a few personal stories about what I like to call 'the danger of the single story.' I grew up on a university campus in Eastern Nigeria. My mother says that I started reading at the age of two, although I think it probably happened when I was four. So I was an early reader, and what I read were British and American children's books.

I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading. All my characters were white and blue-eyed, they played in the

1. How does Adichie begin her speech? What is striking about it?
2. How does Adichie describe the characters in her early writings?



**Chimamanda Ngozi Adichie** (born September 15, 1977) is a Nigerian novelist, non fiction writer and short story writer. She is regarded as 'the most prominent' among young anglophone authors in African literature. Her works include *Purple Hibiscus*, *Half of a Yellow Sun* and *Americanah*.



snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out. But I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to.

What this shows, I think, is how **impressionable** and **vulnerable** we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books. But when I read Chinua Achebe and Camara Laye, I realised that people like me, girls with skin the color of chocolate, whose **kinky** hair could not form ponytails, could also exist in literature. I started to write about things I recognised. I loved the American and British books I read. They stirred my imagination and opened up new worlds for me. But African writers saved me from having a single story of what books are.

**impressionable** (adj): easily influenced or affected by something

**vulnerable** (adj): weak and easily hurt physically or emotionally

**kinky** (adj): (here) curly and round



3. How did Adichie feel when she read books authored by Achebe and Laye?

4. How did American and British books help her in her writing?

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice and our old clothes to his family. And when I didn't finish my dinner, my mother would say, 'Finish your food! Don't you know? People like Fide's family have nothing.' So I felt enormous pity for Fide's family.

Then one Saturday, we went to his village to visit and his mother showed us a beautifully patterned basket of dyed **raffia** that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my 'tribal music' and was consequently very disappointed when I produced my tape of Mariah Carey.

She had felt sorry for me even before she saw me. Her default position towards me, as an African, was a kind of **patronising**, well-meaning pity. My roommate had a single story of Africa. In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals.

I must say that before I went to the U.S., I didn't consciously identify as African. But in the U.S., whenever Africa came up, people turned to me. I did come to embrace this new identity, and in many ways I think of myself now as African, although I still get quite

**raffia** (n): soft material that looks like a string and is made from the leaves of a type of palm tree, used for making baskets, mats, etc.



**patronising** (adj): (here) in a way that seems friendly

5. Why was Adichie startled when she visited Fide's village?
6. Why was Adichie's roommate shocked?
7. Adichie talks about the 'no possibilities' in this single story. What does she mean by this?

irritable when Africa is referred to as a country. After I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family.

I began to realize that my American roommate must have throughout her life seen and heard different versions of this single story. A professor once told me that my novel was not 'authentically African.' I did not know what African authenticity was. The professor told me that my characters were too much like him, an educated and middle-class man. My characters drove cars. They were not starving. Therefore they were not authentically African.

When I learned, some years ago, that writers were expected to have had really unhappy childhoods to be successful, I began to think about how I could invent horrible things my parents had done to me. But the truth is that I had a very happy childhood, full of laughter and love, in a very close-knit family.

But I also had grandfathers who died in refugee camps. My cousin Polle died because he could not get adequate healthcare. One of my closest friends, Okoloma, died in a plane crash because our fire trucks did not have water. I grew up under **repressive** military governments that **devalued** education, so that sometimes, my parents were not paid their salaries.

All of these stories make me who I am. But to insist on only these negative stories is to flatten my experience and to overlook the many other stories that formed me. The single story creates **stereotypes**, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.



**repressive** (adj): controlling people by force and restricting their freedom

**devalue** (v): (here) to give a lower value, making it seem less important than it really is

**stereotype** (n): a fixed idea or image that many people have of a particular type of person or thing, but which is often not true

8. Why did the professor say that her characters were 'not authentically African'?

9. What is the problem of a single story according to Adichie?

Let's revisit

### Activity 1

1. In her speech Adichie says, 'All these stories make me who I am.'

**Listen to her speech on [www.TED.com](http://www.TED.com) and pick out instances of personal stories from it.**

One instance is given for you.

The story of her childhood when she started reading at the age of four and writing when she was seven.

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### Activity 2

Here are some of the techniques Adichie uses in her TED speech.

**Pick out instances from her speech to justify the following.**

- a) She uses repetition very effectively throughout her presentation.
- b) She tells the audience stories about her childhood in Nigeria.
- c) She maintains eye contact with the audience.
- d) Her speech is smooth, confident and charming.
- e) She relates her first awkward encounter with her roommate in the USA.
- f) She is able to modulate her voice properly.
- g) She is able to interact with the audience.
- h) Her body language and gestures are excellent.
- i) She doesn't have stage fear.
- j) Her speech is emotionally charged.
- k) She is able to hook the audience from the very beginning of her speech.

## Learning Outcomes

### Assess yourself how well you are able to:

- read, comprehend and analyse a short story.
- comprehend a text using different reading strategies.
- produce simple sentences and short paragraphs in response to questions.
- locate important details of the text and identify the theme.
- communicate ideas fluently.
- comprehend words in the text and use them appropriately.
- use vocabulary in suitable contexts.
- compose and construct various discourses.
- analyse poems and explain their structure and meaning.
- identify and list poetic devices like imagery, simile, etc.
- understand and apply the features of a speech while writing.
- use formal and informal expressions in oral and written communication.
- apply the rules of prepositional phrases and use them contextually.
- construct sentences using 'if clause'.
- use linkers like 'no sooner.... than', 'hardly/scarcely.... when', 'as soon as', etc. appropriately.
- develop vocabulary using suffixes and use the new words in situations.

✓ / x





## UNIT IV

# FLIGHTS OF FANCY

**Prose:**

**The Scholarship Jacket - Marta Salinas (Short Story)**

**The Book That Saved the Earth - Claire Boiko**

**(One-Act Play)**

**Poem:**

**Poetry - Pablo Neruda**

Read the excerpts given below.

'I do not come out of a literary tradition. I come from a tiny mining town in the rainforest in an island at the end of the world. My grandparents were illiterate. And I never expected to stand here before you in this grand hall in London as a writer being so honoured.'

—*Richard Flanagan*

*Winner of the Man Booker Prize for Fiction*

'This moment is so much bigger than me. This is for every nameless, faceless woman of colour that now has a chance because this door has opened.'

—*Halle Berry*

*Winner of the Oscar Award for the Best Actress*

'...to be trusted is an ennobling experience, and poetry is a peerless proficiency of the imagination. I praise it but am myself an observer.'

—*Marianne Moore*

*Winner of the Poetry Award*

'For a true writer each book should be a new beginning where he tries again for something that is beyond attainment. He should always try for something that has never been done or that others have tried and failed. Then sometimes, with great luck he will succeed.'

—*Ernest Hemingway*

*Winner of Nobel Prize for Literature*

- Identify the contexts in which these words were spoken.
- Who are the speakers? What helped them achieve the recognition?
- What are the popular awards and honours you are familiar with?
- Name the eminent personalities of your country who have won such international awards.
- How does your school honour achievers among students?

*An award is a mark of recognition given in honour of one's excellence in a certain field. Do you dream of getting such awards? If so, what stands in the way of your dreams?*

*Here, in this story the narrator speaks about the obstacles she had to encounter to make her dream come true.*

## The Scholarship Jacket

**1** The small Texas school that I went to, had a **tradition** carried out every year during the eighth-grade graduation: a beautiful gold and green jacket was awarded to the class valedictorian, the student who had maintained the highest grades for eight years. The scholarship jacket had a big gold 'S' on the left front side and your name written in gold letters on the pocket.

**2** My oldest sister, Rosie, had won the jacket a few years back, and I fully expected to also. I was fourteen and in the eighth grade. I had been a straight 'A' student since the first grade and this last year had looked forward very much to owning that jacket. My father was a farm labourer who couldn't earn enough money to feed eight children. So when I was six I was given to my grandparents to raise.

**tradition** (n): a belief, custom or way of doing something that has existed for a long time

1. What was the tradition followed in the small Texas school?

2. What do you think the letter 'S' on the jacket represents?



**Marta Salinas** (born 1949) is a native of Coalinga, California. She graduated in creative writing from the University of California at Irvine. *The Scholarship Jacket* is one of the several short stories Salinas has published in journals and collections.

**3** We couldn't participate in sports at school because there were registration fees, uniform costs, and trips out of town; so, even though our family was quite agile and athletic there would never be a school sports jacket for us. This one, the scholarship jacket, was our only chance.

**4** In May, close to graduation, spring fever had struck as usual **with a vengeance**. No one paid any attention in class; instead we stared out of the windows and at each other, wanting to speed up the last few weeks of school. I **despaired** every time I looked in the mirror. Pencil thin, not a curve anywhere. I was called 'beanpole' and 'string bean' and I knew that's what I looked like. That really wasn't much for a fourteen-year-old to work with, I thought, as I absent-mindedly wandered from my history class to the gym. Another hour of sweating in basketball and displaying my toothpick legs was coming up. Then I remembered my P.E. shorts were still in a bag under my desk where I'd forgotten them. I had to walk all the way back and get them. Coach Thompson was a real bear if someone wasn't dressed for P.E. She had said I was a good forward and even tried to talk Grandma into letting me join the team once. Of course Grandma said no.

**5** I was almost back at my classroom door when I heard voices raised in anger as if in some sort of **argument**. I stopped. I didn't mean to **eavesdrop**, I just hesitated, not knowing what to do. I needed those shorts and I was going to be late, but I didn't want to interrupt an argument between my teachers. I recognised the voices: Mr. Schmidt, my History teacher and Mr. Boone, my Math teacher. They seemed to be arguing about me. I couldn't believe it. I still remember the feeling of shock that rooted me flat against the wall as if I were trying to blend in with the **graffiti** written there.

'I refuse to do it! I don't care who her father is, her grades don't even begin to compare to Martha's. I won't lie or **falsify** records. Martha has a straight A-plus average and you know it.' That was Mr. Schmidt and he sounded very angry. Mr. Boone's voice sounded calm and quiet.



**with a vengeance** (idiom): to a greater degree than expected

**despair** (v): to lose hope

**argument** (n): a conversation or discussion in which two or more people disagree, often angrily

**eavesdrop** (v): to listen secretly to a private conversation

**graffiti** (n): writings on the wall

**falsify** (v): to make something false by adding to or changing it

3. 'This one, the scholarship jacket, was our only chance.' Why does Martha say so?

4. How does Martha describe herself?

5. What were Martha's teachers arguing about?

‘Look. Joann's father is not only on the Board, he owns the only store in town. We could say it was a close tie and-’

6 The pounding in my ears drowned out the rest of the words, only a word here and there filtered through.

‘Martha is Mexican . . . resign . . . won't do it . . .’

Mr. Schmidt came rushing out and luckily for me went down the opposite way towards the auditorium, so he didn't see me.

Shaking, I waited a few minutes and then went in and grabbed my bag and fled from the room. Mr Boone looked up when I came in but didn't say anything. To this day I don't remember if I got in trouble in P.E. for being late or how I made it through the rest of the afternoon. I went home very sad and cried into my pillow that night so Grandmother wouldn't hear me.

7 It seemed a cruel **coincidence** that I had overheard that conversation. The next day when the principal called me into his office I knew what it would be about. He looked uncomfortable and unhappy. I decided I wasn't going to make it any easier for him, so I looked him straight in the eyes. He looked away and **fidged** with the papers on his desk.

‘Martha,’ he said, ‘there’s been a change in policy this year regarding the scholarship jacket. As you know, it has always been free.’ He cleared his throat and continued. ‘This year the Board has decided to charge fifteen dollars, which still won't cover the complete cost of the jacket.’

8 I stared at him in shock, and a small sound of **dismay** escaped my throat. I hadn't expected this. He still avoided looking in my eyes.

‘So if you are unable to pay the fifteen dollars for the jacket, it will be given to the next one in line.’ I didn't need to ask who that was.

9 Standing with all the dignity I could muster, I said, ‘I'll speak to my grandfather about it, sir, and let you know tomorrow.’ I cried on the walk home from the bus stop. The dirt road was a quarter mile from the highway. So by the time I got home, my eyes were red and **puffy**.

**coincidence** (n): the fact of two things happening at the same time by chance

**fidged** (v): to keep moving your body, hands or feet because you are nervous, bored, excited, etc.

**dismay** (n): distress caused by trouble or something unexpected

**puffy** (adj): looking larger, rounder, etc. than usual

6. Why was Mr Boone arguing in Joann's favour?

7. ‘It seemed a cruel coincidence...’ Why did Martha say so?

8. Why was the principal ‘uncomfortable and unhappy’?

9. Why was Martha shocked?

‘Where's Grandpa?’ I asked Grandma, looking down at the floor so she wouldn't ask me why I'd been crying. She was sewing on a quilt as usual and didn't look up.

‘I think he's out back working in the bean field.’

10 I went outside and looked out at the fields. There he was. I could see him walking between the rows, his body bent over the little plants, **hoe** in hand. I walked slowly out to him, trying to think how I could best ask him for the money. There was a cool breeze blowing and a sweet smell of **mesquite** fruit in the air, but I didn't appreciate it. I kicked at a dirt **clod**. I wanted that jacket so much. It was more than just being a valedictorian and giving a little thank you speech for the jacket on graduation night. It represented eight years of hard work and expectation.

I knew I had to be honest with Grandpa; it was my only chance. He saw my shadow and looked up.

11 He waited for me to speak. I cleared my throat nervously and clasped my hands behind my back so he wouldn't see them shaking. ‘Grandpa, I have a big favour to ask you,’ I said in Spanish, the only language he knew.

12 He still waited silently. I tried again. ‘Grandpa, this year the principal said the scholarship jacket is not going to be free. It's going to cost fifteen dollars, and I have to take the money in tomorrow, otherwise it'll be given to someone else.’ The last words came out in an eager rush. Grandpa straightened up tiredly and leaned his chin on the hoe handle. He looked out over the field that was filled with the tiny green bean plants. I waited, desperately hoping he'd say I could have the money. He turned to me and asked quietly, ‘What does a scholarship jacket mean?’

13 I answered quickly; maybe there was a chance. ‘It means you've earned it by having the highest grades for eight years and that's why they're giving it to you.’ Too late I realized the significance of my words.

Grandpa knew that I understood it was not a matter of money. It wasn't that. He went back to hoeing the weeds that sprang up between the delicate little bean plants. It was a time-consuming job; sometimes the small shoots were right next to each other. Finally he spoke again as I turned to leave, crying.

**hoe** (n): a garden tool with a long handle and a blade, used for breaking up soil



**mesquite** (n): a North American tree



**clod** (n): a lump of earth or clay

10. Why was winning the scholarship jacket important to Martha?

11. Why did Martha's grandfather refuse to pay the money?

‘Then if you pay for it, Martha, it’s not a scholarship jacket, is it? Tell your principal I will not pay the fifteen dollars.’

14 I walked back to the house and locked myself in the bathroom for a long time. I was angry with Grandfather even though I knew he was right, and I was angry with the Board, whoever they were. Why did they have to change the rules just when it was my turn to win the jacket?

Those were the days of belief and innocence.

It was a very sad and withdrawn girl who dragged into the principal’s office the next day. This time he did look me in the eyes.

‘What did your grandfather say?’

I sat very straight in my chair.

‘He said to tell you he won’t pay the fifteen dollars.’

15 The principal muttered something I couldn’t understand under his breath and walked over to the window. He stood looking at something outside. He looked bigger than usual when he stood up; he was a tall, **gaunt** man with gray hair, and I watched the back of his head while I waited for him to speak.

‘Why?’ he finally asked. ‘Your grandfather has the money. He owns a two-hundred acre **ranch**.’

16 I looked at him, forcing my eyes to stay dry. ‘I know, sir, but he said if I had to pay for it, then it wouldn’t be a scholarship jacket.’ I stood up to leave. ‘I guess you’ll just have to give it to Joann.’ I hadn’t meant to say that, it had just slipped out. I was almost to the door when he stopped me. ‘Martha-wait.’

17 I turned and looked at him, waiting. What did he want now? I could feel my heart pounding loudly in my chest. Something bitter and **vile** tasting was coming up in my mouth; I was afraid I was going to be sick. I didn’t



**gaunt** (adj): extremely thin and bony

**ranch** (n): a large farm where cows or sheep are bred

**vile** (adj): unpleasant

12. Why was the principal disturbed when Martha’s grandfather refused to pay the money?

need any sympathy speeches. He sighed loudly and went back to his big desk.

He watched me, biting his lip. 'Okay. We'll make an exception in your case. I'll tell the Board, you'll get your jacket.'

**18** I could hardly believe my ears. I spoke in a trembling rush. 'Oh, thank you, sir!' Suddenly I felt great. I didn't know about **adrenalin** in those days, but I knew something was pumping through me, making me feel as tall as the sky. I wanted to yell, jump, run the mile, do something.

I ran out so I could cry in the hall where there was no one to see me.

At the end of the day, Mr. Schmidt winked at me and said, 'I hear you're getting the scholarship jacket this year.'

**19** His face looked as happy and innocent as a baby's, but I knew better. Without answering I gave him a quick hug and ran to the bus. I cried on the walk home again, but this time because I was so happy. I couldn't wait to tell Grandpa and ran straight to the field. I joined him in the row where he was working, and without saying anything I **crouched** down and started pulling up the weeds with my hands. Grandpa worked alongside me for a few minutes, and he didn't ask what had happened. After I had a little **pile** of weeds between the rows, I stood up and faced him.

'The principal said he's making an exception for me, Grandpa, and I'm getting the jacket after all. That's after I told him what you said.'

**20** Grandpa didn't say anything; he just gave me a pat on the shoulder and a smile. He pulled out the **crumpled** red handkerchief that he always carried in his back pocket and wiped the sweat off his forehead.

'Better go see if your grandmother needs any help with supper.'

I gave him a big grin. He didn't fool me. I skipped and ran back to the house whistling some silly tune.

*(Slightly adapted)*

**adrenalin** (n): a secretion in the body when you are excited, afraid or angry

**crouch** (v): to stoop especially with the knees bent

**pile** (n): a number of things that have been placed on top of each other

**crumple** (v): to crush something into folds

13. Why did the principal change his mind?

14. How did Martha wish to express her joy?

15. Who really helped Martha get the scholarship jacket? How?

16. 'His face looked as happy and innocent as a baby's, but I knew better.' What does the expression 'but I knew better' suggest here?



Let's revisit

### Activity 1

Read the following sentence from the story.

The pounding in my ears drowned out the rest of the words, only a word here and there filtered through. 'Martha is Mexican ... resign ... won't do it ...'

What did the teacher mean by the statement 'Martha is Mexican'?

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### Activity 2

Joann was recommended by Mr Boone for the scholarship jacket. Eventually, it was Martha who won the jacket.

Narrate the events that led to Martha's winning the scholarship jacket.

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### Activity 3

Martha is the protagonist of the story. There are other characters who contribute to the main events in the story.

Pick out instances from the story that reveal the role played by them and complete the table given.

The grandfather	The principal	Mr Boone	Mr Schmidt

Now, write a paragraph about each of the above characters and present before the class.

**Activity 4**

After receiving the scholarship jacket, Martha delivers a speech.

**Prepare the speech and present it before the class.**

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**Activity 5**

The management decides to change the policy regarding the scholarship jacket. The principal feels uncomfortable and unhappy about this change. He expresses his resentment in a letter to the management.

**Write the likely letter.** *You can refer to the format given in Unit II.*

**Activity 6**

The story is written in first person. Imagine that you are a friend of Martha and you know everything that happened in her life in connection with the issue of the scholarship jacket. If you narrate the story how would you do it? Write the likely **narrative**.

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**Activity 7**

Martha is awarded the scholarship jacket by the Vice Chancellor of the University. Prepare a **news report** that may appear in the newspaper, the next day.

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## Let's learn more about words

## Activity 1

Some words from the story are given in Column A. The meaning/s of these words are given in Column B. Go through them carefully and match them appropriately.

Column A	Column B
valedictorian	to give up
agile	to behave nervously or restlessly
despair	slang for a tall, thin person
falsify	to gather, to summon up
resign	to listen secretly to a private conversation
coincidence	loss of courage in the face of trouble
fidget	able to move quickly and easily
dismay	disgusting; unpleasant
muster	to make false by adding or changing
vile	an accidental sequence of events
eavesdrop	a student with the highest academic rank in a class
beanpole	to lose hope

## Activity 2

Write the word that best completes each sentence. You may use the words given in Column A of Activity 1.

- \_\_\_\_\_ people are usually good athletes.
- Martha tried not to \_\_\_\_\_ over the bad news.
- 'What a \_\_\_\_\_! I wasn't expecting to see you here,' the principal said to Martha.

4. She could not help but \_\_\_\_\_.
5. Mr. Schmidt was not ready to \_\_\_\_\_ the records to hide the truth.
6. The thought that she may lose the jacket was the reason for her \_\_\_\_\_.
7. The \_\_\_\_\_ comments of Mr. Boone made her upset.
8. She couldn't \_\_\_\_\_ enough courage to ask her grandfather for the money.

### Activity 3

Read the following sentence from the story.

The small Texas school that I went to had a tradition carried out every year during the eighth-grade graduation: a beautiful gold and green jacket was awarded to the class valedictorian, the student who had maintained the highest grades for eight years.

What does the word 'valedictorian' mean? You can get the meaning of the word from the definition given by the writer.

Look at the examples given below and try to find out the meanings of the words highlighted from the contextual clues given in the sentences.

1. Manu is a **polyglot**. He knows several languages.
- 

2. The hurricane began as an **amorphous** mass-a shapeless group of clouds.
- 

3. When I **disparaged** him, he put me down in the same way.
- 

4. She was not simply happy to receive the gift; she was **euphoric**.
- 

5. The sleep clinic treats **somnambulists**, people who walk in their sleep.
-

## Activity 4

Read the following sentences from the story.

- (i) The principal muttered something I couldn't understand **under his breath** and walked over to the window.

Idiomatic expressions are phrases whose meaning is different from the meanings of the individual words.

Here the idiom 'under the breath' means speaking very softly or in a low voice.

- (ii) His face looked as happy and innocent as a baby's, but I **knew better**.

Here the idiom 'knew better' means to be wise enough to recognise something as wrong or not possible.

Let's look at some more examples.

1. The actor *cut a sorry figure*. (to make a poor impression)
2. The subject is *Greek and Latin* to me. (new, strange)
3. I am *at my wit's end* on how to make some money. (puzzled)
4. When a crisis comes, you must *rise to the occasion*. (perform one's role well)
5. The prices are rising *by leaps and bounds*. (rapidly)
6. *At the eleventh hour*, he decided to apply for the post. (at the last moment)
7. If you work by *fits and starts*, you won't succeed. (unsteadily)
8. I will stand by you through *thick and thin*. (during good and bad times)

Given below are sentences which contain certain idiomatic expressions. Read the sentences and write the meaning of the idioms.

1. We can argue on the issue **till the cows come home**. \_\_\_\_\_
2. Oh! It is **raining cats and dogs**. \_\_\_\_\_
3. Radhika was **tickled pink** by the good news. \_\_\_\_\_
4. This dress costs **an arm and a leg**. \_\_\_\_\_
5. We all are **in the same boat**. \_\_\_\_\_
6. I'll clean the toilet **when pigs fly**. \_\_\_\_\_

## Let's find out how language elements work

## Activity 1

Read the following sentence.

My father was a farm labourer who couldn't earn enough money to feed eight children.

In the above sentence, 'enough' is placed before the noun 'money' and it means 'as much as we need or want'.

Look at the sentence given below.

He is tall **enough** to touch the ceiling.

She didn't run fast **enough** to win the prize.

Some tablet computers are small **enough** to fit inside your pocket.

There isn't **enough** sugar at home to make a cake.

There is **enough** food for everyone.

- Identify the words modified by 'enough'.
- What class of words are they?
- In which position is the word 'enough' used in each of these sentences?

Now, complete the following sentences using 'enough' with a suitable word from the box given and identify the parts of speech of the word modified by 'enough'.

old, loud, high, courage, thick

- He didn't jump \_\_\_\_\_ to win the prize. \_\_\_\_\_
- She is \_\_\_\_\_ to travel by herself. \_\_\_\_\_
- He had \_\_\_\_\_ to admit his mistake. \_\_\_\_\_
- The ice was \_\_\_\_\_ to walk on. \_\_\_\_\_
- He spoke \_\_\_\_\_ to be heard. \_\_\_\_\_

## Activity 2

Read the following sentences from the story.

The small Texas school **that** I went to had a tradition carried out every year during the eighth-grade graduation.

The student **who** had maintained the highest grades for eight years was awarded the scholarship jacket.

(a) 'enough' modifies a noun, adjective or adverb.

(b) Usually 'enough' is used before a noun, and after an adjective or adverb.

...my P.E. shorts were still in a bag under my desk **where** I'd forgotten them.

I was almost back at my classroom door **when** I heard voices raised in anger as if in some sort of argument.

The letters given in bold are **relative pronouns**. The clauses introduced by the relative pronouns are **relative clauses**.

Look at the sentence given below.

The man **who told me this** refused to give me his name.

Here, 'who told me this' is the relative clause. If we omit this, it is not clear who we are talking about.

Relative clauses are clauses starting with the relative pronouns **who, that, which, whose, where** and **when**.

Examine the table below to find out how relative pronouns are used.

	Subject	Object	Possessive
<b>For persons</b>	who/that The man who robbed you has been arrested. Everyone who knew him liked him.	whom/who/that The man who I saw told me to come back today. The friend who I was talking to gave me this idea.	whose The film is about a spy whose wife betrays him.
<b>For things</b>	which/that This is the picture which/that caused a sensation.	which/that The car which/that I hired broke down.	of which This is an achievement of which I am proud.

Complete the following sentences using appropriate relative pronouns.

1. Do you know the man \_\_\_\_\_ climbed the mountain yesterday?
2. Can I have the pencil \_\_\_\_\_ I gave you today morning?
3. A notebook is a computer \_\_\_\_\_ can be carried around.
4. I won't eat in a restaurant \_\_\_\_\_ is not clean.
5. I want to live in a place \_\_\_\_\_ there are lots of shops.
6. Yesterday was a day \_\_\_\_\_ everything went wrong!
7. He is a teacher \_\_\_\_\_ we all respect.
8. He \_\_\_\_\_ never climbs never falls.

### Activity 3

Read the following sentences from the story.

It's not a scholarship jacket, **is it?**

Your grandfather has the money, **hasn't he?**

You must have learnt how to frame **question tags** earlier. Let's see how they work.

Identify the correct question tag and fill in the blanks.

1. He sometimes reads the newspaper, \_\_\_\_\_ ? (don't he/ doesn't he/ does he?)
2. I think he's from Maldives, \_\_\_\_\_ ? (doesn't he?/ don't I?/ isn't he?)
3. Don't talk while I am teaching, \_\_\_\_\_ ? (do you?/ amn't you?/ will you?)
4. Let's go swimming, \_\_\_\_\_ ? (aren't we?/ let we?/ shall we?)
5. Pass me the salt, \_\_\_\_\_ ? (do you?/ won't you?/ are you?)
6. He could have bought a new car, \_\_\_\_\_ ? (couldn't he?/ haven't he?/ could he?)
7. The girl won't sing in the party, \_\_\_\_\_ ? (does she?/ will she?/ do she?)
8. He went for a tour, \_\_\_\_\_ ? (aren't he?/ didn't he?/ don't he?)

Now, find the answer to the questions given below and fill in the blanks.

1. You are an Indian, \_\_\_\_\_ ?
2. I'm late, \_\_\_\_\_ ?
3. The boy is from Kottayam, \_\_\_\_\_ ?
4. He'll never know, \_\_\_\_\_ ?
5. Ann has cleaned the plates, \_\_\_\_\_ ?
6. Anu and Manu will arrive tomorrow, \_\_\_\_\_ ?
7. Vivek played football yesterday, \_\_\_\_\_ ?
8. Dogs like meat, \_\_\_\_\_ ?

Read the dialogue between two friends and fill in the blanks appropriately.

- Rajeev : Good morning Madhav, I'm not too early, \_\_\_\_\_?
- Madhav : No, not at all. You have brought all the documents, \_\_\_\_\_?
- Rajeev : I'll get ready soon. You wouldn't mind waiting for five minutes, \_\_\_\_\_?
- Madhav : Ok. No problem. At what time shall we leave?
- Rajeev : By 9 o' clock. I think we will reach the bank in time, \_\_\_\_\_?
- Madhav : Ok then. Please get ready. I'll have a talk with your father.
- Rajeev : Yes, please do.



## Activity 4

Read the following sentences.

- a) 'Where's Grandpa?' I asked Grandma.
- b) I asked Grandma where Grandpa was.
- c) 'I'll speak to my grandfather,' said Martha.
- d) Martha said that she would speak to her grandfather.

- Do all the sentences given above follow the same structure?
- Do you find any similarity between sentence (a) and sentence (c)?
- What do you call such sentences?
- Are sentences (b) & (d) similar in structure?
- What do you call such sentences?
- Is there a difference between sentence (a) and sentence (b)? What is it?
- What about sentences (c) and (d)?

Now, look at the following examples.

'I am hungry,' he said. This sentence can be reported as: He said that he was hungry.

- What type of a sentence is reported?
- Which reporting word is used here?
- Which word is used as a linker?
- What were the changes that were made in the sentence in direct speech?
- Are there changes in punctuation?

Let's analyse another case of reporting.

'I am hungry,' he said to his mother. This sentence can be reported as: He told his mother that he was hungry.

- What difference do you notice when comparing it with the previous sentence?
- What changes will you make while reporting Wh- questions, Yes/No questions, commands and requests?

**Report the following sentences and analyse the changes you make while reporting them.**

1. 'What are you doing in America?' he asked the man.

## Std X

2. 'Have you met your friends?' he asked her.

---

3. 'Can you help me?' she asked the boy.

---

4. 'Watch him carefully.' She said to her mother.

---

5. 'Why did you come late?' the teacher asked her.

---

6. 'Please don't touch it,' he said to her.

---

### Let's edit

**Read the following summary of the story written by a student of Std X. There are some errors in it which are underlined. Edit the passage and rewrite it.**

'The Scholarship Jacket' is a story by Marta Salinas and is about a Mexican girl named Martha. Every year in a Texas school, a scholarship jacket were (a) presented to the class valedictorian. This scholarship jacket was the only object in Marthas (b) mind. She was a skinny girl which (c) was not very pretty. However, she was enough smart (d) and had maintained an A plus average in her eight years of school. One day, she overheard two teachers arguing on why the jacket should be give (e) to Joann. The next day the principal told her that the scholarship jacket was going to cost fifteen dollars, and if she couldn't (f) pay for it, it would be given to the runner-up. Martha left a (g) school in tears, and was even more heartbroken when her grandfather said she couldn't have the money. The next day, she told the principal dejectedly that she couldn't have the scholarship jacket and explained what (h). As she was about to exit the office she mentioned Joann's name. The principal, feeling guilty told Martha why (i) she would have the scholarship jacket. Finally, Martha realised that she had earned her jacket, and hadnt (j) purchased it.

*When does a poet feel the urge to write? Where do poets get inspiration from?*

*In this poem, the poet shares his experience of being embraced by creativity and finding his own passion and calling. Now, read the poem.*

## Poetry

And it was at that age ... Poetry arrived  
in search of me. I don't know, I don't know where  
it came from, from winter or a river.  
I don't know how or when,  
no they were not voices, they were not  
words, nor silence,  
but from a street I was **summoned**,  
from the branches of night,  
**abruptly** from the others,

**summon** (v): to order to come

**abruptly** (adv): unexpectedly

1. Do you think the speaker in the poem earnestly wishes to be a poet? Which line says so?

2. What is the figure of speech used in the expression 'poetry arrived'?

3. Winter is a season when everything seems frozen and lifeless whereas the river represents the flow of life. Find out a similar expression of contrast from the poem.



**Neftalí Ricardo Reyes Basoalto** (1904 – 1973) was a Chilean poet, diplomat and politician. He derived his pen name **Pablo Neruda** from the Czech poet Jan Neruda. He won the Nobel Prize for Literature in 1971. He wrote in a variety of styles and his works include surrealist poems, historical epics, political manifestos and a prose autobiography. He often wrote in green ink, which was his personal symbol for desire and hope.



**decipher** (v): to succeed in finding the meaning of something that is difficult to read or understand

among violent fires  
 or returning alone,  
 there I was without a face  
 and it touched me.

I did not know what to say, my mouth  
 had no way  
 with names,  
 my eyes were blind,  
 and something started in my soul,  
 fever or forgotten wings,  
 and I made my own way,  
**deciphering**  
 that fire,

4. What was the poet's condition before 'poetry arrived'?
5. What happened to the poet when 'poetry arrived'?
6. How did the poet show that after the arrival of poetry his imagination knew no bounds?
7. Poetic intuition is like seeing without eyes. Which line says so?
8. What does 'fever or forgotten wings' indicate?

and I wrote the first faint line,  
 faint, without substance, pure  
 nonsense,  
 pure wisdom  
 of someone who knows nothing,  
 and suddenly I saw  
 the heavens  
**unfastened** and open,  
 planets,  
**palpitating** plantations,  
 shadow **perforated**,  
 riddled  
 with arrows, fire and flowers,  
 the winding night, the universe.

And I, **infinitesimal** being,  
 drunk with the great starry  
 void,  
 likeness, image of  
 mystery,  
 felt myself a pure part  
 of the **abyss**,  
 I wheeled with the stars,  
 my heart broke loose on the wind.



1. What is the theme of the poem?
2. What are the expressions used by the poet to show the inspired moments?
3. What is the tone of the poem? (Choose and tick the relevant answer from the options given below.)  
 i) cheerful    ii) sarcastic    iii) ecstatic    iv) melancholic

**unfasten** (v): to untie something that is tied

**palpitate** (v): (in heart) to beat rapidly and in an irregular way especially because of fear or excitement

**perforate** (v): to make a hole or holes through something

**infinitesimal** (adj): extremely small

**abyss** (n): a very deep wide space or hole that seems to have no bottom

9. How does the vast, infinite and complex universe unfold itself before the poet in the poem?

10. What do you think is referred to as 'fire' and 'flowers'?

11. 'I wheeled with the stars.' What does the poet mean by this?

12. How does the poet express his delight of writing the first line of poetry?

Let's revisit

Activity 1

The poem is an example of free verse and does not have end rhymes. The poet has made use of instances of alliteration to give rhythm to the poem.

Underline the initial sounds repeated in the given lines.

... something started in my soul,

Identify similar lines having alliteration.

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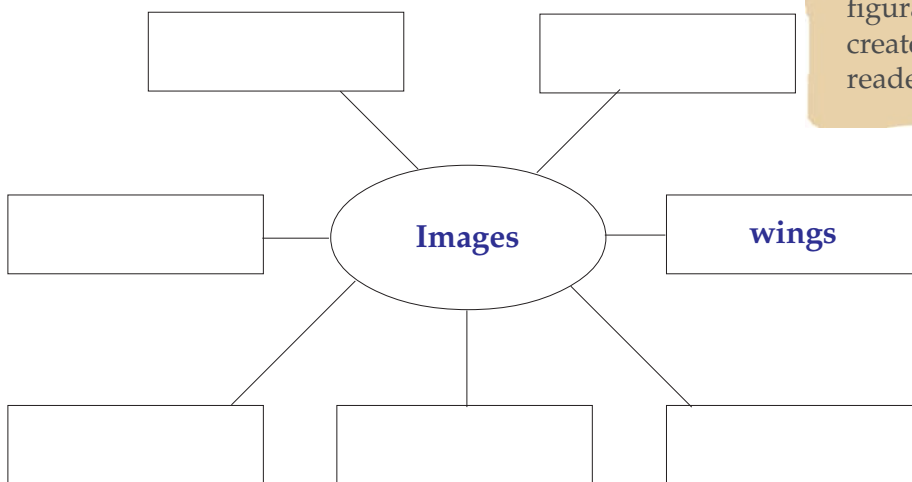
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Alliteration is the repetition of initial consonant sounds of a series of words within a phrase or line.

Activity 2

Good poetry can paint a vivid portrait of a scene or an emotion with words. Neruda uses many images in his poem. Read the poem and identify the images used in it.

Complete the following word web by selecting appropriate images from the poem.



Words used to create pictures are called images. Imagery is the use of figurative language to create a picture in the reader's mind.

### Activity 3

Following is the review of the poem written by one of the students in Std X. Some parts of it are missing. Supply suitable words from those given in the brackets below.

Pablo Neruda's poem titled *Poetry* is taken from the poet's collection of \_\_\_\_\_ **a** \_\_\_\_\_ poems which appeared under the title *Isla Negra*; the name of his place of residence in Chile.

*Poetry* is the inner evolution of a poet in the making. It is as abrupt and unexpected as if summoned by a mysterious poet whose origins are unknown. 'Where does it come from?' The poet doesn't know whether it is from \_\_\_\_\_ **b** \_\_\_\_\_ or \_\_\_\_\_ **c** \_\_\_\_\_. Perhaps it came from the \_\_\_\_\_ **d** \_\_\_\_\_ which symbolises obscurity and mystery. The poet is trying to express the inexpressible. It is like \_\_\_\_\_ **e** \_\_\_\_\_. The fire is an inner fire - the fire of poetic inspiration. Similar images occur at many places in the poem. It is something that started in his soul like \_\_\_\_\_ **f** \_\_\_\_\_. Wings also stand for the same inspired state of mind when the poet will be able to take a flight of imagination. When he started to write, the first line seemed to be pure nonsense. Then the poet saw the \_\_\_\_\_ **g** \_\_\_\_\_ plantations and \_\_\_\_\_ **h** \_\_\_\_\_ shadows. In Keat's poem *Ode to a Nightingale*, we come across a similar expression, 'viewless wings of Poesy'. Through creativity the poet experiences a kind of inner expansion which discloses the vast expanse of the universe before his inner eyes. It is like being drunk with the \_\_\_\_\_ **i** \_\_\_\_\_ or \_\_\_\_\_ **j** \_\_\_\_\_ with the stars.

starry void, deciphering the fire, autobiographical, palpitating, winter, wheeling, a river, forgotten wings, branches of night, perforated

Read this play, set four centuries ahead of time, and find out whether a book can save our planet, Earth.

# The Book that Saved the Earth

## Characters

Historian	Lieutenant Iota
Great And Mighty Think-Tank	Sergeant Oop
Apprentice Noodle	Offstage Voice
Captain Omega	

**easel:** wooden frame to support a blackboard or a picture



## SCENE 1

**TIME :** *The twenty-fifth century*

**PLACE :** *The Museum of Ancient History: Department of the Twentieth Century on the Planet Earth*

**BEFORE RISE :** *Spotlight shines on Historian, who is sitting at a table down right, on which is a movie projector. A sign on an easel beside her reads: Museum of Ancient History: Department of the Twentieth Century. She stands and bows to the audience.*

1. Guess what the play is about from the title.



**Claire Boiko** lives in Seattle, Boston, California. She had her education in the University of Redlands. She has written and produced a soldier show in Korea. One of her plays was produced in Penang Malaysia. She has published a number of children's books. *Children's Plays for Creative Actors, Dramatized Parodies of Familiar Stories, The Cry-baby Princess, Plays and Programs for Boys and Girls, My hero* etc. are some of her works. *Doctor Din's Disaster!* is a shadow play written by Boiko.



HISTORIAN : Good afternoon. Welcome to our Museum of Ancient History, and to my department - curiosities of the good old, far-off twentieth century. The twentieth century was often called the Era of the Book. In those days, there were books about everything, from anteaters to **Zulus**. Books taught people how to, and when to, and where to, and why to. They illustrated, educated, punctuated, and even decorated. But the strangest thing a book ever did was to save the Earth. You haven't heard about the Martian invasion of 2040?

Tsk, tsk. What do they teach children nowadays? Well, you know, the invasion never really happened, because a single book stopped it. What was the book, you ask? A noble encyclopedia? A **tome** about rockets and missiles? A secret file from outer space? No, it was none of those. It was - but here, let me turn on the historiscope and show you what happened many centuries ago, in 2040. *(She turns on projector, and points it left. Spotlight on Historian goes out, and comes up down left on Think-Tank, who is seated on a raised box, arms folded. He has a huge, egg-shaped head, and he wears a long robe decorated with stars and circles. Apprentice Noodle stands beside him at an elaborate switchboard. A sign on an easel reads:*

**MARS SPACE CONTROL**

**GREAT AND MIGHTY THINK-TANK, COMMANDER-IN-CHIEF Bows low before entering).**

NOODLE : *(bowing)* O Great and Mighty Think-Tank, most powerful and intelligent creature in the whole universe, what are your orders?

THINK-TANK : *(peevishly)* You left out part of my salutation, Apprentice Noodle. Go over the whole thing again.

NOODLE : It shall be done, sir. *(in a singsong)* O Great and Mighty Think-Tank, Ruler of Mars and her two moons, most powerful and intelligent creature in the whole universe - *(out of breath)* what-are-your-orders?

THINK-TANK : That's better, Noodle. I wish to be placed in communication with our manned space probe to that ridiculous little planet we are going to put under our generous rulership. What do they call it, again?



**Zulus**: an African ethnic group belonging to South Africa

**tome** (n): a volume of book forming part of a larger book

**peevishly** (adv): irritably

2. Why was the twentieth century called the era of the book?

3. Who is addressed as the most powerful and intelligent creature?

NOODLE : Earth, your Intelligence.

THINK-TANK : Earth - of course. You see how insignificant the place is? But first, something important. My mirror. I wish to consult my mirror.

NOODLE : It shall be done, sir. (*He hands Think-Tank a mirror.*)

THINK-TANK : Mirror, mirror, in my hand. Who is the most fantastically intellectually gifted being in the land?

OFFSTAGE VOICE : (*after a pause*) You, sir.

THINK-TANK : (*smacking mirror*) Quicker. Answer quicker next time. I hate a slow mirror. (*He admires himself in the mirror.*) Ah, there I am. Are we Martians not a handsome race? So much more attractive than those ugly Earthlings with their tiny heads. Noodle, you keep on exercising your mind, and someday you'll have a balloon brain just like mine.

NOODLE : Oh, I hope so, Mighty Think-Tank. I hope so.

THINK-TANK : Now, contact the space probe. I want to invade that primitive ball of mud called Earth before lunch.

NOODLE : It shall be done, sir. (*He adjusts levers on switchboard. Electronic buzzes and beeps are heard as the curtains open.*)



smack (v) : to hit

rifle (v) : to turn over the pages of a book quickly

## SCENE 2

TIME : *A few seconds later*

PLACE : *Mars Space Control and the Centerville Public Library*

AT RISE : *Captain Omega stands at centre, opening and closing card catalogue drawers in a confused fashion. Lieutenant Iota is up left, counting books in a bookcase. Sergeant Oop is at right, opening and closing a book, turning it upside down, shaking it and then **riffling** the pages and shaking his head.*

NOODLE : (*adjusting knobs*) I have a close sighting of the space crew, sir.



(Think-Tank puts on a pair of enormous goggles and turns towards the stage to watch.) They seem to have entered some sort of Earth structure.

THINK-TANK : Excellent. Make voice contact.

NOODLE : *(speaking into a microphone)* Mars Space Control calling the crew of Probe One. Mars Space Control calling the crew of Probe One. Come in, Captain Omega, and give us your location.

OMEGA : *(speaking into a disk which is on a chain around her neck)* Captain Omega to Mars Space Control. Lieutenant Iota, Sergeant Oop, and I have arrived on Earth without incident. We have taken shelter in this *(indicates room)* - this square place. Have you any idea where we are, Lieutenant Iota?

IOTA : I can't figure it out, Captain. *(holding up a book)* I've counted two thousand of these peculiar items. This place must be some sort of storage **barn**. What do you think, Sergeant Oop?

OOP : I haven't a clue. I've been to seven galaxies, but I've never seen anything like this. Maybe they're hats.

**barn** (n): covered building for storing hay

4. What is the storage barn mentioned by Iota?

(*He opens a book and puts it on his head.*) Say, maybe this is a **haberdashery**!

OMEGA : (*bowing low*) Perhaps the Great and Mighty Think-Tank will give us the benefit of his thought on the matter.

THINK-TANK : **Elementary**, my dear Omega. Hold one of the items up so that I may view it closely. (*Omega holds a book on the palm of her hand.*) Yes, yes, I understand now. Since Earth creatures are always eating, the place in which you find yourselves is undoubtedly a **crude** refreshment stand.

OMEGA : (*to Iota and Oop*) He says we're in a refreshment stand.

OOP : Well, the Earthlings certainly have a strange diet.

THINK-TANK : That item in your hand is called a sandwich.

OMEGA : (*nodding*) A sandwich.

IOTA : (*nodding*) A sandwich.

OOP : (*taking book from his head*) A sandwich?

THINK-TANK : Sandwiches are the main staple of Earth diet. Look at it closely. (*Omega squints at book.*) There are two slices of what is called bread, and between them is some sort of filling.

OMEGA : That is correct, sir.

THINK-TANK : To confirm my opinion, I order you to eat it.

OMEGA : (*gulping*) Eat it?

THINK-TANK : Do you doubt the Mighty Think-Tank?

OMEGA : Oh, no, no. But poor Lieutenant Iota has not had her breakfast. Lieutenant Iota, I order you to eat this - this sandwich.

IOTA : (*dubiously*) Eat it? Oh, Captain! It's a very great honour to be the first Martian to eat a sandwich, I'm sure, but - but how can I be so impolite as to eat before my Sergeant? (*handing Oop the book and saying brightly*) Sergeant Oop, I order you to eat the sandwich immediately.

OOP : (*making a face*) Who, Lieutenant? Me, Lieutenant?

**haberdashery** (n): shop which sells clothing, small articles of dress, pins, cotton, etc.

**elementary** (adj): very simple and easy

**crude** (adj): simply made, not showing much skill or attention

**squint** (v): to look with one or both eyes partly shut in order to see more clearly

**dubiously** (adv): doubtfully

5. What are the Martians' views about Earthlings?

IOTA and OMEGA : (*saluting*) For the glory of Mars, Oop!

OOP : Yes, of course! (*unhappily*) Immediately. (*He opens his mouth wide. Omega and Iota watch him breathlessly. He bites down on a corner of the book, and **pantomimes** chewing and swallowing, while making terrible faces.*)

OMEGA : Well, Oop?

IOTA : Well, Oop? (*Oop coughs. Omega and Iota pound him on the back.*)

THINK-TANK : Was it not delicious, Sergeant Oop?

OOP : (*saluting*) That is correct, sir. It was not delicious. I don't know how the Earthlings can get those sandwiches down without water. They're dry as Martian dust.

NOODLE : Sir, sir. Great and Mighty Think-Tank. I beg your pardon, but an insignificant bit of data floated into my mind about those sandwiches.

THINK-TANK : It can't be worth much, but go ahead. Give us your trifling bit of data.

**pantomime** (v): to express or represent by exaggerated mime

6. How does Oop describe the sandwich he ate?



NOODLE : Well, sir, I have seen surveyor films of those sandwiches. I noticed that the Earthlings did not eat them. They used them as some sort of communication device.

THINK-TANK : (*haughtily*) Naturally. That was my next point. These are actually communication sandwiches. Think-Tank is never wrong. Who is never wrong?

ALL : (*saluting*) Great and Mighty Think-Tank is never wrong.

THINK-TANK : Therefore, I order you to listen to them.

OMEGA : Listen to them?

IOTA AND OOP : (*to each other, puzzled*) Listen to them?

THINK-TANK : Do you have marbles in your ears? I said, listen to them. (Martians bow very low.)

OMEGA : It shall be done, sir. (*They each take two books from the case, and hold them to their ears, listening intently.*)

IOTA : (*whispering to Omega*) Do you hear anything?

OMEGA : (*whispering back*) Nothing. Do you hear anything, Oop?

OOP : (*loudly*) Not a thing! (*Omega and Iota jump in fright.*)

OMEGA AND IOTA : Sh-h-h! (*They listen intently again.*)

THINK-TANK : Well? Well? Report to me. What do you hear?

OMEGA : Nothing, sir. Perhaps we are not on the correct frequency.

IOTA : Nothing, sir. Perhaps the Earthlings have sharper ears than we do.

OOP : I don't hear a thing. Maybe these sandwiches don't make sounds.

THINK-TANK : What? Does somebody suggest the Mighty Think-Tank has made a mistake?

OMEGA : Oh, no, sir; no, sir. We'll keep listening.

NOODLE : Please excuse me. Your Brilliance, but a cloudy piece of information is **twirling** around in my head.

**haughtily** (adv): in a proud and unfriendly way

**twirl** (v): to move or dance around

7. Why does Iota remark that Earthlings have sharper ears?

THINK-TANK : Well, twirl it out, Noodle, and I will clarify it for you.

NOODLE : I seem to recall that the Earthlings did not listen to the sandwiches; they opened them and watched them.

THINK-TANK : Yes, that is quite correct, I will clarify that for you, Captain Omega. Those sandwiches are not for ear communication, they are for eye communication. Now, Captain Omega, take that large, colourful sandwich over there. It appears to be important. Tell me what you observe.

*(Omega picks up a very large volume of Mother Goose, holding it so that the audience can see the title. Iota looks over her left shoulder, and Oop peers over her right shoulder.)*

OMEGA : It appears to contain pictures of Earthlings.

IOTA : There seems to be some sort of code.

THINK-TANK : *(sharply interested)* Code? I told you this was important. Describe the code.

OOP : It's little lines and **squiggles** and dots - thousands of them alongside the pictures.

THINK-TANK : Perhaps the Earthlings are not as primitive as we have thought. We must break the code.

NOODLE : Forgive me, your Cleverness, but did not the chemical department give our space people vitamins to increase their intelligence?

THINK-TANK : Stop! A thought of magnificent brilliance has come to me. Space people, our chemical department has given you vitamins to increase your intelligence. Take them immediately and then watch the sandwich. The meaning of the code will slowly unfold before you.

OMEGA : It shall be done, sir. Remove vitamins. *(Crew takes vitamins from boxes on their belts.)* Present vitamins. *(They hold vitamins out in front of them, stiffly.)* Swallow vitamins. *(They pop the vitamins into their mouths and gulp simultaneously. They open their eyes wide, their heads shake, and they put their hands to their foreheads.)*

THINK-TANK : Excellent. Now, decipher that code.

**squiggle** (n): illegible writing or markings

8. The Martians consider books as sandwiches. Their views about the use of books keep changing. What are the various uses mentioned?

9. What helped the space people to increase their intelligence?



ALL : It shall be done, sir. *(They frown over the book, turning pages.)*

OMEGA : *(brightly)* Aha!

IOTA : *(brightly)* Oho!

OOP : *(bursting into laughter)* Ha, ha, ha.

THINK-TANK : What does it say? Tell me this instant.

**Transcribe**, Omega.

OMEGA : Yes, sir. *(She reads with great seriousness.)*

Mistress Mary, quite contrary,

How does your garden grow?

With cockle shells and silver bells

And pretty maids all in a row.

OOP : Ha, ha, ha. Imagine that. Pretty maids growing in a garden.

THINK-TANK : *(alarmed)* Stop! This is no time for **levity**. Don't you realise the seriousness of this discovery? The

**transcribe** (v): (here) to read what is written

**levity** (n): treat something in an amusing manner

10. 'People resort to electronic media, these days.' Do you support this statement? Why?



Earthlings have discovered how to combine agriculture and mining. They can actually grow crops of rare metals such as silver. And cockle shells. They can grow high explosives, too. Noodle, contact our invasion fleet.

NOODLE : They are ready to go down and take over Earth, sir.

THINK-TANK : Tell them to hold. Tell them new information has come to us about Earth. Iota, transcribe.

IOTA : Yes, sir. (*She reads very gravely.*)

Hey diddle diddle! The cat and the fiddle,  
The cow jumped over the moon,  
The little dog laughed to see such sport,  
And the dish ran away with the spoon.

OOP : (*laughing*) The dish ran away with the spoon!

THINK-TANK : Cease laughter. **Desist.** This is more and more alarming. The Earthlings have reached a high level of civilisation. Didn't you hear? They have taught their domesticated animals musical culture and space techniques. Even their dogs have a sense of humour. Why, at this very moment, they may be launching an inter-planetary attack of millions of cows! Notify the invasion fleet. No invasion today Oop, transcribe the next code.

OOP : Yes, sir. (*reading*)

Humpty Dumpty sat on the wall,  
Humpty Dumpty had a great fall;  
All the King's horses and all the King's men,  
Cannot put Humpty Dumpty together again.

Oh, look, sir. Here's a picture of Humpty Dumpty. Why, sir, he looks like - he looks like - (*turns large picture of Humpty Dumpty towards Think-Tank and the audience*)

THINK-TANK : (*screaming and holding his head*) It's me! It's my Great and Mighty Balloon Brain. The Earthlings have seen me, and they're after me. 'Had a great fall!' - That means they plan to capture Mars Central Control and me! It's an invasion of Mars! Noodle, prepare a space capsule for me. I must escape without

**gravely** (adv): in a serious manner

**desist** (v): to stop doing something

11. How does Think-Tank interpret the nursery rhyme 'Hey Diddle, Diddle'?

delay. Space people, you must leave Earth at once, but be sure to remove all traces of your visit. The Earthlings must not know that I know. (*Omega, Iota, and Oop rush about, putting books back on shelves.*)

NOODLE : Where shall we go, sir?

THINK-TANK : A hundred million miles away from Mars. Order the invasion fleet to **evacuate** the entire planet of Mars. We are heading for Alpha Centauri, a hundred million miles away. (*Omega, Iota, and Oop run off right as Noodle helps Think-Tank off left and the curtain closes. Spotlight shines on Historian down right.*)

HISTORIAN : (*chuckling*) And that's how one dusty old book of nursery rhymes saved the world from a Martian invasion. As you all know, in the twenty-fifth century, five hundred years after all this happened, we Earthlings resumed contact with Mars, and we even became very friendly with the Martians. By that time, Great and Mighty Think-Tank had been replaced by a very clever Martian - the wise and wonderful Noodle! Oh, yes, we taught the Martians the difference between sandwiches and books. We taught them how to read, too, and we established a model library in their capital city of Marsopolis. But as you might expect, there is still one book that the Martians can never bring themselves to read. You've guessed it - Mother Goose! (*She bows and exits right.*)

**evacuate** (v): to move people from a place of danger to a safer place

**chuckle** (v): to laugh quietly

12. How does one dusty old book of nursery rhymes save Earth from a Martian invasion?

**CURTAIN**

**Let's revisit**

Martians describe books in many ways. Pick out the descriptions from the play and make conclusions/ or comment on them in the box given.

Martians' description of books	Conclusions/comments

## Learning Outcomes

Assess yourself how well you are able to:

✓ / ✗

- read and comprehend short stories and one act plays.
- respond in discussions and in writing using appropriate language.
- identify and explain the poetic structure of a poem.
- pick out sound devices such as rhyme, rhythm and alliteration from a poem.
- locate imagery and figures of speech used in a poem.
- engage in writing discourses like character sketch, official letters, speech etc.
- read aloud with expression indicative of comprehension and tone.
- comprehend the word meaning in a given context and use it appropriately.
- use idiomatic expressions.
- respond orally to written works and ideas in the text.
- engage critically and constructively in oral exchanges of ideas (i.e. class discussions, peer group assignments, etc.).
- understand and use 'enough' in suitable contexts.
- use relative pronouns in appropriate contexts.
- use language elements like reported speech, question tags, etc. in suitable contexts.
- edit a given passage.



## UNIT V

# DOWN MEMORY LANE

### Prose:

**Adolf** - D H Lawrence (Short Story)

**My Childhood Days** - Rabindranath Tagore (Autobiography)

### Poem:

**The Schoolboy** - William Blake

Read the excerpt from A P J Abdul Kalam's autobiography, *Wings of Fire*:

*I asked my father's permission to leave Rameswaram and study at the district headquarters in Ramanathapuram. He told me, 'Abdul! I know you have to go away to grow. Does the seagull not fly across the Sun, alone and without a nest? You must forego your longing for the land of your memories to move into the dwelling place of your greater desires; our love will not bind you nor will our needs hold you.' He quoted Khalil Gibran to my hesitant mother, 'Your children are not your children. They are the sons and daughters of Life's belonging for itself. They come through you but not from you. You may give them your love but not your thoughts. For they have their own thoughts.'*

*He took me and my three brothers to the mosque and recited the prayer Al Fatiha from the Holy Quran. As he put me on the train at Rameswaram station, he said, 'This island may be housing your body but not your soul. Your soul dwells in the house of tomorrow which none of us at Rameswaram can visit, not even in our dreams. May God bless you, my child.'*

#### DISCUSS

- Why did Kalam seek his father's permission?
- What was his father's response?
- What message did Kalam's father give his mother?
- Do you think Kalam's father was right? Why?

You have read Kalam's memories of how his father's advice enabled him to soar high with wings of fire, leaving the secure lap of his mother's love.

Now, let's read a story of a tiny rabbit which hops from the world of humanised domestication into the unrestrained wildness of the woods.

## Adolf

### I

When we were children our father often worked on the night-shift. One sunny morning we were all sitting at the table when we heard Father's heavy **slurring** walk up the entry. He loved his long walk through the **dewy** fields in the first daybreak after his night-shift at the pit. We became uneasy. His was always a disturbing presence, **trammeling**. Directly he came into the kitchen.

'Give me a drink,' he said.

My mother hastily poured out his tea. He went to pour it out into the saucer. But instead of drinking, he suddenly put something on the table, among the tea-cups. A tiny brown rabbit! A small rabbit, a mere **morsel**, sitting against the bread as still as if it were a made thing.



**slurring** (adj): unsteady

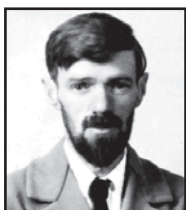
**dewy** (adj): wet with dew

**trammeling** (adj): limit freedom of movement or action

**morsel** (n): (here) a small piece

1. What impression do you get about the father from Paragraph 1?

2. How is the rabbit described at the beginning of the story?



**David Herbert Richards Lawrence (D H Lawrence)** (1885 – 1930) English novelist, poet, playwright, essayist, critic and painter is one of the greatest figures in 20th century literature. *Snake*, *Bavarian Gentians*, *How Beastly the Bourgeois is* are some of his anthologised poems. His best known works include *Lady Chatterley's Lover*, *Sons and Lovers*, *Kangaroo* and *The Plumed Serpent*. His works represent an extended reflection upon the dehumanising effects of modernity and industrialisation.

'A rabbit! A young one! Who gave it to you, Father?'

But he laughed **enigmatically**, with a sliding motion of his yellow-grey eyes, and went to take off his coat. We pounced on the rabbit.

'Is it alive? Can you feel its heartbeat?'

My father came back and sat down heavily in his armchair. He dragged his saucer to him, and blew his tea, pushing out his red lips.

'Where did you get it, father?'

'I picked it up,' he said, wiping his naked forearm over his mouth and beard.

'Where?'

'Is it a wild one?' came my mother's quick voice.

'Yes, it is.'

'Then why did you bring it?' cried my mother.

'Oh, we wanted it,' came our cry.

'Yes, I've no doubt you did-' **retorted** my mother. But she was drowned in our **clamour** of questions.

## II

On the field path, my father had found a dead mother rabbit and three dead little ones - this one alive, but unmoving.

'But what had killed them, Daddy?'

'I couldn't say, my child. I should think she'd eaten something.'

'Why did you bring it!' again my mother's voice of **condemnation**. 'You know what it will be.'

My father made no answer, but we were loud in protest.

'He must bring it. It's not big enough to live by itself. It would die,' we shouted.

'Yes, and it will die now. And then there'll be another outcry.'

'It won't die, father, will it? Why will it? It won't.'

'I sh'd think not,' said my father.

'You know well enough it will. Haven't we had it all before-!' said my mother.

**enigmatically** (adv): in a way mysterious and difficult to understand

**retort** (v): to reply quickly to a comment

**clamour** (n): a loud and confused noise

**condemnation** (n): an expression of very strong disapproval

3. Why does the mother express her disapproval of letting the rabbit in?

4. Why does the mother say that there will be yet another outcry in the house?

‘They **dunna** always pine,’ replied my father **testily**.

But my mother reminded him of other little wild animals he had brought, which had **sulked** and refused to live, and brought storms of tears and trouble in our house.

### III

Trouble fell on us. The little rabbit sat on our lap, unmoving, its eye wide and dark. We brought it milk, warm milk, and held it to its nose. It sat as still as if it was far away, retreated down some deep burrow, hidden, oblivious. We wetted its mouth and whiskers with drops of milk. It gave no sign, did not even shake off the wet white drops. Somebody began to shed a few secret tears.

‘What did I say?’ cried my mother. ‘Take it and put it down the field.’

Her command was in vain. We were driven to get dressed for school. There sat the rabbit. It was like a tiny **obscure** cloud. Watching it, the emotions died out of our breast. Useless to love it, to yearn over it. Its little feelings were all **ambushed**. They must be left alone. Love and affection were a trespass upon it. It was a wild little thing which suffocated when we put it under arrest. We must not love it, for its own existence....

So I passed the order to my sister and my mother. Nobody was to speak to the rabbit or even look at it. I put it in an obscure corner of the cold parlour, and put a saucer of milk before its nose.

‘As if I should take any notice of your nonsense!’ Mother cried, **affronted**.



**testily** (adv): annoyed or irritated

**dunna** (v): (OE) do not

**sulk** (v): to refuse to be happy

**obscure** (adj): vague and hazy

**ambush** (v): to make a surprise attack

**affront** (v): to offend

5. ‘Troubles fell on us.’ What were the troubles that fell upon them?

6. ‘Love and affection were a trespass upon it.’ Why does the narrator think so?

7. Why does the narrator prohibit his sister and mother from even looking at the rabbit?



## IV

At midday, after school, creeping into the front room, there we saw the rabbit still and unmoving in the piece of flannel - still alive! It was a sore problem to us.

‘Why won't it drink its milk, mother?’ we whispered. Father was asleep.

‘It prefers to sulk its life away, silly little thing.’ Prefers to sulk its life away! We put young **dandelion** leaves to its nose. There was no response. Yet its eye was bright.

At tea-time, however, it had hopped a few inches, out of its flannel, and there it sat again, uncovered. Only its side palpitated slightly with life.

When night fell and my father set off to work, the rabbit was still unmoving. Dumb despair was coming over my sister's eyes, a threat of tears before bedtime. Clouds of my mother's anger gathered, as she muttered against my father's **wantonness**.

Once more the rabbit was wrapped in the old pit-singlet. But now it was carried into the **scullery** and put under the copper fire-place, to give it the feeling it was inside a burrow. Saucers with milk were placed, about, four or five, here and there on the floor. I then asked my mother to take what she wanted from the scullery and not to open the door again.

## V

When morning came and it was light, I went downstairs. Opening the scullery door, I heard a slight scuffle. Then I saw dabbles of milk all over the floor and tiny rabbit-droppings in the saucers. And the **miscreant** was crouched behind a pair of boots, only the tip of his ears showing.

He was alive - very much alive. But still we were afraid to trespass much on his confidence.

‘Father!’ My father was arrested at the door. ‘Father, the rabbit's alive.’

‘Back your life it is,’ said my father.

‘Mind how you go in.’

By evening, however, the little creature was tame, quite tame. He was christened Adolf. We were enchanted by him. We couldn't really love him, because he was wild and loveless to the end. But he was an unmixed delight.

**dandelion** (n): a small wild plant with a bright yellow flower



**wantonness** (n): self-indulgence

**scullery** (n): a small room next to the kitchen in an old house used for washing dishes and other dirty household work

**miscreant** (n): a person who has done a wrong or an illegal act

8. ‘It was a sore problem to us.’ What was the problem? Why was it sore?

9. What is referred to as father's ‘wantonness’?

10. How were the children enchanted by Adolf?

## VI

We decided he was too small to live in a **hutch** - he must live at large in the house. My mother protested, but in vain. He was so tiny. So we had him upstairs, and he dropped his tiny pills on the bed and we were enchanted.

Adolf made himself instantly at home. He had the run of the house, and was perfectly happy, with his tunnels and his holes behind the furniture.

We loved him to take meals with us. He would sit on the table humping his back, sipping his milk, shaking his whiskers and his tender ears, hopping off and **hobbling** back to his saucer, with an air of supreme unconcern. Suddenly he would become alert, hobble up to the sugar-basin and reach for it. He craned his neck to peep in. He trembled his whiskers at the sugar and did his best to lift down a lump with his paw.

'Do you think I will have it! Animals in the sugar pot!' cried my mother, with a rap of her hand on the table.

Adolf seemed to be so delighted at the sound that he flung his hind-quarters and knocked over a cup.

'It's your own fault, mother. If you left him alone.'

He continued to take tea with us. He rather liked warm tea. And he loved sugar. Having **nibbled** a lump, he would turn to the butter. There he was **shooed** off by our mother. He soon learned to treat her shooing with indifference. She hated him to put his nose in the food. And he loved to do it. And so one day between them they overturned the cream-jug. Adolf, terrified, his chest **deluged** with cream, bounced back in terror. Adolf was seized by his little ears by my mother and bounced down on the hearth-rug. There he shivered in momentary discomfort, and suddenly set off in a wild flight to the parlour.

The parlour was his happy hunting ground. He had cultivated the bad habit of nibbling certain bits of cloth in the hearth-rug. When chased from this pasture, he would retreat under the sofa. There he would twinkle in meditation until suddenly, no one knew why, he would go off like an alarm clock. With a sudden bumping **scuffle** he would whirl out of the room, going through the doorway with his little ears flying. Alas, he grew up rapidly. It was almost impossible to keep him from the outer door.

**hutch** (n): a wooden box with a front made of wire, used for keeping rabbits



**hobble** (v): to walk with difficulty

**nibble** (v): to take small bites of food

**shoo** (v): to make a person go away or to another place

**deluge** (v): to fill a place with

**scuffle** (n): a short and not very violent fight or struggle

11. Why does the narrator describe the parlour as Adolf's 'happy hunting ground'?



## VII

One day, as we were playing by the **stile**, I saw his brown shadow **loiter** across the road and pass into the field that faced the houses. Instantly there was a cry of 'Adolf!' a cry he knew full well. And instantly a wind swept him away down the sloping meadow, his tail twinkling and zig-zagging through the grass. After him we **pelted**. It was a strange sight to see him, ears back, his little **loins** so powerful, flinging the world behind him. We ran ourselves out of breath, but could not catch him. Then somebody headed him off, and he sat with sudden unconcern, twitching his nose under a bunch of **nettles**.

His wanderings cost him a shock. One Sunday morning there came a sudden unearthly scream from the yard. We flew out. There sat Adolf cowering under a bench, whilst a great black and white cat **glowered** intently at him, a few yards away. It was a sight not to be forgotten. Adolf rolling back his eyes and parting his strange **muzzle** in another scream, the cat stretching forward in a slow **elongation**.

**stile** (n): a set of steps that help people climb over a fence or gate

**loiter** (v): to stand or wait somewhere with no obvious reason

**pelt** (v): to run very fast

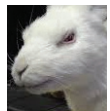
**loin** (n): the part of the body around the hips between the waist and the tops of the legs

**nettle** (n): a wild plant with leaves that have pointed edges



**glower** (v): to look in an angry, aggressive way

**muzzle** (n): the nose and mouth of an animal



**elongation** (n): make longer

Adolf was still only half-grown.

‘Cats!’ said my mother. ‘Hideous detestable animals, why do people harbour them!’

But Adolf was becoming too much for her. He dropped too many pills. And suddenly to hear him clumping downstairs when she was alone in the house was startling. And to keep him from the door was impossible. Cats prowled outside. It was worse than having a child to look after.

### VIII

But he brought his own **doom** on himself.... One of Adolf's joys was to scuffle wildly through the lace curtains in the parlour, a proud possession of my mother's, as though through some foamy undergrowth. He had already torn rents in them. One day he **entangled** himself altogether. He kicked and screamed and brought down the curtain-rod with a smash, right on the best beloved **pelargonium**, just as my mother rushed in. She **extricated** him, but she never forgave him. And he never forgave either. A heartless wildness had come over him.

Even we understood that he must go. It was decided, after a long deliberation, that my father should carry him back to the wild-woods. Once again he was **stowed** into the great pocket of the pit-jacket.

And so, the next day, our father said that Adolf, set down on the edge of the coppice, had hopped away with utmost indifference, neither elated nor moved. We heard it and believed. But many, many were the heart searchings. How would the other rabbits receive him? Would they smell his tameness, his humanized degradation, and **rend** him? My mother pooh-poohed the extravagant idea.

However, he was gone, and we were rather relieved. My father kept an eye open for him. He declared that several times, passing the **coppice** in the early morning, he had seen Adolf peeping through the nettle stalks. He had called him, in an odd, high-voiced, **cajoling** fashion. But Adolf had not responded. Wildness gains so soon upon its creatures.

**doom** (n): any terrible event that you cannot avoid

**entangle** (v): to make somebody become caught or twisted

**pelargonium** (n): a flowering plant which blossoms throughout the year



**extricate** (v): to rescue or enable a person to escape from a difficult situation

**stow** (v): to put in a safe place

**rend** (v): to tear something apart with force or violence

**coppice** (n): a small area of trees or bushes growing together

**cajoling** (adj): talk in a very nice manner

12. Why was Adolf ‘too much’ for the mother?

13. What was ‘the heartless wildness’ that had come over Adolf?

14. Why didn’t Adolf respond when the father called him?

Let's revisit

**Activity 1**

'Oh, we wanted it.' Does this statement show the children's obsession and fondness for pets?

Read the story once again and find out the attitude of different members of the family towards the rabbit and complete the table below.

Character	Actions/Words	Attitude
Children	'Oh, we wanted it.'	Shows children's fascination and love for the rabbit.
Father		
Mother		

**Activity 2**

On the day Adolf was brought home, it sat on the narrator's lap. It took some time for the rabbit to familiarise with the new surroundings.

Identify and write down expressions or statements from the story that gives details of Adolf on the day it was brought home and after it was tamed.

The day it was brought home: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Later when Adolf was tamed: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

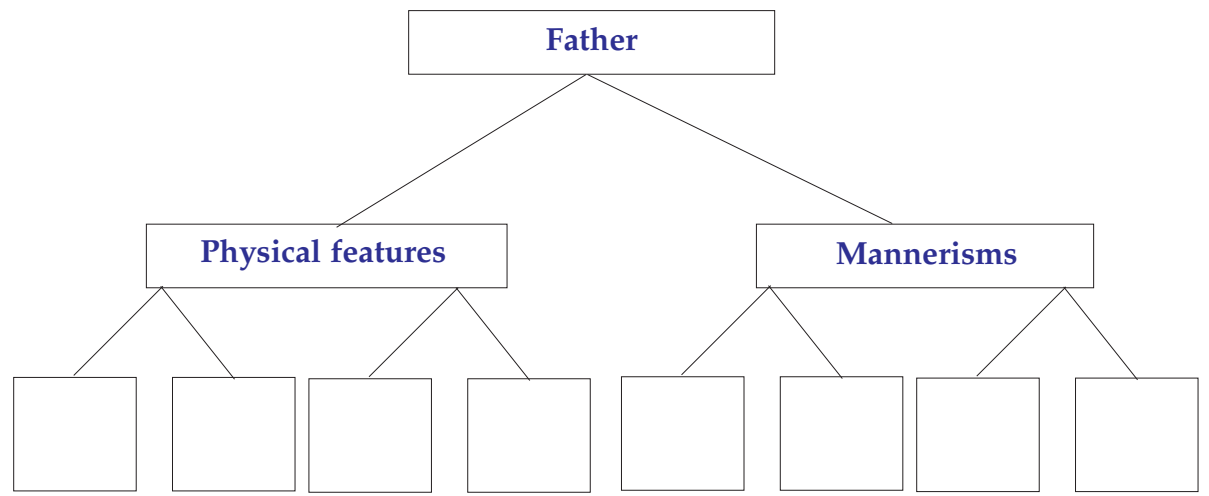
**Activity 3**

For mother, 'having Adolf at home was worse than having a child to look after.'  
**Read Section VII of the story and write a paragraph on how Adolf had become too difficult for her to deal with.**

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

**Activity 4**

Following is a tree diagram on the physical features and mannerisms of the father. Complete the tree diagram and write a description of the father.



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

### Activity 5

'Even we understood that he must go. It was decided, after a long deliberation, that my father should carry him back to the wild-woods.' Do you justify the decision of sending Adolf back to the wild woods? If so, why? Is it right to keep wild animals at home for our amusement?

**Conduct a debate in your class. You can support your arguments with relevant news reports and articles.**

Arguments 'for'	Arguments 'against'

### Activity 6

**Prepare a poster on wildlife protection.**

You might use resources from [www.arkive.org](http://www.arkive.org) or similar websites.

### Activity 7

Adolf was an 'unmixed delight' for the narrator's family. But one day they let him go back to the forest. Though he never came back, he continued to live as a sweet memory in the minds of the family members.

**Narrate the experiences of the narrator's family with Adolf.**

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## Activity 8

'And so, the next day, our father said that Adolf, set down on the edge of the coppice, had hopped away with utmost indifference, neither elated nor moved. We heard it and believed. But many, many were the heart searchings.'

Work with a partner and write down the thoughts and feelings of the narrator that day.

Write his thoughts in the form of a diary entry.

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Let's learn more about words

## Activity 1

Given below is a sentence taken from the story. Read it.

*Clouds of my mother's anger* gathered, as she muttered against my father's wantonness.

**Discussion:**

How is the mother's anger described here?

What is her anger compared to?

What do we call such comparisons?

A few examples are given below:

- 'Conscience is a man's compass.'
- 'Clouds of gloom.'
- 'Time is a thief.'
- 'Art washes away from the soul the dust of everyday life.'

Use the Word Splash and create metaphorical phrases. One is done for you.

Rain of music.

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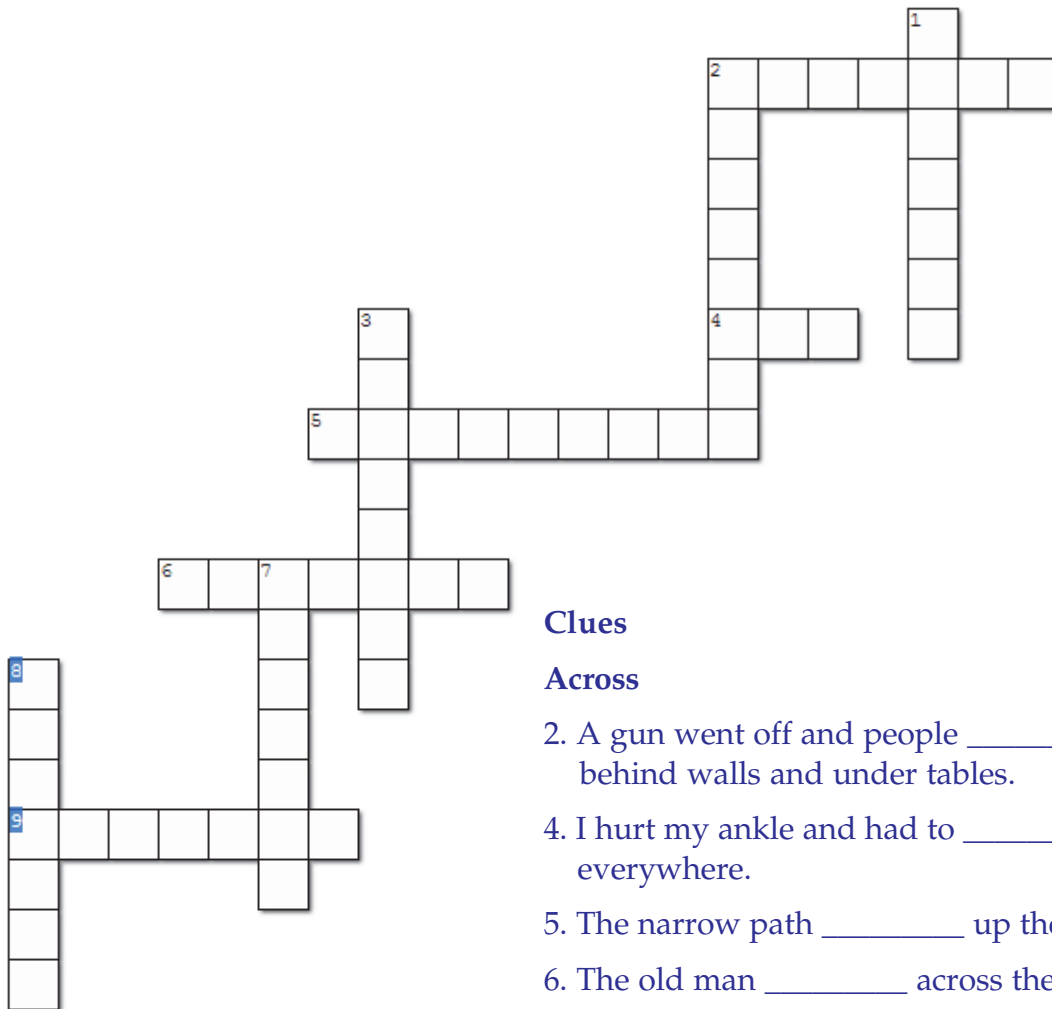




## Activity 2

Given below are the words taken from the story. Read them and complete the crossword puzzle using the **appropriate forms** of the words.

hop, cower, crane, nibble, bounce, train, hobble,  
zig zag, twinkle, crouch



### Clues

#### Across

2. A gun went off and people \_\_\_\_\_ behind walls and under tables.
4. I hurt my ankle and had to \_\_\_\_\_ everywhere.
5. The narrow path \_\_\_\_\_ up the cliff.
6. The old man \_\_\_\_\_ across the road.
9. He \_\_\_\_\_ at the idea, but would not make a definite decision.

#### Down

1. He was \_\_\_\_\_ at the Royal Academy.
2. Mary \_\_\_\_\_ behind a hedge.
3. Her eyes \_\_\_\_\_ with excitement.
7. The bus \_\_\_\_\_ down the hill.
8. People were \_\_\_\_\_ out of their windows and waving.

## Let's find out how language elements work

## Activity 1

Read the following sentences from the story *Adolf*.

- Once more the rabbit was wrapped in the old pit-singlet.
- But now it was carried into the scullery and put under the copper fireplace...
- The saucers with milk were placed about, four or five, here and there on the floor...

**Discuss:**

Who performs the action in each of these sentences?

Why isn't the doer of the action mentioned?

Now read the sentences given below.

- We were enchanted by him.
- There he [Adolf] was shooed off by our mother.
- Adolf was seized by his little ears by my mother....

In these sentences 'by + agent' is the doer of the action. The emphasis is on the action.

All the sentences taken from the story are in the passive voice. When do we use the passive voice?

- We often use the passive voice to emphasise the action rather than the agent, mainly for dramatic effect.
- It is not always necessary to mention the agent especially if the agent is known from the context, or is unknown or unimportant.

Now, read the news report given below and *underline the verbs*.

#### Body found in river

Thiruvananthapuram, April 15: The body of a man about 40 years of age was found floating in the river near Thiruvananthapuram yesterday afternoon.

A salesman reported that he had found the body close to the bank of the river. He informed the police and the body was taken out. The body was sent to the Medical College for post-mortem and forensic examination.

Many people are suspicious about the death of the man. But the police says that there are several instances of suicide in the river these days. However, investigations are going on to find out the cause of the death.

When the doer of the action is the subject of the sentence, the sentence is said to be in Active Voice. When the receiver of the action (object) becomes the subject, the sentence is said to be in Passive Voice.

Which of the verbs are active and which of them are passive? List them.

Active verbs	Passive verbs

## Activity 2

a. Read the following sentences.

1. Navin wrote the letter.  
The letter was written by Navin.
2. He washes the clothes.  
The clothes are washed by him.
3. He may write the homework.  
The homework may be written by him.
4. He is to wash the plates.  
The plates are to be washed by him.

### Discuss

- Are the sentences the same in each set?
- What difference do you notice?
- What changes occurred to the first sentence when it was changed to passive voice?

To change a sentence from the active voice to the passive:

- The object of the active voice sentence becomes the subject of the passive sentence.
- The subject of the sentence in the active voice becomes the agent of the passive sentence and is preceded by the preposition 'by'.

Arun *wrote* this letter.

The letter *was written* by Arun.

Seema	took	this photograph	yesterday.
<b>Subject</b>	<b>Active verb</b>	<b>Object</b>	<b>Complement</b>

This photograph	was taken	by Seema	yesterday.
<b>Subject</b>	<b>Passive verb</b>	<b>Agent</b>	<b>Complement</b>

In passive sentences, the receiver of the action is the subject of the sentence and the doer of the action is optionally included at the end of the sentence.

Change the following sentences from active to passive voice.

1. People speak English all over the world.

---

2. The professor teaches the students.

---

3. John washes the dishes.

---

4. Fathima repaired the computer.

---

5. Many tourists have visited the castle.

---

6. George will finish the work by 5.00 p.m.

---

b) Given here is a scribbled note by a news reporter who witnessed a robbery. Read it and develop it into a news report. Don't forget to use the passive voice construction wherever necessary.

***Bank Robbery***

*2,3 Thieves?*

*One came in through the back door.*

*All had guns.*

*No money was taken.*

*One clerk injured.*

*The thieves ran out the bank.*

*They could not open the safe.*

*The bank manager alerted the police.*

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### Activity 3

a) Read the following sentences from the story:

- 'And instantly a wind swept him away down the sloping meadow.'
- 'But he was an unmixed delight.'

In the above sentences the adjectives, 'sloping' and 'unmixed' describe the nouns 'meadow' and 'delight' respectively. The adjective 'sloping' ends in '-ing' and 'unmixed' ends in '-ed'.

**Pick out sentences with similar adjectives from the story and complete the table given below.**

Sentences with adjectives ending in '-ing'	Sentences with adjectives ending in '-ed'

#### Discuss:

What difference do you notice between the adjectives ending in '-ed' and adjectives ending in '-ing'?

b) Now, sit in pairs and construct sentences using the following adjectives. One is given as an example.

interested - interesting

- He had an interested look on his face.
- Books contain interesting stories.

frightened - frightening

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thrilled - thrilling

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tired - tiring

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---

Adjectives ending in '-ed' often describe people's feelings whereas adjectives ending in '-ing' describe the characteristics of a person or thing.

bored – boring

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shocked – shocking

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**c) Choose the correct adjective from the brackets:**

1. Father saw the (abandoned/abandoning) Adolf.
2. It was so (frustrating/frustrated) when Adolf did not respond to father’s calls.
3. The days with Adolf were very much (excited/exciting).
4. The children got an (assuring/assured) answer from the father.
5. Children felt the presence of Adolf absolutely (fascinated/fascinating).

**Activity 4**

**A. Read the following conversation between the children and their parents. Complete the missing parts suitably.**

Child 1: Who gave you this rabbit, Father?

Father: I picked it up.

Child 2: \_\_\_\_\_?

Father: From the street.

Child 1: \_\_\_\_\_?

Father: Yes, it is a wild one.

Mother: Would you mind \_\_\_\_\_?

Father: No, I won’t throw it away.

Child 1: It is bad to throw it away, \_\_\_\_\_?

Father: If you throw it away \_\_\_\_\_.

Mother: Yes, some cruel animals will kill it.

Child 2: We’ll keep it in our house.

**B. Complete the following conversation suitably.**

Kiran: Good morning, Dr Saurav.

Dr Saurav: Good morning! \_\_\_\_\_ a \_\_\_\_\_?

Kiran: I have been suffering from fever since yesterday.

Dr Saurav: \_\_\_\_\_ b \_\_\_\_\_?

Kiran: No, I didn't take any medicine.

Dr Saurav: Let me check.... Oh! Your temperature is 102 degree.

Kiran: It is serious, \_\_\_\_ c \_\_\_\_?

Dr Saurav: Don't worry. I'll give you some medicine.

Kiran: \_\_\_\_\_ d \_\_\_\_\_?

Dr Saurav: You consult me after a week. I'll recommend seven days' rest.

Kiran: Thank you doctor.

Dr Saurav: \_\_\_\_\_.

**Let's edit**

**Read the following summary of the story written by a student of Std X. There are some errors in it which are underlined. Edit the passage and rewrite it.**

This animal story based **in** (a) Lawrence's childhood memories was composed **on** (b) 1919, in response to a request from his friend John Middleton Murry **where** (c) was the editor of the *Atheneum*, for 'uncontroversial' articles. The story **were** (d) rejected by Murry, but then, with **a** (e) help of another literary friend, Richard Aldington, in 1920 **they** (f) was published in the *Dial*. It was, however, left out of **Lawrences** (g) short story collections during his lifetime, regrettably. Like all Lawrence's **writings** (h) about animals, 'Adolf' is also **remarkbly** (i) closely observed from nature.

From the artificial surroundings of a man-made home, Adolf hopped onto the wildness of nature and life. There he started learning new lessons to adapt himself to the new habitat.

Here is a poem about a boy who is forced to go to school when nature calls him with all its splendour.

## The School Boy



I love to rise in a summer morn,  
 When the birds sing on every tree;  
 The distant huntsman winds his horn,  
 And the skylark sings with me:  
 O what sweet company!



1. Who is the speaker in the poem?
2. Why does the boy love to rise in the summer morning?
3. Who gives the boy 'sweet company'?



**William Blake** (1757 – 1827) is an English poet, painter, and printmaker. He is regarded as a seminal figure of the Romantic Age. His writings have influenced countless writers and artists through the ages, and he is considered as a major poet and an original thinker. His important works include *Songs of Innocence and of Experience*, *The Marriage of Heaven and Hell*, *The Four Zoas* and *Jerusalem*.



But to go to school in a summer morn, -  
 O it drives all joy away!  
 Under a cruel eye outworn,  
 The little ones spend the day  
 In sighing and dismay.

Ah then at times I drooping sit,  
 And spend many an anxious hour;  
 Nor in my book can I take delight,  
 Nor sit in learning's **bower**,  
 Worn through with the **dreary** shower.

How can the bird that is born for joy  
 Sit in a cage and sing?  
 How can a child, when fears annoy,  
 But droop his tender wing,  
 And forget his youthful spring!

O father and mother if buds are nipped,  
 And blossoms blown away;  
 And if the tender plants are stripped  
 Of their joy in the springing day,  
 By sorrow and care's dismay, -

How shall the summer arise in joy,  
 Or the summer fruits appear?  
 Or how shall we gather what griefs destroy,  
 Or bless the **mellowing** year,  
 When the blasts of winter appear?



**bower** (n): a place in the shade

**dreary** (adj): that makes you feel sad and uninteresting

**mellow** (adj): soft, rich and pleasant

4. 'O it drives all joys away!' What does 'it' stand for?

5. What does 'cruel eye outworn' refer to?

6. How does the boy spend his days at school?

7. Why can't the boy find delight in books?

8. What example does the speaker give to show the miserable plight of the boy at school?

9. What does the boy tell his parents?

10. What does 'the mellowing year' indicate?



Let's revisit

**Activity 1**

In the poem, the poet uses several images such as the school boy, the school, the bird and the plant.

Now, complete the following table suitably. You may pick the appropriate phrases from the box given below.

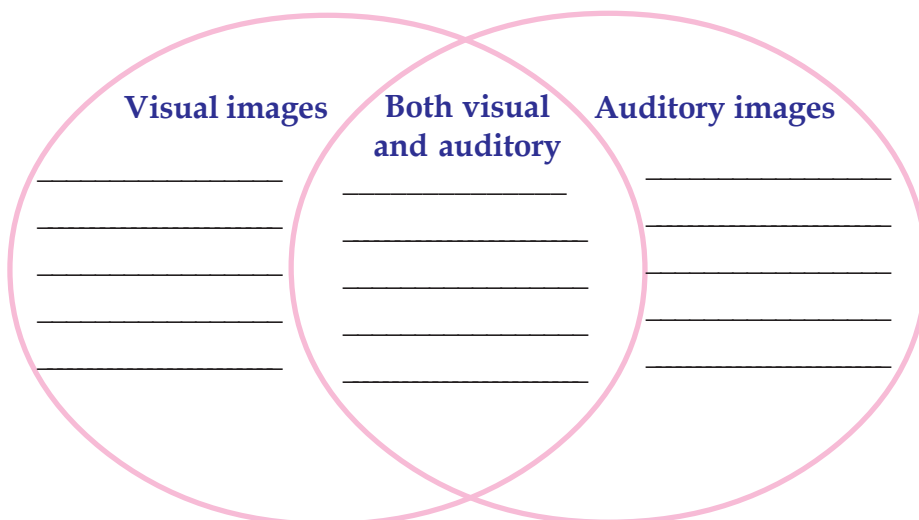
Images	What they stand for
School boy	
School	
Bird	
Plant	

nature as free and unfettered, formal education, present and future, spring as time of growth, hindering of natural growth, freshness, playfulness, freedom, music, tenderness and maturity

**Activity 2**

The poem is replete with images. Some of them are appealing to our eyes, while some others are appealing to our ears and some appeal to both.

Find out the images in the poem and complete the Venn diagram.



Given below is a chapter from Rabindranath Tagore's memoir of his childhood days.



## My Childhood Days

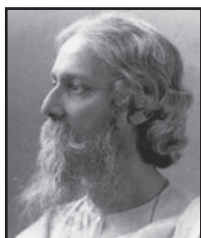
1 We three boys were being brought up together. Both my companions were two years older than I. When they were placed under their tutor, my teaching also began, but of what I learnt nothing remains in my memory.

What constantly recurs to me is **'The rain patters, the leaf quivers.'**<sup>1</sup> Whenever the joy of that day comes back to me, even now, I realise why rhyme is so needful in poetry. Because of it the words come to an end, and yet end not; the utterance is over, but not its ring; and the ear and the mind can go on and on with their game of tossing the rhyme to each other. Thus did the rain patter and the leaves quiver again and again, the live long day in my consciousness.

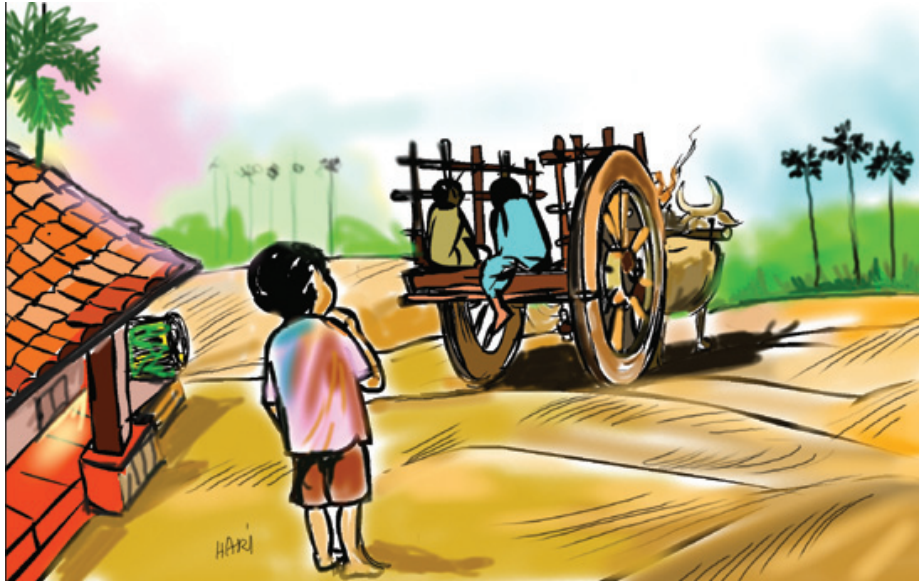
2 Another episode of this period of my early boyhood is held fast in my mind. We had an old cashier, Kailash by

<sup>1</sup> a jingling sentence in the Bengali Child's Primer

1. Why does Tagore think that rhyme is essential for poetry?



**Rabindranath Tagore** (1861-1941) is a Bengali writer who reshaped Bengali literature and music as well as Indian art in the late 19th and early 20th centuries. Author of *Gitanjali* famous for its 'profoundly sensitive, fresh and beautiful verse', he became the first non-European to win the Nobel Prize for Literature in 1913. *The Golden Boat*, *Cabuliwalah*, *The Post Office* and *The Broken Nest* are some of his notable works. This is an extract from his autobiographical work *My Boyhood Days*.



name, who was like one of the family. He was a great wit, and would be constantly cracking jokes with everybody, old and young; recently married sons-in-law, newcomers into the family circle, being his special butts. His wit and humour touched every aspect of human life.

3 This Kailash used to rattle off for my special **delectation** a **doggerel** ballad of his own composition. The hero was myself and there was a glowing anticipation of the arrival of a heroine. And as I listened my interest would **wax intense** at the picture of this world-charming bride illuminating the lap of the future in which she sat enthroned. The list of the jewellery with which she was **bedecked** from head to foot, and the unheard of splendour of the preparations for the bridal, might have turned older and wiser heads; but what moved the boy, and set wonderful joy pictures **flitting** before his vision, was the rapid jingle of the frequent rhymes and the swing of the rhythm.

These two literary delights still linger in my memory—and there is the other, the infants' classic: 'The rain falls pit-a-pat, the tide comes up the river.'

4 The next thing I remember is the beginning of my school-life. One day I saw my elder brother, and my sister's son Satya, also a little older than myself, starting off to school, leaving me behind, accounted unfit. I had never before ridden in a carriage nor even been out of the house. So when Satya came back, full of unduly

**delectation** (n): enjoyment or entertainment

**doggerel** (n): poetry that is ridiculous, usually because the writer has not intended it to be serious

**wax intense** (phr.): to become stronger

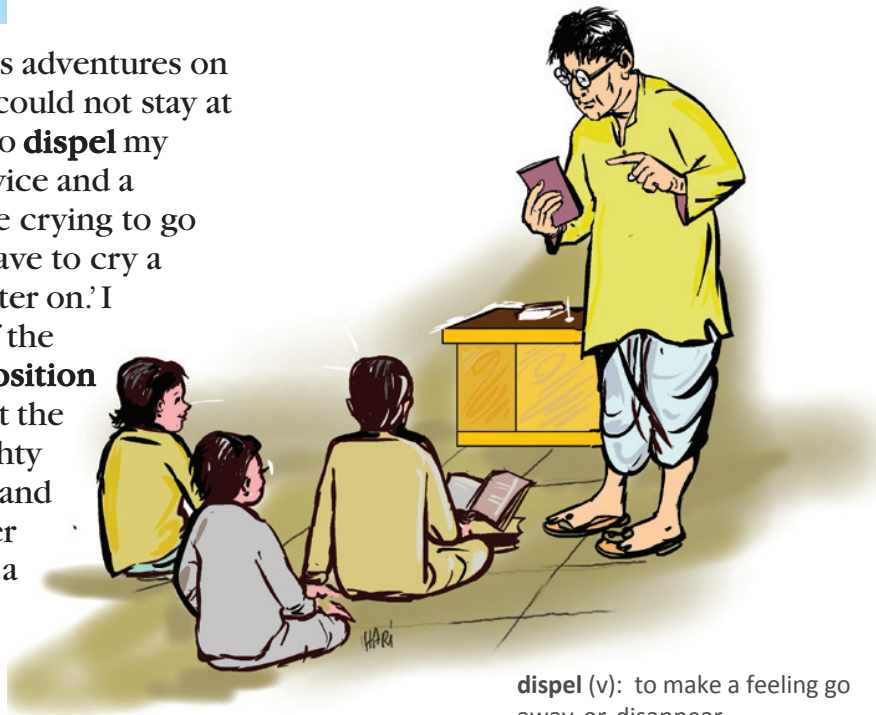
**bedeck** (v): to decorate with flowers or jewels

**flit** (v): to move lightly and quickly

2. Who is Kailash? How does Tagore describe this character?

3. What was Kailash's 'doggerel ballad' about?

glowing accounts of his adventures on the way, I felt I simply could not stay at home. Our tutor tried to **dispel** my illusion with sound advice and a resounding slap: 'You're crying to go to school now, you'll have to cry a lot more to be let off later on.' I have no recollection of the name, features or **disposition** of this tutor of ours, but the impression of his weighty advice and weightier hand has not yet faded. Never in my life have I heard a truer **prophecy**.



5 My crying drove me prematurely into the Oriental Seminary. What I learnt there I have no idea, but one of its methods of punishment I still bear in mind. The boy who was unable to repeat his lessons was made to stand on a bench with arms extended, and on his upturned palms were piled a number of slates. It is for psychologists to debate how far this method is likely to conduce to a better grasp of things. I thus began my schooling at an extremely tender age.

6 My initiation into literature had its origin, at the same time, in the books which were in **vogue** in the servants' quarters. Chief among these were a Bengali translation of Chanakya's aphorisms, and the Ramayana of Krittivasa.

A picture of one day's reading of the Ramayana comes clearly back to me.

The day was a cloudy one. I was playing about in the long verandah overlooking the road. All of a sudden Satya, for some reason I do not remember, wanted to frighten me by shouting, 'Policeman! Policeman!' My ideas of the duties of policemen were of an extremely **vague** description. One thing I was certain about, that a person charged with crime once placed in a policeman's hands would, as sure as the wretch caught in a crocodile's **serrated** grip, go under and be seen no more. Not knowing how an innocent boy could escape this **relentless** penal code, I bolted towards the inner

**dispel** (v): to make a feeling go away or disappear

**disposition** (n): the natural qualities of a person

**prophecy** (n): a statement that something will happen in future

**vogue** (n): a fashion for something

**vague** (adj): not clear

**serrated** (adj): having a series of sharp points on the edge like a saw



**relentless** (adj): merciless

4. Why was Tagore so eager to go to school?

5. 'Never in my life have I heard a truer prophecy.' What was the prophecy?

6. What impressions of the Oriental Seminary exist in Tagore's mind?

apartments, with shudders running down my back for blind fear of pursuing policemen. I broke to my mother the news of my **impending** doom, but it did not seem to disturb her much. However, not deeming it safe to venture out again, I sat down on the sill of my mother's door to read the Ramayana, with a marbled paper cover, which belonged to her old aunt. Alongside stretched the verandah running round the four sides of the open inner quadrangle, on which had fallen the faint afternoon glow of the clouded sky, and finding me weeping over one of its sorrowful situations my great-aunt came and took away the book from me.

*(Slightly adapted)*

**impending** (adj): feeling the shadow of an unpleasant event yet to come

7. What was his memory regarding the reading of the Ramayana?

Let's revisit

### Activity 1

Given below is a table on Tagore's recollections of his childhood.

Complete the table as suggested.

Paragraph	Memories	Place of action	Phrases/sentences that describe the memories
1	The effect of rhyme and rhythm in poetry	Home	<ul style="list-style-type: none"> <li>• The rain patters, the leaf quivers</li> <li>• The utterance is over, but not its ring...</li> </ul>
2	Kailash the witty		<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>
3	The doggerel ballad of Kailash		<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>
4	Beginning of school life Words of his tutor		<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>
5	Oriental Seminary		Methods of punishment: <ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>
6	Reading of Ramayana	Home	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>

## Activity 2

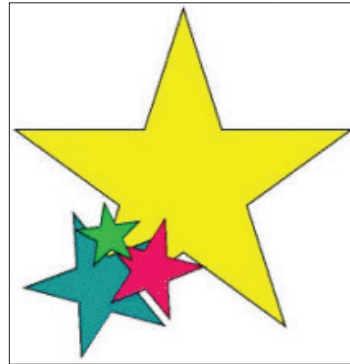
Do you like composing short poems just as Kailash did?

Read the lines given below.

### STAR

There once was a wonderful star (8)  
 Who thought she would go very far, (8)  
 Until she fell down (5)  
 And looked like a clown (5)  
 She knew she would never go far. (8)

*Kaitlyn Guenther*



The above lines form a limerick. It is said that Kaitlyn has written a number of limericks. Kaitlyn was 12 or 13 when she wrote these limericks.

**Now, write your own limericks. You can begin thus:**

There was an old man in Calcutta

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A limerick is a simple poem with five lines. Limericks are often funny or nonsensical.

Limericks were made famous by Edward Lear, a famous author who wrote the 'Book of Nonsense' in the 1800's.

The first, second and fifth lines rhyme with each other and have the same number of syllables (typically 8 or 9).

The third and fourth lines rhyme with each other and have the same number of syllables (5 or 6)

The rhyme pattern is normally aabba with syllables 8,8,5,5,8

## Learning Outcomes

### Assess yourself how well you are able to:

- |                                                                                                                           | ✓ / x                    |
|---------------------------------------------------------------------------------------------------------------------------|--------------------------|
| • read and analyse stories and poems critically.                                                                          | <input type="checkbox"/> |
| • demonstrate ability to participate in class discussions and small group conversations.                                  | <input type="checkbox"/> |
| • identify and explain the significance of the essential elements of poetic craft in poems viz. imagery.                  | <input type="checkbox"/> |
| • express clearly and with confidence, a personal point of view, and be able to support that position in a debate.        | <input type="checkbox"/> |
| • compose well-structured discourses like narrative, diary entry, description and paragraph writing.                      | <input type="checkbox"/> |
| • prepare posters on socially relevant issues.                                                                            | <input type="checkbox"/> |
| • read aloud with appropriate expression indicating comprehension and tone.                                               | <input type="checkbox"/> |
| • comprehend the word meaning in a given context and use it appropriately.                                                | <input type="checkbox"/> |
| • enhance word knowledge by solving crossword puzzles.                                                                    | <input type="checkbox"/> |
| • engage critically and constructively in oral exchanges of ideas (class discussions, peer group assignments).            | <input type="checkbox"/> |
| • identify and use passive forms.                                                                                         | <input type="checkbox"/> |
| • use adjectives appropriately.                                                                                           | <input type="checkbox"/> |
| • construct a variety of sentence types and edit them for correct grammar, appropriate word choice and accurate spelling. | <input type="checkbox"/> |
| • attempt writing limericks.                                                                                              | <input type="checkbox"/> |